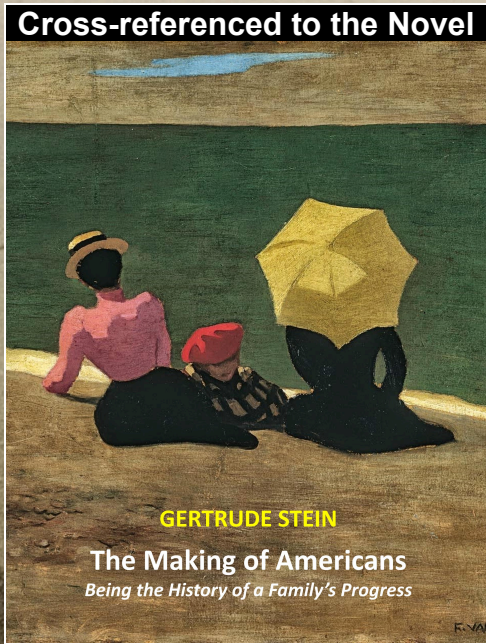
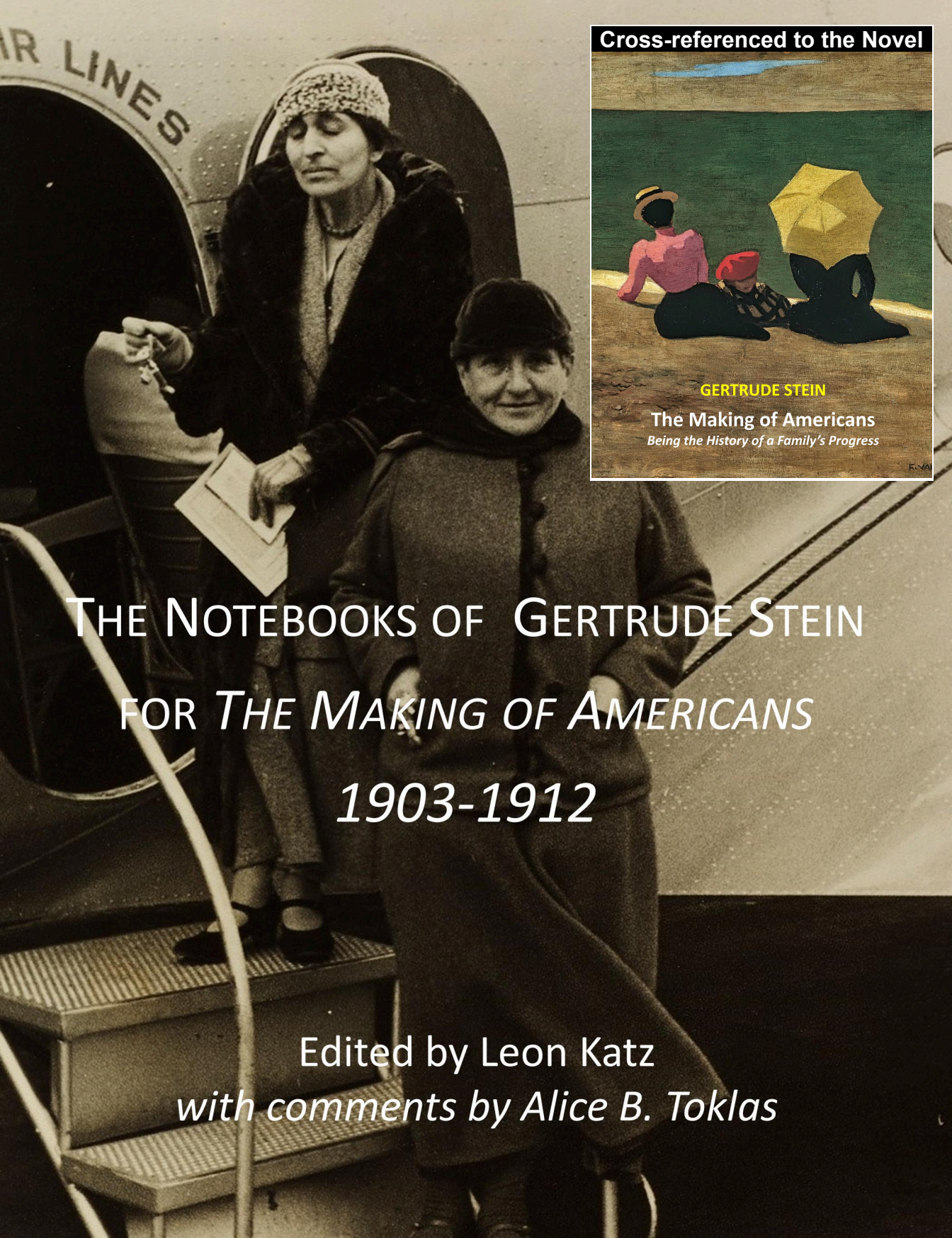




THE NOTEBOOKS OF GERTRUDE STEIN
FOR *THE MAKING OF AMERICANS*
1903-1912

Edited by Leon Katz
with comments by Alice B. Toklas

About this PDF

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The Notebooks of Gertrude Stein
for
The Making of Americans
1903–1912

Leon Katz, editor
based on interviews with Alice B. Toklas

with cross-references to an unabridged version of

The Making of Americans
Being a History of a Family's Progress

Gertrude Stein

ÉDITIONS RUE DE FLEURUS

The foreword to the *The Notebooks*, “A Year with Alice B. Toklas” by Leon Katz was originally published in *The Yale Review*, July 2012, Volume 100, Issue 3, pp. 1-22 and is reprinted here with the permission of John Wiley and Sons, Limited through PLSclear.

Leon Katz transcribed Gertrude Stein’s notes for her novel from the handwritten notebooks available at the Beinecke Rare Book and Manuscript Library of Yale University. The notebooks are in the public domain.

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The Making of Americans was first published in France by Contact Editions in 1925. The first American edition was published by Albert and Charles Boni, 1926. The second unabridged American edition was published by Something Else Press in 1966. The third American edition, a facsimile of the first edition, was published by Dalkey Archive Press, 1995.

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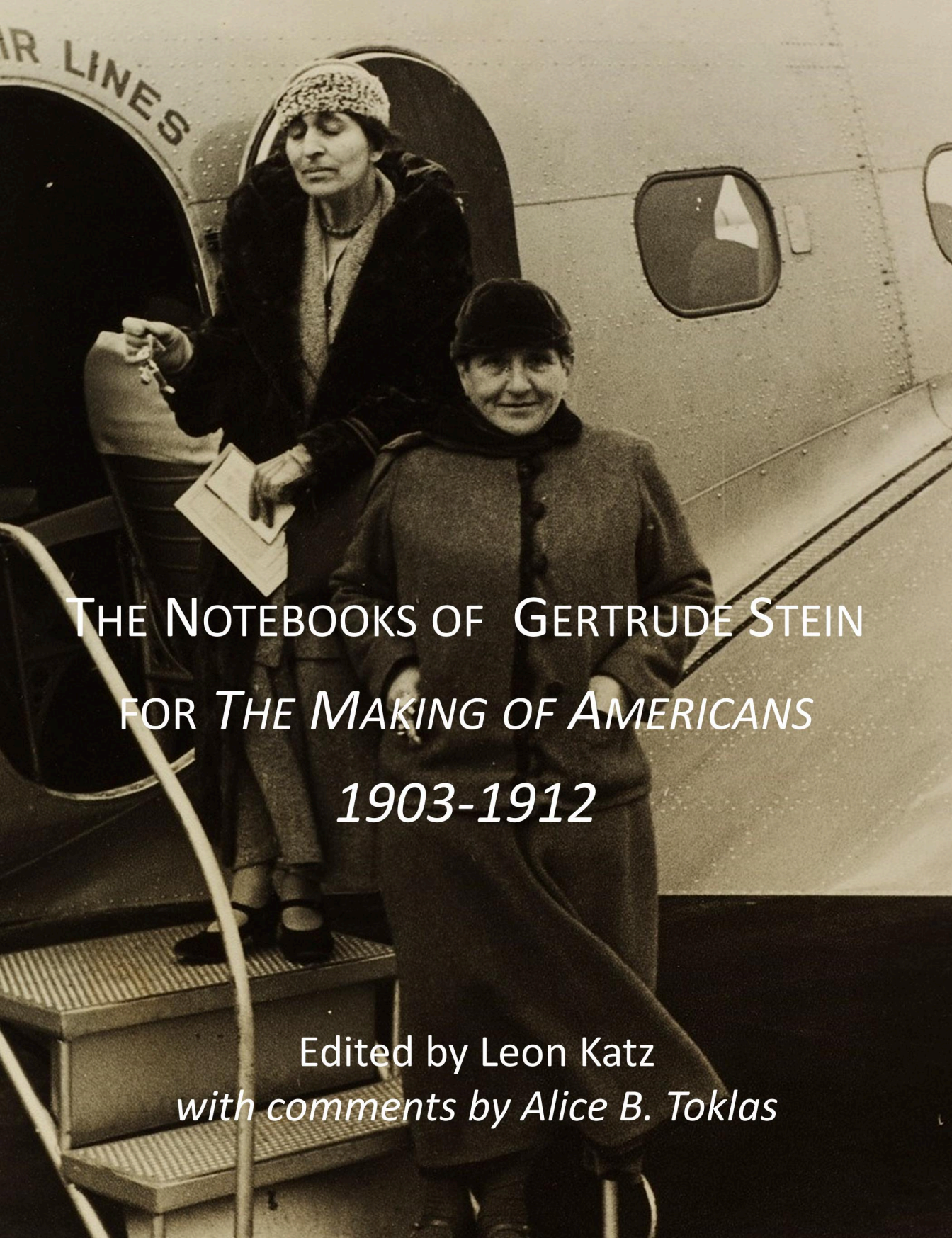
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FOREWORD: A YEAR WITH ALICE TOKLAS¹

Back in 1936, Thornton Wilder had warned Gertrude Stein to get her unpublished manuscripts into the safekeeping of the Yale Library because of the danger of another world war's breaking out on French soil. Charmed by the notion that all her work was to be safely harbored for later publication and study, Gertrude packed several cases of manuscripts, letters and miscellany and sent them off. The packing was done with characteristic Steinian abandon: neatly piled manuscripts were dumped into crates, and correspondence, carefully alphabetized and filed at the end of each year by Gertrude's amanuensis, Alice Toklas, was pulled out in drawerfuls and overturned into the crates. Finally, all the scraps of paper that Gertrude never threw away, budget lists, garage attendants' instructions about the Fords she owned during the 10's and 20's ("regardez le carburetor"), forgotten old dentist's bills, were tossed in, too. Alice remonstrated about their inclusion, but Gertrude used every hoarder's excuse: "You can never tell whether some laundry list might not be the most important thing."

Two packages in brown wrapping paper at the bottom of the armoire, lying among chunks of manuscript of her novel, *The Making of Americans*, fell into the crates along with all the other papers. Gertrude had forgotten what they contained, and Alice had never seen them, and merely assumed they were part of the manuscript. But she remembered that "Gertrude had a purse on a belt, with a pencil, loose coins, a small pocketbook that held gold coins, and one of the little notebooks. If anything came to her, she would write a word, sometimes a phrase, never a sentence. She didn't keep them. She had the habit of the purse on the belt from 1907 to 1914, when belts were out of fashion and she dressed differently."

Unidentified and a mess, they lay in the Library's custody uncatalogued and unexplored. But when the Notebooks were opened at Yale sometime later, they revealed a large number of miscellaneous sheets covered with notations for the novel, a mound of copybooks small enough to push into one's pocket, and a few larger school-children's notebooks. Sheets that had been torn out of the little books were found in the original manuscripts of *The Making of Americans* and the other works concurrent with it. When the small pads, the larger copybooks and the scattered scraps were assembled, they made up a continuity of discourse that may be regarded as Gertrude's only remaining unpublished work, her Notebooks.

The inked and penciled scrawls were the writing notes and comments she had made for herself, never intended to be seen by anyone else, and so recorded without

¹ From *The Yale Review*, June 2012. © 2012 by Yale University.

any self-conscious concern whatever for the bluntness of their style or the injudicious nature of some of their content. But the labor of assembling and organizing the Notebooks opened sluice-gates to the existence of a largely unknown Gertrude Stein. They were the notes from which she worked directly for most of her writing from 1902 to 1912, most particularly during the composition of “the long book,” her mammoth novel, *The Making of Americans*.

Much of the Gertrude carefully concealed in her autobiographies is revealed plainly and sometimes unpleasantly in the Notebooks. And there’s the story of her struggles with friendships, with loves, with private self-judgment out of which she gradually built her understanding of human nature, of herself, and of writing. Fathoming and clarifying that story became my devotion for a long, long time. There were first, of course, many interviews with surviving American relatives and friends in Baltimore, San Francisco and New York, (some still warmly remembering, some barely overcoming old antipathies,) archival research, and then, gratefully, a Ford Foundation grant to go to Paris for talks with Alice Toklas, then in her seventies, who could still, sometimes piously, sometimes less than piously, remember.

We spent a year together – during four particularly intensive months of that year meeting four days a week, never less than eight hours each day, Alice talking her profoundly beloved Gertrude, and I reading aloud, note by note, the gathered text, while she, unflagging, adumbrated. For her, who had never typed or even seen these notes – Gertrude’s private memoranda – there were revelations; for myself, of course, incredible days of listening and watching and recording the little gnome of a woman left of what Gertrude had thought, in those early years, a beautiful one. Our sessions commenced in November, 1952, in dingy Paris six years after the end of the war. De Gaulle hadn’t yet managed to get all the city’s buildings – still covered in blankets of soot – cleaned up. Even the hallways of the city’s buildings, even those of the reasonably well-to-do, were still untouched, some odoriferous. But once shutting the hall door of apartments like Alice Toklas’s, you came into a world that needed none of De Gaulle’s urgings to obliterate, finally, the war’s effects. Alice was not living at 27 rue de Fleurus, which Gertrude had shared with her brother Leo, the legendary address at which the Saturday Evening salons were held, and where the collection of School of Paris paintings was first assembled. This, the later apartment on rue Christine, Gertrude and Alice had lived in for only a few months before the war, and which they abandoned for Bilignin in the south of France for the duration. It was only a few months after returning to Paris that Gertrude died, in February of 1946, and Alice had been living alone in the flat for six years.

When I came to the door, instead of a greeting, there was a hurriedly muttered “Excuse me, please,” and Alice was out through the great window of the salon to the adjoining roof from which she pulled out of the rain the third poodle owned by

Gertrude and herself, Basket III, now very old, almost blind, and arthritic. Alice immediately got down on all fours, and with a drab green GI towel wiped each of his toes – not merely his paws, but each toe – and said, “Ah, we’ve come a long way,” and almost apologetically, “Basket has lost his manners,” by which she meant he could no longer contain himself. Her affection and care for the dog were entire.

Within weeks of that first meeting, Basket died. Oafishly, not yet knowing Alice, I was extending commiseration when she stopped me at once: “No. no, no, that’s over, we won’t talk about it any more.” We never did. The loss of Basket was not to be shared with outsiders; it was to remain entirely her own.

When we settled to talk, she made her dislike of being interviewed about Gertrude immediately and abundantly clear. “I tried it twice,” she said, once with an early biographer of Gertrude. “When we were finished with the interviews, she sent me a copy of her book, and I was appalled. It was primitive; she didn’t understand Gertrude at all, not in the slightest degree.” The recollection of it plainly pained her. The next was worse – another biographer, whose first question was “What was Apollinaire’s influence on Gertrude Stein?” Apollinaire, poet, critic, whom Gertrude indeed knew in the early days in Paris, “but her connection with his poetry,” Alice angrily insisted, “was nil, absolutely nil,” and she wondered how anyone could have been so besotted as to dream that he or any other French poet could have had any connection with Gertrude’s writing. “The next question,” she remembered, “was really appalling.” The story’s been told many times of the rivalry between Alice and Gertrude’s brother Leo, a contest fought silently, politely and unrelentingly for years, which Alice eventually won, displacing Leo in Gertrude’s life. “Anyone should have known that,” she insisted, “but his question was, What was the influence of Leo on Gertrude Stein? After that, I wanted no more interviews.” But there was a third question, one which, for Alice, was thoroughly *verboten*: “What was Hemingway’s relation to Gertrude Stein?” Clearly and publicly, Alice loathed Hemingway, and couldn’t imagine, after Gertrude’s reference in the *Autobiography* to Alice’s writing Hemingway off as “yellow” – plainly intimating not his possible cowardice in the bullring but his cowering in the closet – how anyone could be so *maladif* as to confront her with that question. It was, for her, to be the end of interviews.

Her antipathy toward Hemingway was deep and lasting. Some weeks later when we met for our session, she got to him again. She hadn’t yet recovered from the arrival in that morning’s mail of a complimentary copy from the publisher of the brand new Carlos Baker biography of Hemingway, and was simmering about *maladroit* reminders to her of this despised one. Defending literature above *scandale*, I pointed gently to Hemingway’s undoubted talent as a writer. “Writer of *what*?” I thought possibly the latest Hemingway, just out: “Well, the Old Man and the Sea.” Alice reared up, almost leaping out of her chair: “*The Old Man and the Sea has the EMPTIEST sea in all of LITERATURE!*” I let it go, dropped defense of Hemingway, and made a mental note to skirt in future all such molten dangers.

But overcoming her aversion to interviews, she had answered my note, intrigued by my claim to have Gertrude's notebooks. "I don't remember notebooks of Gertrude's." She had no reason to. But reminded of the brown paper bags at the bottom of the armoire, she remembered the bags entirely, was entirely curious about their contents, and entirely anxious for us to go through them together. And a few days later, our interviews began in earnest.

She sat in the little horsehair-covered chair measured for her in London (and one for Gertrude), both of us shivering slightly in the unheated apartment which Alice could not afford to heat. (Gertrude had replaced, before she died, steam heat with what she thought of as up-to-date twentieth century heat, electricity, prohibitively expensive after the war.) Damp Paris winters chilled to the bone, but Alice was rescued from the worst of them by calculated gifts from Pierre Balmain, whom Gertrude and Alice had befriended in his nonage before he became the celebrated Paris couturier. Each year, there was one gift for the summer and one for the winter, and for this winter, a six foot long, thickly woven woolen shawl in which she sat enwrapped, and - given her length - covered almost all of her. A single naked bulb hung from the middle of the ceiling over our parrying of question and answer, Alice having set the rule: if I knew to ask, she would tell everything, if I didn't, *tant pis*, her hooded look and her silent tongue would reveal nothing. Of the more than eleven hundred of Gertrude's separate notes, Alice responded to more than half, sometimes pushed unwillingly until she relented: "Katz, you're a detective."

Why "Katz?" It was a studied decision. The rules for proceeding on the Notebooks were settled on that second day - what she would permit to be spoken of at all, what could be written down and used later, what, most especially, could be published - all this in the interest, as Alice stipulated, of avoiding embarrassment either to herself or to the good souls who might still be living when all this was to be public and out. "Yes," she was prepared to legislate, "you can use this; no, this you cannot." And on that second day, before we were to settle into the routine of Stein Notebook quote, then Katz question, then Toklas comment, Alice had one more question: "What is your feeling about first names?" I couldn't yet read her inflections or looks as well as I could later, and thought, with understandable inner suspicion, This could be a trap. Was I one of those gross types who coopted familiarity with celebrities long before it was either earned or welcome? No, I thought high-mindedly, and said so, and Alice took that as her cue: "I'll call you Katz," she concluded. And she remained for me "Miss Toklas."

But the formality no less than the censoring stipulations lasted only a few moments. The first note read aloud had, by chance, to do with Marie Laurencin. Gertrude mentions her incidentally in an early note, and Alice recalled: "Ah, Marie Laurencin - well!" and embarked at once on a lurid recap of Marie Laurencin, her

mother, their scandals, their dark entanglements, and I, lowering my head, glared into my notepad, writing, assuming this exhumed irrelevance wouldn't survive her set restrictions. But looking up, there was Alice tossing her chair pillow up to the ceiling, catching and hugging it with all the might left in her, and laughing with glee: Oh, I WISH I could be ALIVE to see Marie Laurencin's FACE when she reads THAT!" That was the end of rules of engagement. It was also the beginning of loosened formality. We both smoked with abandon, and Alice, coming back from the kitchen promptly at eight each night with a bowl of hot soup (*beyond* mere soup - she, a notable cook, was currently writing her soon-to-be-legendary cookbook,) would stop at the salon door, take a long deep breath, and pay tribute to the cloud that threatened to obliterate the room: "Ah," she exhaled, "good grey smoke!" and would urge when I'd finished the soup: "Put away those awful white ones and have some of these *good red* ones." My brand was Chesterfields, hers Pall Mall. She could buy the red ones and many of her needs - impossible post-war on her straitened income - through the kindness of a devoted American living a sort of prewar life in Paris as a composer, but also as a postwar employe of the CIA, who had a functioning credit card for the Paris PX.

Her straitened income. Alice was left Gertrude Stein's estate "in usufruct" while she lived and so owned none of it, and was dependant for her - as she accurately saw it - mite of income on Gertrude's Baltimore executors. When Gertrude's nephew Allen Stein, who had been left the estate, died, inheritance passed to his son Daniel. For Alice, it was a mortifying turn. Allen's surviving wife Roubina - to Alice, "the Rumanian" - held her, according to the bitterly resentful Alice, captive to the letter of the will. Nothing in the flat was hers, not to keep, not to sell. And Alice suffered from the suspicion - if not the fact - that "the Rumanian" was unrelentingly vigilant, watching her every move lest an object, a painting, an anything of Gertrude's be converted by Alice into cash. Whether true or not, it was oppressively her feeling, and she inveighed against Roubina with the righteous abandon of victimhood. Still, there was, in her travail, a moment of victory.

Alice sold six of Picasso's drawings which - it was her certainty - he had given her. Roubina took umbrage, there was a brief legal tussle, but Alice won her contention. It was a seldom-known victory. More often the case was the Baltimore executors neglecting to send her her pittance on time. Sometimes months went by with nothing in the mail, and I remember Alice plainly fuming about having repeatedly to write to remind them. The indignity rankled, and in private conversation at least, she let fly.

That one was pretty regularly in evidence - the volatile, the chagrined Alice. Fathoming the rest of her was as tantalizing as fathoming Gertrude *by way of* Alice, and in the course of the year, gradual revelation produced a portrait of her at least as complex as the portrait of Gertrude herself. Gradually, day after day evoked a sprightly Alice, a loyal friend, an astute avenger, a powerful ally, an emancipated heretic utterly indifferent to morality, an ascetic patrician absolutely insistent on manners, delicately

attuned to the tiny, the lovely, the sensuous, the exquisite, coldly contemptuous of the mystically enraptured, the religiously ardent, the emotionally frenzied, the intellectually “deep.” Her still-vigorous antipathies from the past were emotionally equal to her fervent empathies. And her sudden indifference to both – there *were* such moments – made me question her investment in either. Until, that is, her great moments of apparent *reinvestment*.

There were two such questionable moments, moments that tended to unhinge a bit one’s faith in her total at-one-ness with Gertrude. At the end of one Notebook session that lasted late – I was leaving at midnight, no more metro – and Alice understandably fatigued, was lending me her Royal portable – the one that replaced the primitive mammoth Blickensdorfer – to type up my notes as well as (I volunteered) the new pages of the cookbook. It was the machine on which she had typed several decades of Gertrude’s manuscripts. Taking it, and holding it respectfully, for a moment I may have looked to Alice as though I might possibly be on the verge of paying the thing homage. She caught the look, misread it, and commented, “Sometimes I look at that machine and hate every key on it.” This sacrilege, startlingly out of key with Stein-Toklas legend, provoked from me only a lame: “Why is that, Miss Toklas?” She sighed, shrugged, “It’s a long story,” and that was all.

The puzzle reared again, again on leaving for the night when, both of us standing at the wall that held Picasso’s paintings of pre-Cubist heads, and opposite, the wall with Picasso’s earlier Young Girl with Flowers, and surveying through the open door to the vestibule more though lesser gems, thinking pretentiously something like ‘riches ready to drop upon me,’ I made comment of some inadequate kind, and she, with that same tired, jaundiced look, said matter-of-factly, in exactly the same vein: “Sometimes I hate all of these pictures each separately and all together.” This, even more astounding, provoked the same “It’s a long story,” and no more.

To be sure, Alice’s acid tongue was more quotable than the warm and kindly one, and because of the dozens of Notebook people on whom she was making comment, and her still-lingering feelings about many of them, the acid seemed more in evidence than the manna. But her feelings flowed as freely, and sometimes as deadily, when intermittently we were off the Notebooks altogether, not “interviewing” but just talking.

On one break, when talk moved to conversation about dance, there was this: “Whenever I see a poster on the kiosks of Martha Graham coming to Paris for one of her *engagements*, I could spit.” (I worshipped Martha Graham.) “That’s not *dance!* Dance is the ballerina coming on stage on toe, executing a few steps to a waltz, and going off” (like Karsavina, she meant, in Fokine’s *Spectre de la Rose*.) “That’s *dancel!*” It was so for her, and profoundly so. Months later, when we were at Alicia Markova’s performance at the Palais de Chaillot, there was the other Alice, the votary. Alicia

Markova was one of Alice's particular treasures, and Alice seeing her perform - sadly assuming it was for her the last time - when the audience rose as one for a thunderous hand-clapping ovation, Alice, deeply deeply moved, stood too, and quietly, gently, not applauding, raised her arm high and waved farewell.

I too was caught – briefly, thank God – in Graham's plight: terminal contempt. We had talked about Michael, Gertrude's oldest brother, who back in the early 1900's would climb over the hills of Florence in search of genuine Renaissance furniture, and not particularly minding when the phenomenal forgeries of the craftsmen in those hills came up with superbly undetectable copies which Michael *could* detect and bought anyway. And among his finds was the great Tuscan table which Gertrude used all her Paris life as her writing table; and there it now sat in the salon in the rue Christine apartment where we were interviewing. A guest was with us that afternoon, a young Stein enthusiast like myself, and Alice was at her most genial, hosting. Sinfully, forgetting Michael's expeditions, I referred to the *Spanish* table at my elbow – *Spanish!* - and Alice whipped her head in my direction, and cried, *Spanish!!* And glaring, she corrected: *Tuscan!* And in that moment, I could see why Hemingway in *A Movable Feast* still remembered her after thirty years as *frightening*. For the rest of the afternoon she didn't speak to me or look in my direction, addressing only the guest, and for hours after, I remained an outcast, hopeless to talk to, who knew little and could remember nothing.

There was though, luckily, the other Alice who could forgive. Well out of the dumps the next day, I wondered still if another such *Spanish/Tuscan* lapse could finish her confidence and end our conversations. But on the contrary, confidence grew, and we were soon on track again, Alice spearing her enemies, flattering generously remembered friends, and giving wide berth to the Notebooks' cues that hinted at Gertrude's profound distrust of Alice's nature, and only gradually, over several years, accommodating her negative judgment of Alice's "type" to her deep feeling for her person.

Only once in our sessions did Alice bother to explain Gertrude's hostility toward her when they first met. (One has to put aside the English-pantomime tableau embedded in the myth perpetrated in *The Autobiography of Alice B. Toklas* of that first meeting when presumably "a little bell rang" and the two, transformed, were then forever one, and confront instead the brutal reality of the first note Gertrude wrote about Alice several weeks after that first meeting.) The note begins, and goes on for several pages, in this vein:

"Only one person as low as Alice in my experience is Zobel. She is low clean through to the bottom crooked, a liar of the most sordid unilluminated undramatic unimaginative prostitute type, coward, ungenerous, ~~cons~~ conscienceless, mean, vulgarly triumphant and remorseless, caddish, in short just plain ~~rotten~~ low like Zobel but not dangerous not effective, no evil. Low but not evil. No evil intention."

I took care to forewarn her that this note was coming – "on the tapis," as she would say – for the next day, and that it would be well for her to be prepared for its

contents. Well. whatever it is, it is, she said with a shrug, smiling. But the following morning, she called to say she could hardly sleep that night, and would I come some twenty minutes early so that she could have a look at the note to see just how bad it was. I rang early, the door flew open, and Alice, without looking at me but at my hand (assuming correctly that I would be holding the pages at the ready), “*Have you got it?*” grabbed them, ran into the bedroom, read it in solitude, and came back into the salon showing indescribable relief.

“Oh, this is all right! I thought it was quite different, I thought it was something else. No, this can be explained easily, and after what I expected, or rather feared, it comes as a relief.” “What did you expect, Miss Toklas?” “I was afraid that Gertrude had accused me of disloyalty. That’s the only thing that would matter. This is perfectly understandable, where it comes from, and why Gertrude should have thought so then, at the time it was written. I think you did very well to warn me of worse than was in it.”

I couldn’t imagine anything worse than was in it, but Alice then embarked on a gleeful explanation of the note’s origins, its multiple enemy sources, its calumnies, and – most remarkable of all – its accuracies. “A good deal of it holds true. The evil, that’s all right. The lack of morality that offended Gertrude, that was and is perfectly true.” There was considerable conviction and unmitigated pride in Alice’s cashiering of all the virtues and indulging all the vices in her friends and in humanity generally. Morality, she pronounced, was everything with most. “But not with me. I believe with Henry James, not in *morals* but in *manners*.” And this, I learned, was – apart from her abiding love of Gertrude – her deepest, if not her proudest conviction. From the time of her arrival in Paris, it was not Gertrude alone but her close family circle, with their intellectual proprieties and uplifting devotions (Leo’s academic “deep thinking,” and sister-in-law Sarah’s Christian Science pieties) who suspected or plainly recognized Alice’s unnerving preference for “manners” over “morals.” It was three years before Alice with much quiet labor could maneuver Gertrude herself into abiding her exceedingly tolerant judgmental norms.

But after skirting the potential shoals of this first “Alice” note, and as we read on for weeks, there were times when both of us flagged a bit in our devotion to Gertrude’s written words and Alice’s illumination of them. She at such times suppressed, under a fixed, jaundiced stare, her irritation at being badgered however politely and smilingly about her genuine responses to the more damaging of the “Alice” notes. Whatever those responses were, they remained unuttered and undetectable, proof against all probing.

Still, Gertrude’s animadversions told their own story. For several years, and long after their intimacy had begun, Gertrude’s entries about Alice continued in the same vein, sometimes genuinely puzzled over Alice’s “kind,” , sometimes bluntly

accusing, always consistent in her judgment of Alice as among the lowest and most ineffectual of “types,” until the moment – after three years - when her judgment relented. But with none of these notes when read aloud to Alice did she bother to cavil. She had done so once, to the first note, when Gertrude, misguided or not, might have had her reasons; but afterward, feeling no urge to defend or excuse anything Gertrude had written, Alice, silent and unruffled, kept her counsel.

And yet, however cavalierly she dismissed morality, there was one sliver of it to which Alice was sworn: loyalty. Toward friends, it was absolute; toward Gertrude, sacred. And from this commitment, so far as one could tell, she never wavered. Whether it was to protect their old friend Bernard Fay who during the war had collaborated with the Vichy regime and was allegedly implicated in a death camp deportation, or for the ungracefully aging painter Sir Francis Rose, a pre-war darling of Gertrude’s who was still in Paris, still scrounging shamelessly and still lying inventively and brilliantly, Alice was unfazed. Charged by Gertrude before her death to help the first escape his imprisonment and the other to survive his own behavior, Alice had little problem overlooking their moral quotients and fully serving Gertrude’s charge. For Fay, she ducked investigation, knew nothing, explained when examined that she had no power, how could she?, to effect any release, any escape. But friends labored officially and unofficially, and however Alice joined or didn’t join in their labors, Fay eventually got free. He was an untroubled presence in Paris life when we met for interview, once again a free citizen, possibly unreconstructed.

Irresponsible Francis, on the other hand, needed silent watching and care lest he unwittingly do himself irreversible harm. When she learned I was set to interview him next day, Alice, ever watchful, alert lest Francis’s tongue in a fit of irrepressible inventiveness soil Gertrude’s posthumous reputation for good, called anxiously, once again early in the morning, to plead and explain, “Katz, you have to promise: report to me everything Francis tells you. Francis is *unreliable*, his stories are *unreliable*, he invents, he will tell you whatever comes into his head. Be sure to report every word to me.” I promised; and at the interview had the delight of listening to episodes in Gertrude’s later life which Francis, their nominal spectator, recited with Proustian fluency. Passed on to Alice, she footnoted them with perfect equanimity, not a vestige of irritation with Francis’s tongue, taking his inventive zeal as simple fact: “Ah yes, Gertrude dancing on the baby grand, yes, that was so-and-so’s dance and at such at such an event; the Spanish shawl in which she wrapped herself, oh yes, it was a lovely shawl that belonged to Countess so-and-so,” Alice reducing a hilarious portrait of Gertrude tipsy at a party to each of its creative Franciscan ingredients. Francis’s excesses, appalling to many who might otherwise have befriended him, had no impact at all on Alice; they were facts not to be judged but to be dealt with, nothing more.

. But her comments on her *betes noires* could be excoriating, and one could hear it in her smoothly growled extemporaneities (her voice was close to baritone; relayed phone messages from friends who didn’t know her sometimes quoted a “Monsieur Toklas.”) Alice’s comments on those in Gertrude’s circle whom she couldn’t abide

ranged from affable to ungentle to acid. “Later on,” she noted about Annette Rosenshine, “[she] went Gurchieff, and afterwards she went Freud. Once Mike started to say, ‘I dreamed last night,’ and the Stinker [Annette] interrupted quickly. ‘Don’t say any more. I’ll know too much about you.’ Her Freud.” On Leo’s fasts: “I never saw anyone fast both for his health and his philosophy at the same time. At the beginning he did it for the number of days he said he would. Oh, the horrible calculation of it! ... Breaking his fast, ... he was under the impression that great thoughts had come to him, not realizing they were everybody’s thoughts when fasting.” And on the early days when she first met Gertrude and Leo, her feelings about both were ungentle: “Gertrude was at that time still in the ‘deep-thinking’ life, the kind that worries about ‘issues’ and deliberates on the ethics and morality of each little act.... It was boring and ludicrous.... I had the impression at the time that ‘deep-thinking’ was the root of all evil, that the fallible minds of human beings were bound to go wrong.” But afterwards, to Alice’s relief: “When Gertrude would be in her bath in the morning, and I would call her, she always said, ‘Let me alone, I’m meditating.’ Not ‘deep-thinking.’” And Alice shuddering at the devotions of Gertrude’s sister-in-law Sarah Stein to her Christian Science proselytizing and equally to her adored Matisse: “Yes, Sally and her life of rapture... Mildred Aldrich once reported that she came to see Sally and she was in bed reading the Christian Science bible. ‘Sally looked up, gave me the papal blessing and I left.’ It was Mildred who called it the ‘Little Eva’ expression.... This was the Sarah I knew, where she was vacant and saintly, complete vacancy and saintliness... It was perfect when Sally was with Matisse.” And on the flabby indolence of Picasso’s mistress, Fernande Olivier: “Fernande would have gotten the worst of it in a harem, she would have come out badly.” Cringing at the recollection of Leo’s explaining the paintings to the gathered at the rue de Fleurus on the Saturday evenings: “The half-hour, not-rapid, quiet monologues of Leo’s that bored people unless they were really ignorant and young,”

Listening to her in this vein, it was best, I would think, to corroborate from other sources; it wasn’t likely but possible that her devotion to exactitude might slip during these episodes of demeaning the disliked. But they rarely if ever did. Her recollections were generally pristine (rare exception: one or two dates.) Of the hundreds of names scrawled in the Notebooks, Alice, whether she had known them personally or only through Gertrude’s shared recollections – could recall almost all and place them precisely in Gertrude’s pantheon. It became overwhelmingly clear that she had programmatically learned – had studied and reassembled – all the years of Gertrude’s life from its beginnings until they met. When I confessed my astonishment at her prowess, she demurred. There was a time, she said, when she could remember her life with Gertrude day by day. “I could have told you every day of our life together.

But after Gertrude died, there were three years when I didn't want to live." It was a desperate time, until she realized that she was going to stay alive after all. "And I thought I may as well start living again." And so she did, but found that a good deal of what she had remembered was gone. Still, I insisted, her remembering was remarkable. "Well, not what it was."

But for all the stores of recollection she brought to the interviews, Alice had little idea beforehand of how long Gertrude clung to her first damning impressions, so violently recorded in that first entry. From the beginning, she took no stock in Gertrude's newly-burgeoning psychological "system," regarding it as little more than echoes of Leo's "deep-thinking." "I know what you are," Alice recalled Gertrude telling her early on, fitting her into one of the system's early (soon expunged) categories. "You're an old maid mermaid" condemning Alice to one of the lowest of kinds - a "flavor" type. "Oh, rats!" retorted Alice. When the "flavor" entries came up in our sessions, Alice, laughing, added quickly, "But I got out early!"

But she didn't. She discovered during our sessions that in fact "flavor," Gertrude's condescending pejorative, clung to her for years. What it signified was the incapacity to do more than "taste" the value of anything but never to know it - either person or creative object - authentically. She saw Alice as a double personality, an "interesting mixture" of one who had a "*crudely material relation*" to the object as well as a "*passionate emotion about*" the object ("*it is to eat.*") But Gertrude's rigid criterion for genuine understanding, whether of paintings or of people, was met - for example, by Picasso and (though only sometimes) by Matisse - by those who had a "*direct relation* to the object." The perception of Alice's crude materialism and crudely passionate emotion remained for years, and Alice without knowing it had this cross to bear. In Gertrude's fastidious judgment, Alice even much later when she was genuinely loved, continued, in this and in a host of similar respects, "low."

While I read those notes aloud, Alice withstood Gertrude's diagnoses of her failings without demur, tightlipped, challenging none. But in the scramble of names resurrected from the past, there was one in particular that came up regularly, sometimes coupled with Alice's, the two sometimes seen by Gertrude as one. These were the notes that eventually moved Alice to confess what may have been the most profoundly divisive episode in their lives..

A few years before I got to Paris, I went over a list of names with Emma Lootz, who shared a house with Gertrude for two years while they were medical students at Baltimore's Johns Hopkins, names mostly of fellow-students during those years. Lootz, a blunt-spoken one, checked off the list expeditiously until she got to the name of May Bookstaver. Glee and amusement: "I *knew* you were going to get to her!" I didn't particularly, but didn't disabuse her, who happily recited the woeful tale of Gertrude's love affair with May during those student days, the affair that became - not difficult to fathom - the subject of Gertrude's earliest story, QED. So significant an episode in Gertrude's life begged for corroboration. Mabel Weeks, close back then to Gertrude, met her during that summer in Italy, the summer of Gertrude's greatest

desperation over the affair, and recalled for me compassionately (a contrast to Lootz's narrator's grin) Gertrude's considerable pain together with her torrents of what prim Weeks called her "Wildean justifications."

When Alice wondered how I had gotten all this, I told her of those two interviews, by then deposited at Yale, and she, more relieved, it seemed, than annoyed, loosed her recollections of how she herself had discovered the affair, and most particularly of the cost to Gertrude of her discovery. The narrative in *QED*, she began, "was simply *rapportage*, the story there is just as it happened. Gertrude pulled out all of May's letters and used them as they were." But those letters, she warned, would not be found in the Yale archives. "I destroyed them with a passion."

The jealousy and anger that exercised Alice was further exasperated by the understanding she had had with Gertrude that their pasts would be entirely known to one another; of buried secrets, there'd be none. But in 1933, when the American novelist Louis Bromfield was to be shown a manuscript deposited in the armoire, Gertrude pulled out by mistake the all-but-forgotten manuscript of *QED*, and possibly abashed by the discovery, urged it on Bromfield to read it presumably for its curiosity. Alice never having seen this, the earliest of Gertrude's works, and observing Gertrude's quick decision to get it away, took note. Some six months later, when it came back in the mail, she pounced on it, read it, understood at once, and her feelings of betrayal were violent. "I went almost mad. I destroyed every sign, every letter, of the recollection of May. If I saw hints of the letters *m* or *mm* shadowed on Gertrude's writing table [the Tuscan,] I sandpapered them off. And I went through manuscripts Gertrude was writing then, and changed every mention of the word "may" to "can."

The most scrupulous of Stein scholars, Ulla Dydo, carefully checking through Gertrude's manuscripts at Yale, discovered that the "may/can" changes were in Gertrude's hand, not as Alice intimated, in her own. By that correction, a somewhat frightening suggestion emerges of Alice standing over a trembling Gertrude at her writing table following Alice's peremptory orders to eviscerate the offending "*mays*." Or - more gently - of Gertrude alone at her table obeying, with tongue-between-teeth, Alice's vindictive edict.

"For a year and a half, I tormented Gertrude, and didn't let up even when we were in America for the lecture tour. When any of her old friends or relatives in America called, I answered the phone to say, Miss Stein is sleeping and cannot be disturbed. I didn't want her to see any of them. Then when we were in Chicago staying at Thornton [Wilder]'s apartment while she was lecturing at the University of Chicago, she suddenly turned to me one day, and said. 'Alice, if you don't stop this, our life together will be over.' I stopped at once. I never mentioned it again."

The outlandishness of her behavior during those eighteen months was palpable, but her recitation of it bore no hint of shame or *mea culpa* or self-justification.

What had happened was the fact, it had happened, so it was. Her telling of it left her presentation of herself untouched, her *amour propre* undiminished. Alice was authentically equal to her boast: she had no morality whatever, and possibly regretted, if anything, only her manners toward her victim during those trying months.

But there were two moments during the reading of the notes that at last corroborated Alice's deepest certainties about Gertrude's feeling during those early years: one, the day after I had read so many of Gertrude's notes of carping and condemning and qualifying and acknowledging no warm feeling toward Alice, there was a note which read in passing: "and I love her." And Alice, who had been hoping it would never be said aloud for the profane, and at the same time dreading that it would never be acknowledged at all in these private texts, her eyes opening wide, "She says it?" "Yes." "Just like that." "Yes," followed by a long pause: "Well, then... !" Gertrude had said it bluntly, and privately, to herself, not in accommodating flattery directly to Alice, but definitively, to herself.

The second note again put it bluntly: Alice – unlike St. Katherine – (Gertrude was reading a life of St. Katherine just then) was at one with St. Therese. Alice was clearly gratified to hear the entry read aloud, though she could hardly have been surprised by it. Gertrude was already addressing intimate notes to her as "St. Therese." It wasn't difficult to know why, but I was anxious to set down Alice's explanation in her own words of Gertrude's meaning. (Great mistake, Costly mistake.) "In what sense were you St. Therese to Gertrude?" No response, but urged, and urged again, Alice with enormous reluctance and some anger responded, pained and hesitant, "Because I felt toward Gertrude as St. Therese felt toward the Christ. For me, it was the same experience and the same relation." A long pause, and then, blunt anger: "It was stupid of you to ask, young man." It was. The only rule for our question/answer sessions that still pertained. unspoken but understood: I was to have the courtesy never to encroach on her deepest privacy. I had, and was instantly chastised.

The last note was read, and the last comment appended in February, and Alice, finished for the time with our sessions, was complaining to me about the concierge who had been in the flat that morning, and had had the temerity to tell her that her face had gone bright yellow. It angered her, and she wanted flat contradiction. But he was right, I had to confess, and she ran to the bathroom to check in the mirror which, like aging Good Queen Bess, she had carefully not consulted in years. Reassured and laughing and appalled, she recognized – we both did – that the work on the cookbook and the winter chill and the the poring over Gertrude's notes till late hours had brought on a serious bout of yellow jaundice. But we were done with the notes for now, and Alice was soon recuperating under care, so I escaped to Italy from the winter gloom of Paris to interview Bernard Berenson, the doyen of Settignano in the hills overlooking Florence, who with his wife Mary, now deceased, had in the early days of the century dominated the Anglo-American colony there - the Steins and Houghtons and Hapgoods and Thorolds – who once gathered in those hills for summers of Italian sweltering bliss and discreet libidinal abandon.

Fifty years later, and absent the turn-of-the-century Anglo-Americans, BB lived royally under the solicitous care of his faithful secretary and caregiver Nicky Mariano in the quiet splendor of I Tatti, the villa he had already willed to his alma mater Harvard. It was to be turned after his death into a European annex for art students' study of mainly Florentine Renaissance painting, which was BB's celebrated expertise, and of his extraordinary library holdings.

"Come for luncheon," he called on the phone, and praying transportation up the hill from Florence would by rare exception – no strike, no *feria* – be running that morning, I made the trip not to Settignano but to Fiesole, where the Steins spent their summers, so I could walk, as they did, from their villas to BB's. And in the soft weather of the Italian hills, reveling in the pleasure of maneuvering those paths, I was remembering Alice's recollections of Gertrude on those walks stopping to stare directly into the sun not as a feat but as a familiar pleasure, and Gertrude telling Alice when she complained about stepping into a patch of cowflop and suffering the smell, Gertrude remonstrating, "Why? You love smells, don't you? [Alice's "flavor" type.] All smells. Well, that's a smell." And Alice remembering not loving it. The expansiveness, the sheer beauty of the landscape with its seven hills, like Rome's, embracing Florence, the landscape gentle, not overpowering, evoked the mental image of those early-in-the-century expatriates running about these hills, prompting one to call up not so much their reverence as their desecration.

Waiting lunch, BB gave me leave to wander through the library stacks and the great room with the covered-over murals – one of BB's embarrassing mistakes – forbiddingly ugly paintings which he had commissioned in the 1900's and which he couldn't bear to look at when they were finished, but had scruples about obliterating works of art. At table, now a frail one and as tiny as Alice herself, he presided, sage and wit, with verve, after his mandatory nap legislated by his devoted, adoring secretary and caregiver, Nicky Mariano. Without prompting or questions, he recollected stories about Gertrude and Leo which he recited as though – too bad for interviewers – they were already packaged and fixed in his head. (It was Mary Berenson's letters from those early years that told the whole complicated story of the Berensons' relation to the Steins; BB's remembered bits, as it turned out, did not.)

On Gertrude, there was the one about her badgering him for a half hour with diagnosis-cum-prognosis of his "character," not a word of which he could follow or understand. (What he had heard was surely that he was a "flavor" type like Alice, and that he "ran himself by his mind" rather than by his "bottom nature," a double debility in Gertrude's "system" that, after so many years of BB's recollection, still left him bemused.) Another, apparently equally worn performance, was mimicking his fright once again at the thought of the small brooch that held closed Gertrude's kimono, her single garment back then, slipping its grip. As for Leo, who till the end of his life lived

penuriously but close to I Tatti, he was BB's genuinely valued friend. (BB's clout with the Fascists during the war protected Leo from harassment or deportation.) Still, in BB's packaged story, Leo came off badly. In his later years, he had gone deaf, and talking as he always talked in long, muttered paragraphs, now hearing no responses from interlocutors, he never stopped. BB seeing him from a distance approaching the house, would run away and hide.. "I loved him," BB insisted. He was a saint, to be sure, but he had become insufferable.

But in Gertrude's pegging Berenson as a "flavor" type, she might well have been vindicated. In Samuel's biography of Berenson, Nicky Mariano tells of one of the last days of BB's life when he asked her to carry him to the window of his room to look at the villa's garden and the landscape beyond. Carrying the little that was left of him in her arms to view for the last time the splendor of that familiar landscape, like Alice at the last performance of Alicia Markova, BB raised his thin arm above his head, and waved farewell.

"Who do you think I am, Queen Victoria?" Alice barked into the phone a few days after I got back and was protesting to her that I'd been waiting to be "summoned." She was on edge to hear about the visit - the state of BB, what he said about Gertrude, about Leo, and most particularly about the state of the I Tatti gardens. Were they still mangled by wrong plantings, or better now than they were then? Alice loathed the villa itself, had no hope for its improvement, but the gardens - they were another matter; she shared BB's reverence for them. As for his recollections of Gertrude and Leo, Alice, alert for report of BB's every word, listened voraciously, nodding yes, that was BB, yes, yes, that's what he would think, neither agreeing nor disagreeing, only recognizing BB's feeling and opinion to be what they had always been. Happily confirmed, subject was filed and closed.

With Gertrude's notebooks put aside, the routine of visits continued nevertheless, but with much expanded venues and casts of characters. There were now visits out - to Balmain's Spring showing, where Alice was specially honored with a seat at the foot of the ramp, and where the parading models could catch sight of her and - violating for a moment the grim protocol of the frozen-faced mannequin - cheerfully waved Alice a big hello, and Alice feeling an irrepressible urge to pick the still-clinging threads from the hem of a grinning model's couture. And to Natalie Barney's Friday evenings in her seraglio of rooms where crowds of ancients wandered about, and Alice took the trouble to warn me about talking too long to one of her particularly disliked elderly pederasts. And a hostile young American, when I assured him I was working on Gertrude out of devotion, said flatly: "Man, you need a library card!"

Lunches expanded, and guests who once gathered for Gertrude's sake, now did so very much for Alice's sake alone, who was showing herself a redoubtable hostess once she had decided "to live again." For lunches and for 5 o'clock gatherings, she had simple techniques in hand that were a pleasure to watch in execution. Once it was for a roomful of guests, left-over surrealists from the Thirties, who babbled and babbled and fell silent, and did so repeatedly, when Alice, attuned to the millisecond

of a too-long silence, interjected, as though continuing conversational flow, a “No,” and then a “Well,” to which she added any stretch of words that came into her head, whether about nothing or something, and somehow conversation would answer as though something had indeed been said, and again babble flowed. Her ability to fall in with a private guest’s momentary mood – I watched it with Georgia O’Keefe and Dora Mahr – was a far cry from the cunning Gertrude noticed in the early days, when Alice so-to-speak sat at your feet and looked up worshipfully, turning you into “one of her old gentlemen so that you were then hers.” That Alice was long gone. With an assured sense now, she maneuvered her interviews avoiding entirely the appeal Gertrude once condemned as groveling.

For Alice, who ate only once a day, when there were guests for lunch her tiny dining room was her pleasure and her empire. For it, she would bring in the current “Helene” – tribute to the old days with Gertrude, when whatever servant was current was rechristened “Helene” – to labor with her in the kitchen and serve at table and slip out afterward unremarked. The prohibitively costly electricity in the salon’s wall-sconces was acknowledged and lit, and Helene under severe observation rendered the large salon and the tiny dining room immaculate. I – by then not so much a guest as simply there – came early once, and looking into the dining room, heard “eighty-four, eighty-five, eighty-six, go away, eighty-eight,” Alice, proud chef, later explaining that that sauce was to be stirred exactly one hundred times, there was no losing count to say hello.

Alice for some reason took it into her head that afternoon to bait Janet Flanner, *The New Yorker’s* Genet, a politically liberal American, and a friend who had written compassionate articles about Alice’s life in Paris since Gertrude’s death. But Alice, a lifelong unreconstructed Republican like Gertrude, all through lunch needled Flanner about niggers in America and thieving Arabs in Paris; but Flanner, taking no umbrage, graciously pretended not to hear.

It was the last *narishkeit* I detected in Alice who, before I left Paris, offered me a remarkable gesture of confidence, and, although regretfully nothing could come of it then, my gratitude for her trust remains intact. “Katz, why don’t you come back next summer, and together we can go to Mallorca, where there is wonderful food and summer living to be had, and possibly I can recount for you my life together with Gertrude almost day by day.” In pursuit of this, Alice, during the summer’s “American invasion,” waited for the day when Robert Hutchins and Thornton Wilder were coming to visit. Hutchins, Chicago University’s president and head then of the Ford Foundation, could renew my grant for another year. But I had no prayer of extending my stay away from job and family for another year, and nothing could come of their visit. But there was consolation. Thornton Wilder took me that evening for another of his visits to a play he’d fallen in love with: “It’s Kafka and Joyce!” He’d already sent

a dozen copies of it to friends in America, including the producer Michael Myerberg. He'd made enough money, Wilder urged, on his own *The Skin of Our Teeth*; now he could afford to lose money on *Waiting for Godot*. The beginning of knowing the as yet not known *Waiting for Godot*, in a tiny theatre in Paris with no more than fourteen other viewers in attendance, and one of them, when Didi urges Gogo for the umpteenth time, "Let's go", calling out, "D'accord!" and with Thornton Wilder beside himself with pleasure, but with only one demurrer – Ah, it has to be played by clowns! (he got his wish the next year in Myerberg's Broadway production with Bert Lahr) was memorable compensation.

At our last meeting on the day I was leaving Paris, we exchanged my typed text of her cookbook and the borrowed typewriter, and she the Notebooks, which we had agreed she would not see all together until we were well finished with all talk. I was almost at the door ready to leave, when Alice, instead of saying goodbye, had one more thing to say. She had read the Notebooks right through the night before, and hearing Gertrude's voice describing mutual friends with such deadly precision, so exactly as Alice remembered them, especially the portrait of one, the redoubtable Claribel Cone so perfectly realized, she was intensely moved, and then, without guile, from her very center, it seemed, she was saying, "You know, Katz, we've been talking about Gertrude for a year, and in all that time I don't think I've ever been able to give you any idea of what it was like to live with her."

And then a truly rare thing happened. During all the interviews, one could tell from her eyes when she was concealing, when she was open, when plainly lying, but it never happened that one saw her entirely vulnerable, never. Now suddenly her face changed and became almost a child's face. And she said, "You see, when Gertrude came into this room, the room would light up, the day would light up, the year would light up – and my life would light up." There was indeed no more to be said but "Goodbye, Miss Toklas," and I left. It was extraordinary, on the very last day to see the absolute internality of this carefully guarded woman. Underneath all the guile, all the evasiveness, beneath all that, there was a truly guileless woman who simply loved, wholly, devotedly, loved. It could hardly have been more apparent: hers had been inwardly the most treasured of all blessings, an entirely fulfilled life. That was the greatest insight of all.

Leon Katz

1. INTRODUCTION

The full story of the writing of *The Making of Americans* is filled with people and events some quota of which has a peculiar and important place in the web of human associations that Gertrude used to build her psychological “system,” the system which ultimately became the central matter of her novel. But it is also a titillating one, with the names of the great and near-great of Post-Impressionist, Fauve and Cubist artists dotting its pages, as well as less familiar but enigmatic personalities whose mysteries Gertrude yearned to unravel. All the people and incidents reviewed in the Notebooks were of significance in the construction of the schematic design, gradually completed during the writing of the novel’s final version. The finished novel contains within its schemes and diagrams of characterization the residue of the hundred and more people evoked in the Notebooks, all of them wedged in one way or another into the book’s elaborate and peculiar mosaic.

Its peculiar mosaic: The novel is compounded of three continuities. It was originally conceived as a conventional novel which would follow the progress of two immigrant German Jewish families—her own and the New York Steins, her cousins—being assimilated over years into the life of an “Anglo-Saxon,” bourgeois America. Two attempts—two drafts—of the novel were begun, one in 1903 and the second in 1906, of which the first five chapters are still extant. [See *Fernhurst*, 137–172.] Early Notebook labors are expended on the planning of this narrative together with its characters, their sources drawn from Gertrude’s family members, her early acquaintances and her later Radcliffe and Johns Hopkins colleagues. That planning is done in some detail in Gertrude’s early notes, some even anticipating the last pages of the novel’s narrative.

But it is suddenly interrupted and displaced by another continuity, one which becomes overwhelmingly the book’s central concern. It is governed by Gertrude’s ambition to build a universal characterological construct which would ultimately encompass, as she put it, “every one who ever was or is or will be living.” That construct is carefully built over hundreds of pages, its principles and their instances carefully exemplified by the story’s characters, and beyond them by multiple examples from any and all who existed among Gertrude’s current acquaintance or distant memories.

But the motive that urged Gertrude to build such a system runs deep and goes far beyond its putative characterological formulations. It looks back to her childhood and adolescence, and to the disorientations she suffered confronted by painful questions about her relevance to “eternity,” “identity,” “existence” and being “important in living.”

That becomes the novel's enterprise tracing the gradual building of the psychological "system," together with its eventual and inevitable undoing. But in the course of its pursuit, the novel's narrative is increasingly dimmed in its pages, dimmed but not abandoned. It remains the reader's most accessible path through the book's complexities.

A third continuity is Gertrude's self-interruptions for conversation with the reader. These consist of a running confessional of her concurrent thinking while writing and recounting frankly and unabashedly her own evaluation of her notional inventions for the book's composition. Rarely is an author at the same time both within and without his or her texts in the very moment of their telling, and rarely is a reader in fathoming that text, invited to sit so closely to the author's writing hand. The reader is never at a loss to know what the writer is up to, and what she thinks of what she's at the moment up to.

These Notebooks, then, are concerned with the writing years from 1902 to 1912 and trace the steps that led from the first draft of the novel to the unique craft of the finished work. When the final draft of the novel was completed, it was in effect a new work that subsumed the interests and preoccupations of the original versions—a new, unique and extraordinarily imposing composition.

As reader's aids for studying the Notebooks, there are appended sections tracing in detail (1) the novel's narrative of the two families, the Herslands and the Dehnings, and their moderately interwoven destinies, (2) Gertrude's intensely private but intensely urgent need for changing the book's direction, her gradual development of a characterology in response to that need, and Gertrude's gradual loss of confidence in her characterological venture, ending in "Impasse." The Impasse is in turn followed by a fundamental shift in her writer's intent that concludes with the extraordinary final chapter of the novel. The "David Hersland" chapter rejects the novel's earlier approach to characterology and begins the revolutionary use and justification for a language's privacy. Further appended to the Notebooks is a page-by-page Summary of the novel. Running through it are underlined headings marked GS to Reader, Gertrude's running colloquy with the reader, and the frank revelation of her own emotional and intellectual responses to her book's gathering complexities.

The detailed study of these years was made possible chiefly by the preliminary examination and tentative editing of the Notebooks at Yale University's Beinecke Library, and by the kindness of Miss Alice Toklas, who from November of 1952 through February of 1953 adumbrated and orally annotated the Notebooks out of her store of memories for about eight hours a day, four days a week. During that time, she was writing her cookbook too, and as a result of this double drain on her energies, she

succumbed in the second week of March 1953 to a particularly bilious form of yellow jaundice. My obligation to her for her costly devotion to the job of clarifying Gertrude's Notebooks is evident everywhere in these pages. What is further evident is her refusal to comment on any of the concerns of Gertrude's psychological ventures, and her determination to confine comment to her recollection of Gertrude's subjects, her comments and judgments ranging from her gentle nods of recollection to her unapologetic verbal jabs with skilled stiletto.

Professor Donald C. Gallup of the Yale University Library and Carl Van Vechten kindly permitted me to edit the Notebooks, and Professor Gallup's help, both with the materials in the Stein Collection at Yale and with supplementary information, was invaluable. This edition of the Notebooks was undertaken with the aid of a fellowship granted by the Ford Foundation, and by a subsequent grant from the National Endowment for the Humanities. For help with introductions to interviewees in France, Italy and the U.S., I am especially indebted to Marc Bourdelin, Lynn and Gail Belaief, Irvin Ehrenpreis and Kenneth Rexroth. To all the Stein associates and relations who were kind enough to grant interviews—all of whom are listed in the bibliography—my grateful acknowledgement. For the great encouragement and most generous practical assistance of the administration and staff of Manhattanville College, most particularly, of Mother Adele Fiske—my gratitude is abiding and profound. I owe a great deal, too, to the generosity of good friends Ulla Dydo and Edward Burns, extraordinarily knowledgeable Stein scholars, who provided invaluable information and assistance whenever called upon. To Edward Burns, who retains rights to Alice Toklas material, I am especially grateful for his granting permission for their use. My gratitude for the long and devoted labors of my assistants, Georgi Iliev and Benjamin Ian Smith, is great indeed.

A brief apology to sticklers for propriety. Given the level of discourse that seemed right for this publication, and to avoid the stiffness of referring everywhere to Gertrude Stein as either Miss Stein or by her full name, I've adopted the low expedient of referring to her as "Gertrude." I repeat: my apology to sticklers.

2. AN OVERVIEW: “SAYING BEING”

In the prefatory paragraphs of the first draft, Gertrude announces that she is going to write a book reflecting the history of her own generation “so that we can know ourselves.” [First Draft; p. 1; echoed in [MA 3](#).] The sense in which she wished to know herself is slightly more particularized at the beginning of her description of her father, whom “we must soon be realizing so that we can understand our own being.” [[MA 42](#).] In the first design of the novel she conceived the answer to the problem of “knowing oneself” as consisting largely of tracing one’s “traits” back to one’s forbears for three or so generations. But it remained hardly an adequate answer to the problem that gave rise to her need to “realize” or “know” herself.

What became her intense need grew out of a series of anxieties in her childhood and adolescence that so frightened and shocked her that she never got over them. Worries familiar enough, she nevertheless returned again and again to the questions these “discoveries” aroused in her. “When I was about eight,” she recalls in *Everybody’s Autobiography*,

I was surprised to know that in the Old Testament there was nothing about a future life or eternity. I read it to see and there was nothing there. There was a God of course and He spoke but there was nothing about eternity. [EA96.]

It was frightening when the first comet I saw made it real that the stars were worlds and the earth only one of them, it is like the Old Testament, there is God but there is no eternity. [EA97.]

These anxieties, together with her later realization that whole civilizations had already lived and died, [EA96.] were worrisome in much the same way they have been for everyone who suffers the recognition of their cosmic unimportance.

I was worrying then [during adolescence] about identity and memory and eternity.... if the stars are suns and the earth is the earth and there are men only upon this earth and anything can put an end to anything and any dog does anything just like anybody does it what is the difference between eternity and anything. As I was saying there was a God but there was no mention of everlasting. [EA98.]

Apart from these adolescent jolts, Gertrude experienced one less frequent, or at least less frequently recorded than those. “There are some,” she writes at the beginning of *A Long Gay Book*,

when they feel it inside them ... that there was once so very little of them, that they were a baby, helpless and no conscious feeling in them,

that they know nothing then... [they] have from such a knowing an uncertain curious kind of a feeling in them that their having been so little once and knowing nothing makes it all a broken world that they have inside them, kills for them the everlasting feeling, and they spend their life in many ways, and always they are trying to make for themselves a new everlasting feeling.¹

Her “broken world” and loss of the sense of everlasting are worth regarding closely. They are not the same as the Romantics’ sense of disconnection, a literary posture which Gertrude did not imitate. Her disorientation was more depressing and found no relief in Nineteenth Century Romanticism’s Byronic glooms. What she was overwhelmed by in the accumulation of all these experiences was not the picture of the ego dissociated and mourning in a hostile land, but a picture, made familiar later in Kafka and Beckett, of a landscape so enormous, so colorless and so uniform that it reduced human beings to things too small and unimportant to exhibit difference. On the one hand it causes it to appear to itself as impersonal and anonymous; on the other, it causes the discontinuity of human being from itself, so that even its intimate self-knowledge—as Gertrude would say, the knowledge of “himself to himself inside him”—does not put him into important and unbroken relation with “everlasting.” As a consequence, Gertrude regards the chief activity of human beings to be the concealment from themselves of the desperate realization of their own nonentity and non-relation, of their rupture with eternity, and their isolated separation from the universal.² Their habitual way of accomplishing this concealment is through the various ways there are of inventing one’s “importance,” or—if altogether bereft of self-assurance—being capable of little more than asserting one’s mere “existence.”

The whole problem of fundamental human desperation as Post-Romantics saw it is centered on a complex of images different from those of the Romantics. It does not concern special egos but usual ones and everyone. The images they use take on their own characteristic tone, or posture—a sort of universally applicable shrug of

¹*A Long Gay Book*, published in *Matisse, Picasso and Gertrude Stein with Two Shorter Stories*; (Paris: Plain Edition, 1933), p.13.

²In addition to treating this theme in the opening pages of *A Long Gay Book*, (pp. 13 to 17), Gertrude used it as the basis of her analyses of Harriet Levy and Dr. Clairibel Cone (two of the most important and extended analyses of personality she ever made) recorded in [DB #57](#). The theme was taken up again in the Nineteen Thirties in *Everybody's Autobiography* [quoted above], and most elaborately in *Geographical History of America*, passim, in which her problem is resolved once again to her satisfaction. The resolutions sustained in the *Geographical History* are already implied—indeed, stated—in Weininger's *Sex and Character* [see below, p.278]. In the Nineteen Thirties, Gertrude in effect retraced the argument she had already accepted as conclusive during the writing of MA.

indifference. When the characters of Kafka or Beckett confront overwhelming desperation, they react with flat and emotionless diffidence. Kafka's heroes, since they refuse ever to give up their humanistic and rational morality in the face of the most extreme and universal monstrousness, are treated by their author as comic and quixotic posturers. Beckett's characters, brought to the last retch of inhuman misery, are contemptuous of themselves if they still bother to feel such a thing as rage. In a play called *Listen to Me*, Gertrude's characters have no names, only numbers, and they expend their days in trying to name who they are. Finally despairing of finding out what they mean by "I know I am," they give up their undertaking and go off with a kind of desperate joy to what appears to be an *al fresco* banquet.

The Nineteenth Century not only lyricized despair; it also adopted scientific naturalism as a diversion from its awareness of disorientation. "Darwin was... near... when I began knowing everything." [EA209.] By the Nineteen Thirties, Gertrude looked back on "Darwinism" as a forlorn excuse for an answer. She remembered also the hope held out by William James' *The Will to Believe*.

There was of course science and evolution and there were of course the fact that stars were worlds and that space had no limitation... and civilizations came to be dead... since the earth had no more size than it had... and so was science and progress interesting was it existing but after all there was evolution and James' *The Will to Believe* and I had always been afraid always would be afraid but after all that was what it was to be not refusing to be dead although after all everyone was refusing to be dead.[EA210.]

Even William James' *The Will to Believe* for all its nudgings toward something like belief did not get rid of the old fear. The frightening certainty returned that everyone's life, one's own in particular, was not necessarily purposeful, but simply continued because "everyone was refusing to be dead." In the final pages of the Notebooks and in *A Long Gay Book*, Gertrude considers the question of everyone "filling days."³In it, people are shown covering the anxiety induced by the memory of their "broken world" by having babies or by religion or by self-preserving pride or knowledge or "creating." [LGB13–17.] But all these ploys are merely substitutes. Like the laws of science, "they do something to keep everyone from knowing that they are not going on living." [EA210.]

Gertrude gives the experience of the questionable terms of existence to the young David Hersland in *The Making of Americans* and makes it the most important

³Note #140; marginal notation in ms. of *A Long Gay Book* (for passage beginning on p. 35, par. 6): "filling being living." *Everybody's Autobiography*, p. 44: "The only reason why people work or run around... is that they will not know that time is something and that time can pass."

motivating factor in his failed life. [MA 743ff.] When he is very young, as she describes, he realizes that there is something exceptional, accidental and peculiar in the fact that he is living at all. He subsequently discovers that he was born only because of a family decision to replace a child who had died. It becomes necessary for him thereafter to scrutinize conscientiously and perpetually the meaning of the statement he persistently makes to himself: that he *needs* to be living. Subsequently he converts his quest for the meaning of his life into an equally determined quest for death.⁴ He longs at the end only to be done with the torment of finding sufficient justification for life. In the dirge sung over the dead hero at the end of the book, Gertrude plays ruefully with the word “need.” “Not anyone needed this thing, that he should come to be a dead one,” but “*he* needed this thing.” [MA 903.]

The greatest and most genuine solution to the whole problem was one that Gertrude attributed to “geniuses” and “saints,” terms that she uses almost interchangeably for those who have won sufficient wisdom to transcend the pain of human contingency. For them the ordinary forms of human self-delusion are no longer necessary because they have achieved “self-relation” so complete that it does not need the supports of memory, or reflected images of one’s identity, or spurious extensions of one’s self in infinite relations with all time and all space.

When one is completely wise that is when one is a genius the things that make you a genius make you live but have nothing to do with being living that is with the struggle for existence. Really genius[,] that is the existing without any internal recognition of time. [MA 903.]

But when Gertrude began her novel, she was not yet ready for the saintly wisdom of “existing without any internal recognition of time.” She was still very much a product of the Nineteenth Century, and if the standard teleological comforts in their more familiar forms were already lost to her, when she asked the question “Who am I?” she still wanted a plain answer, and the answer she wanted was that she was linked with everything. “[I]t all had to do that inside you are separated away from connection and at the same time you do not think about that thing.” [EA260] For the first two drafts of the novel (1903 and 1906–08) to “think about that thing” needed only “realizing” all of one’s forbears for three past generations and all of one’s own past, and then articulating in narrative one’s self and one’s own generation—so enfolding sufficiently the accident and irrelevance of the self into the stream of living.

After all I was a natural believer in republics a natural believer in science a natural believer in progress and I began to write. After all I

⁴Theme of his quest for death begins on [MA 835](#).

was a natural believer just as the present generation are natural believers in Soviets and proletarian literature and social laws and everything although really it does not really make them be living any more than science and progress and democracies did me. [EA211.]

And so, the landscape in which she was to warrant her own being was to change entirely. The “family novel” was to be burdened with an alternate narrative that gradually superseded—without eliminating—the first. It was the narrative of the gradual building of a “system” which had become overwhelmingly compelling—to counter the accident, separation and irrelevance of the self with a coherent, universal, enclosing structure that resolved the dilemmas of concealed human anguish.

The urgency to develop so reassuring a system becomes the novel’s second continuity—the author’s own private progress gauged by her alone as she responded to the vicissitudes of her labors in her system’s development. Only once, and only at her system’s total unraveling, does she voice the pain of her loss when she cries, “I am important with this thing!” [MA 583] Establishing her “importance with this thing” had been her whole private objective.

“BEGIN THIS NEW THING,” she instructs herself in her Notebooks in the summer of 1908. [NB-*C #4] What begins is the interspersing— within two years of text already written between 1906 and 1908 of a set of terms for character constructs assembled within a gradually developing system of groups, or as she called them, “kinds” of like human beings. Gertrude imagined the numbers of beings within each kind as “millions,” and in turn, posited “kinds” themselves as numbered in millions. There was strategy in imagining the clustering of kinds and their instances in millions. It looked forward to an endlessly expanding cosmic diagram which—whether ultimately finished or never finished—would include each human’s defined space within its scheme’s universally classifying embrace. The comfort of such an embrace, whether of this scheme or another’s, was in its strategy: human beings, knowingly or unknowingly, invested powerfully in such wide enclosure, whether for their genuine or illusory “refusing to be dead.”

The beginnings of Gertrude’s conscientious schematizings were tentative. In the early notes for the novel’s second (1906) draft, she begins to group themes that in part define the subjectivities of her characters—their “feelings,”—as in feelings of anger, of pride, of vanity, and more significantly, feelings that lay at the heart of her initial and fundamental insights into human anxiety: their feeling for their “importance in living” or their self-negating feeling of having no importance at all, but of merely “existing”—as, for example, in Mr. Hersland’s extremity of important feeling “as big as all the world around him,” or his daughter Martha’s feeling of hardly existing at all. Gertrude notes patterns in human behavior not only for her fictional characters but

for the human aggregate, and these, collectively, become the thematic material which looks toward what was soon to become her fixed typological definitions of human being.

For Gertrude, themes like these became touchstones, introduced into the early pages of the novel as part of a soon-to-be- formal apparatus for psychological, or more specifically, characterological, analysis. But touchstones like “anger” or “vanity” were only the faintest beginnings of what was to become the substantial matter of the novel. The catalyst that led to the definitive change in the novel’s purpose and method in 1908 was the book that fell into her hands during the previous winter.

It was probably Leo who first picked up a copy of Weininger’s *Sex and Character* in a bookshop, although, as in the case of buying pictures, it’s debatable whether Leo himself or he and Gertrude together first came across the book and bought it.⁵ In any case, they were among the first of their acquaintances to read it, and for the rest of the winter until they set off for Florence in May of 1908, the book was the center of violent discussion. After their first enthusiasm, they sent copies to everyone, even to old friends in America.⁶ Leo felt that Weininger was an example of pure genius, and since he was meeting regularly with Roche about once a week during that winter for hours-long discussions on set subjects, they used Weininger’s book for a while as their focus, and as Leo adumbrated, Roche interlarded his copy of the book with Leo’s notes and comments. Roche, when interviewed, still had his copy of the book with its record of months of deliberation. Leo responded for a time to Weininger’s anti-feminism, and at the peak of his interest declared that if one could take women’s minds off their wombs, they might be helped to some kind of development after all. [Roche, interview] But his interest in this project passed, and he returned soon to his more comfortable preoccupations with questions of consciousness, and composition in art.

Gertrude’s response to Weininger left more considerable impress on her thinking. The book prodded her toward emulating his way of systematizing the description of relations among the people she was already using for character description in her notes. Like Weininger, she had already rejected the experimental psychology consisting of tabulating and enumerating bodily sensations to which she had been subjected at the Harvard Psychological Laboratory, and opted instead, like Weininger, for a psychology describing “the single and simple existence” in a single self, its “character” in this “unlimited” sense. It was also

not something seated behind the thoughts and feelings in the individual, [Gertrude had already vowed, after reading Freud on the

⁵Toklas, Interviews, and Roche, Interview, disagree.

⁶Letters, E. L. Erving to GS, December 14, 1908 and May 3, 1909; Marion Walker to GS, (1909).

Oedipus complex, to read no more] but something revealing itself in every thought and feeling.... This existence, manifested in every moment of the psychical life, is the object of characterology. [OW49.]

Weininger was now to make her goal explicit: to achieve a synoptic vision of the ego of each character so inclusive that his or her every act and sensation could be observed in its whole relevance to the complete field of the ego. The observer, passing beyond the need to separate one “aspect” of the self from another—a separation which can be accomplished only by the trick of abstraction—would seize on his *wholeness*, and from that vantage be in a position ultimately to approach in each character “the last touch of [his] human being.”

On the face of it, Weininger’s book was widely taken as little more than a violent anti-feminist tract basing its argument on the characterological differences between “maleness” and “femaleness,” and pushing argument into the outer reaches of the absurd by equating the highest possible reach of “being” with “total maleness” and the lowest with “total femaleness.” [OW114.]

But far more significant than any of his terminological banalities that Gertrude took, enlarged or avoided altogether, the aspect of his work that struck her more forcibly was his immensely pertinent resolution of two of her problems: the conscious feeling of dissociation from the “everlasting,” and that psych-lab description of men and women as bundles of factors, losing the sense of individual uniqueness (in her mantra, that “each one is *one*.”)⁷

During the five months of labor on the “Diagram Book” and its attendant notations, [DB #1 through DB #64] the “system” took slapdash, rough, unsystematic, even bewildering, shape. But within that bewilderment, Gertrude was venturing to systematize.

BEGINNING

In the first pages of the “Martha Hersland” chapter [MA 290ff.], written in 1909 after her initial struggles with the building of her system were done, Gertrude recapitulated the unique process by which she had arrived at her understanding of individuals and their “kinds.” The process began, as she reports, with the study of three women. The first of them was Annette Rosenshine, a forlorn creature, bent—just as the fashion was beginning that would overwhelm the new century—on finding herself. During the two years of Annette’s stay in Paris, she and Gertrude settled into a routine painful to

⁷Refrain used in *Many Many Women*, published in *Matisse, Picasso and Gertrude Stein*, pp.119–198.

both but rewarding to Gertrude for its endlessly boring afternoon sessions in which she converted conversation into therapy, and equally rewarding for Annette who gratefully suffered the pain of Gertrude's unremitting therapeutic attacks.

The other two, Harriet Levy and Alice Toklas, also San Francisco renegades, arrived a year later, in 1907, and joining the Stein circle, gave Gertrude two further subjects for almost daily, excruciatingly intense study. While studying all three, Gertrude gradually discovered, and acknowledged willingly, the unreliability of her therapeutic ambition, and settled permanently for developing a system for psychological "description" and no more. Faced with continuing and futile labors with Annette and added to them the unshakable and incurable fears of Harriet Levy and the tantalizingly difficult to fathom Alice Toklas, Gertrude explains, through the intensity of her passionate, endlessly patient labor observing and listening for her subjects' defining characteristics, she discovered that the way to reach their self-revelation was through their inadvertent ways of repeating themselves.

REPETITION

"Always from the beginning there was to me all living as repeating." [MA 291.] The discovery of the ways "there can be seen to be kinds in men and women," and the "nature" and the "mixing of natures" in single human beings, begins with "loving [their] repetition." [MA 290.] What is repeated?

By "listening,"—not to what is said but to the rhythms and patterns of speech through which it is said; and by "looking"—not at the purpose of the body's intentional motion so much as at the characteristic rhythms and patterns into which its motions habitually fall—both one's general "kind" and uniqueness of self-reveal themselves inadvertently and unmistakably. "Listening can be dulling," writes Gertrude, but with patience, there is eventual reward through what she calls "the drama of emergence"—the eventual emergence of intelligible meaning through loving the repetition in her subjects—a repetition that is manifest in every action, every word, every sight and every moment of their being—one can, after long, patient scrutiny, realize the fundamental character of each one, and so, eventually, "the bottom nature of them, the mixtures in them, the strength and weakness of everything they have inside them, the flavor of them, the meaning in them, the being in them, and then you have a whole history of each one." [MA 137.]

But the patience needed for her method of "listening for repeating" had to be somewhat mitigated by the practical consideration that crowds of people—many currently known, many only remembered—were finding their place in the exemplification of her system. A few, to be sure, were intensely studied—Harriet Levy and Annette Rosenshine, Alice Toklas, Gertrude's brother Leo, her sister-in-law Sarah Stein, Matisse, Picasso, the Florentine art guru Bernard Berenson, and some few

others. But there was also the more truncated, silent witnessing of the artists, friends, American visitors and strangers at the rue de Fleurus Saturday evenings, and the many remembered from her past. For these largely snapshot categorizings, some remained fixed while others were again renamed, again realigned. Endlessly, her Notebook entries debate with her preliminary determinations, and endlessly there is an enlargement, or an elision or a reversal of her conclusions about the nature of her many subjects, or the precision and inclusiveness of the typologically-determined naming of the groups themselves.

For the grounding—the first step—in coherent ordering of “kinds” and coherent descriptions of individual beings, Gertrude adopted Weininger’s divisions of the psyche—the divisions he most persistently employed—of the three “levels” of “sex”, “character” and “intellect.” [OW33.] This tripartite division of the self remains the fixed template Gertrude uses for distinguishing the three separable agencies and their functions within the self.

“THREE LAYERS: ‘SEX, MIND AND TEMPERAMENT’”

The metaphor of the tripartite division of the “soul”—more recently dubbed the “psyche”—is, familiarly, Plato’s. ‘Plato locates the rational part of the soul in the head, the ‘spirited’ part in the breast, and the ‘appetitive’ part [according to a squeamish prelate-historian,] ‘below the midriff.’” Gertrude, in her opening note in the Diagram Book [[DB #1](#)], draws the vertical line of the three sometimes conflicting, sometimes harmonious components of being. Their viability for Gertrude’s typology was confirmed by what she remembered as “that epoch-making—for me—conversation with Harriet [Levy] about Sally [Sarah Stein],” as she records in the Notebooks [[NB10](#), [#15](#).] It was one in which Harriet Levy described Sarah Stein accurately, according to Gertrude, as in the case of Annette, Gertrude found her accurate—“all but the bottom.” In her rejoinder to Harriet, she apparently took the “bottom” into account, and doing so, found herself with an explanation of Sally’s “success” as a human being that gave Gertrude the clue she needed: Sally, she explained, exhibited a sexual “type and temperament and ideal all flowing together to a perfect harmony.” [[NB11](#), [#13](#).] What was also “epoch-making” was the realization that Sally’s “harmony” was rare, almost unique. Gertrude preserves her sense of the radical uniqueness of each individual by regarding such internal harmony within “one” as the rarest of instances of character “success.” Far more usual was—to put it in Weininger’s forbidding example—this: The pure prostitute ought ideally to have no interest in “running herself by her mind” because she has none, damned, according to him, by her lack of all memory, all consciousness, and all sense of ethical distinctions. [Weininger 227–228.] But in fact, the most frequent failure, as Gertrude reiterated for a considerable number of both men and women of comparable types, lay in this very mistake of using

their intellects as chief weapon in their struggle for power, for security and for self-esteem. All three “levels” of character structure—bottom nature, temperament and mind—became the particular objects of Gertrude’s scrutiny for internal disharmonies; consequently, her endless exploration for the possibilities of permanent success or failure within “one,” and intermittent and contradictory success or failure. To “make it come together” is, as Gertrude measures it, the ideal: the three entities equally “strong,” equally functioning within their own purview and not presuming on the functions of the others, and the “self” legislating judiciously, without delusion or self-will, over such invasive presumption. (This is Gertrude icily speculating on the successes and failures of the many “selves” over whom she adjudicated.)

Although Gertrude remembers this “tripartite” insight as her own, post-Platonic tripartite disjunctions of human being had recovered analytic popularity among her turn-of-the-century psychologizing contemporaries—Weininger, Freud and Freud’s followers—who also harnessed a three-level formula to exploit the psyche’s internal battles and accommodations. Standard psychological lore for many centuries, it served intermittently at least since Plato’s harried charioteer of the mind (his alternate metaphor: Reason struggling to keep on middle course between his two diverging steeds, Desire and Will.) As with Plato’s own metaphor, each of Gertrude’s three “levels” were understood to have volition of their own. But so envisioned, they opened the way for her subtleties and nuances of internalized battle formations in the psyche, playing games with the metaphor on which her contemporaneous “depth psychologists” thrived. Although she differs from those contemporaries in her terms—more or less homegrown—the dynamic of internal embattlement is the same: the individual “levels” attack, censor, mock, glower at, and shut the door on one another, possibly with less muscular aggressiveness in Gertrude’s version than in the others.

But in her version, as in theirs, the bottom sexual nature (or its equivalent) powers and empowers. Gertrude gives its options wide, wide latitude. “Bottom nature” rules and doesn’t rule; it masters, and it doesn’t. Unlike the Freudian *id*, which is housed grimly and monomaniacally in the same substratum, Gertrude’s “bottom nature” is as often as not defanged. “Some have... natures that never mix with the whole of them and in such ones the impulse in them comes from the bottom nature or from the other natures separate from each other.” But if the other “natures” can in a pack control or ignore the bludgeonings of bottom nature, such psyches, as Gertrude notes with a measure of rue, remained for her “in pieces.” And of these, Alice Toklas was Gertrude’s prime instance. Bafflingly, there was no nature in Alice in definable control. She was permanently “in pieces,” permanently indecipherable.

Gertrude’s premise—that all the kinds divide in various ways into contrary pairs—grew first out of Weininger’s thesis, in which the essential divide was between the Male and Female genders’ characteristics. In her first enthusiasm for Weininger,

Gertrude succumbed to his example. In her earliest but scuttled plans for *A Long Gay Book*, women-in-relation were to be treated first, then men. And in the early pages of “this new thing,” males and females were assigned their own distinctive natures. But she soon, as we’ve noted, qualifying Weininger’s Male-Female gender cartoons, turned to her own experience, and invested the primary relation between lovers, for example, with her own fixed division between “dependent independency” and its binding opposite, “independent dependency”. There are further and multiple divisions of “two main groups” which flourish in the pages of the Notebooks and in the novel, defining categorical opposites such as attackers versus resisters, masters (teachers) versus instruments (students), and so on. But the more such categorical divisions were added to her list, the more her system became rigid and delimiting, abandoning flexible insight for a language of systemic structural symmetries. It would be two years before the impasse of this procedure was borne in on her, when it provoked another radical change in the direction of the book.

SUBVERSION

Still, beyond such symmetries, beyond “categories,” Gertrude’s native signature as “analyst” emerged of its own accord through her incredible consonance of feeling with the psychological portraits any of her subjects adopted as their reality. Concerning that “reality,” suspicion lingered in Gertrude of prepared posturing attending self-portrayals. Gertrude’s endless qualifications, measured nuances, subtle or bold contradictions and undoings of “types” through their “mixing” are fundamentally a ferreting-out of sophisticated or plain lying about the self. But what is hugely impressive about her procedures is the skill, rare indeed, of conforming in feeling so closely to her subject as though there is almost bodily proximity to her emerging subject’s self-revelations. It is these passages in both the Notebooks and in the novel itself that, while making a mockery of acceptable psychological verbiage, catch the unmistakable intimacy and accuracy of Gertrude’s infelicitously expressed recognitions rather than her formal system’s verbiage reaching for the finish of definition.

So much is this consonance out of harmony with the objective naming of “states of feeling” or of “kinds,” that it leaves the internal recognition of other selves to their own most intimate privacy—as Gertrude puts it: “the feeling of himself to himself inside him.” Left so, the description of such recognitions is almost at the point at which the system’s formal verbiage is eluded altogether. It imitates to the extent of possibility “inner motions,” such as, for example, a sort of enlarging or contracting of the inner self in states or in moments of particularly inarticulable feeling. Some examples:

1. Mr. Hersland is as big as all the world, but then he “shrinks from his outside”

[\[MA 117.\]](#)

2. "The way I feel resisting being in men and women. *It is like a substance and in some it is as I was saying solid and sensitive all through it to stimulation, in some almost wooden, in some muddy and engulfing, in some thin almost like gruel, in some solid, in some parts and in other parts all liquid, in some with holes like in air-holes in it, in some double layers of it with no connections of it between the layers of it. This and many many other ways there are of feeling it.*" [MA 248.]
3. "The spinster lives in the thing she isn't not alone the thing she isn't but the thing that has really no roots in her, it is not that she thinks herself something she isn't, but she is something she isn't. She does the things she is and she lives the things she isn't.... They live in their conception of themselves because what they are is with its accompanying train so small proportionally to their lives so to speak. Impossible to really tell spinsters the truth.... All this must be written up." [NB-*] #3]

NAMING KINDS

Unlike more sober latinists and grecophiles like Freud and Jung and Fliess who were carefully honing classical nomenclature for service in their concurrently developing systems, Gertrude's namings of kinds were variously whimsical, commonplace, irreverent, sneering,—in a word, unguarded: Gertrude's personal delectations, her own associations. Some are Weininger's own, [Weininger, 29] but hers are gradually separated from his programmed meanings and given less of his ideological fixity. But Gertrude's are hardly free from fixities of her own. Her named "kinds" reflect the stratifications, given by those like herself familiar with the well-upholstered middle class's assignment of domestic roles and "characters," together with their casual biases. But there is another set of women's kinds related specifically to lesbians, ranging from the dominating Masculine Woman to the wholly passive Earthy Boy (for whom Gertrude records a single example—herself.) Named kinds of her own reflect her own casual biases, sometimes whimsical (male group of Persian tabby cats??) sometimes unintentionally prejudicial men who were unassailably upright ("Men of the World" or "Anglo-Saxons," or their opposites, "Bazarofs"—after the Russian nihilist in Turgenev's *Fathers and Sons*.)

Alice Toklas insisted that after reading Weininger, Gertrude went her own way. [AT response: in NB-A #15.] She is more than half right. The rigidly, ideologically determined characteristics of "maleness" and "femaleness" are darkly present at first, but gradually blur and become less relevant to her typology. Her determinants for who "fits" and who does not within her "kinds," are not, like his, categorically fixed. Certain touchstones of human behavior, its emotional tendencies, physical selves, act as subtle revelations which for Gertrude are the keys to "type," and it is these she takes note of, for their sometimes overt, sometimes hardly detectable, repetitiveness. They may signify—these are a few of her touchstones—degrees of "pride" or "courage" or

“tenacity” or “cowardice” or “allying oneself to eternity,” and so on. But it is through these signs, as they cluster around each of the kinds which either give them their precision at once, or over time their stumbles toward more precise group definitions.

DEFINING KINDS

The ideal construct of a group derives from its ideal representative—the person who for Gertrude is its precise example. But the inclusive definition of the entire group depends on multiple shadings—examples of those closest to that prime instance, those variously distant, and those “admixtures” who share characteristics with other groups. Once established, the near, far, and partial examples of its members are sorted by a set of secondary characteristics: weak or strong, “concentrated” or “unconcentrated,” “aggressive” or merely “tenacious,” and—a judgmental category of particular importance—“individuals” or merely “egotists.” [\[NB-B #9; NB-E #2; MA 231.\]](#)

How do each of these judgmental oppositions relate to the particular nature of a particular group? One example: individuals vs. egotists. Whatever his type or kind, the “individual” has the capacity to transcend the possible limitations of his category “by being completely himself.” The individual, we gather from Gertrude’s notations, is one who has “become himself” with relish, with satisfaction, at best like Gertrude’s beloved eldest brother Michael, as a paragon of casually maintained selfhood. The egotist, on the other hand, asserts who he is—rather than simply being himself, he must angrily, aggressively, assert it. But the egotist asserting aggressively what he imagines he is, might as easily be asserting what he is not.

Still, the distinction between the two is by no means simple or fixed. The egotist might by certain concomitant characteristics “achieve the greatest.” Gertrude’s examples are Matisse, Van Gogh, several others (among them, generously, Shakespeare.) Such “aggressive egotists,” when they achieve, do so “because of brilliancy and direct attack” over and above what “unaggressive egotists” can muster.

[\[NB-*C #27, #28\]](#) Her personal dislike for Matisse’s egotism is partially mitigated by his egotist’s “brilliant attack” even though it led to such instances of plainly “brutal egotism” as his not lowering his upgraded prices for his early—and first—purchasers, the Steins. [\[NB-A #11\]](#)

But how essential the unique positioning of each individual is within kind, is demonstrated by one of Gertrude’s most judgmental criteria, in which each candidate is weighed in the balance of her own—and one of her most fundamental—aesthetic criteria: one’s “direct relation to the object.” [\[NB-A #14\]](#) Not only is its purity in that relation judged, but the particular “admixtures” within individuals that determine connection or disconnection with it and with one another. That those distinctions suggest Gertrude’s aesthetic judgments is obvious but irrelevant; they are relevant here

only for Gertrude's calculations for their typological "placement." Here she enumerates the ways in which numbers of subjects fall short, and others qualify:

...all these people do not get their inspiration from their relation direct to the object but from their affection for the object. Alice is an interesting mixture, she has this affection and she has the emotion passionate that connects her with Sally [Sarah Stein], Mamie [Mabel] Weeks and Emily [Dawson.] [These] people get their sense again not from immediate contact with the object, but from a passionate emotion about the object. That is the reason all these have a dramatic, a practical and a crudely material imagination, and of these Matisse is the great creator. He truly said he painted his emotion, but in order to paint it, he had to have it attached to the crudely materialistic object; when he gets away from this, he is lost. He still makes lovely but not significant painting. Now Cezanne is the great master of the realization of the object itself. Pablo connects on to him. Renoir on the other hand is in direct relation so to speak with the beauty of the object, so is Leo. In Sally's case, the emotion about the object is never enough to make her creative [as a painter], she is therefore what I have always called her, a passionate partisan. Then in both groups, there are people like Alexandre [Heiroth] who are directly in relation to their own passion, that is also true of Alfy [Maurer], and so in that sense they are creative. Braque, Balzac, Chalfin, etc., are all more or less of Pablo's type, in all three of them they are to a more or less degree in actual creative relation to the object. The chances are also a man like Shakespeare was like Renoir, with the more vital reality of the man of the world. Vallotton stands between the affection and reality groups. This is what Pablo probably meant when he said that Matisse always gave the crude feeling of the object, but never really paints the object. [\[NB-A #14\]](#)

THE "TWO MAIN GROUPS:" ATTACKING VS. RESISTING

"More and more the two groups show themselves" [\[NB-*C #18\]](#); that is, the two supergroups under which all others are subsumed. The one is the Earth or passively Resistant Group, which is "bohemian, murky, cowardly, and with dirty sexuality." Its "attack," when it ventures, is at best merely "practical," with little aggressive thrust. Its representative figure is Mr. Hersland in the novel. The other, the Attacking, or Power Group. is mundane ("bourgeois" and worldly, that is, as opposed to bohemian), has

“clean” sexuality, and is unqualifiedly aggressive, “irrepressibly conflicting.” [NB-*C #15] Simply, then, the basic contrast: those who “attack,” those who “resist.”

But what complicates the organization of the entire system is that one definition of the two main groups does not preclude others. Several times over, Gertrude recognizes new definitive contrasts that expand her basic oppositional alignment. In earlier entries in the “Diagram Book” [DB #8, #9, #16], the defining contrast is elementary and Weiningerian: Male characteristics as opposed to Female. But soon, the definitions of the overarching “two main groups” become more particularly her own. The distinction between the two groups’ sexual orientation is enlarged: the Earth Group’s “unconcentrated” or “diffuse” sexuality is opposed to the Attacking Group’s “concentrated” sexuality; or the “type Anglo-Saxon and American” as opposed to—implied, not named, but an echo of Weininger’s own anti-Semitism—the Jewish. [NB-*C #35.] Perhaps most significantly, the “clean” as opposed to what Gertrude calls the “sordid” or “*sale*” or just “dirty, bottom earth” type, of which she counts herself an example, is opposed to the sister she despised, Bertha, who is later described as an “unconcentrated mass,” or a “mushy mass,” [MA 384; NB-B #12.] of being, the most mindless of beings, but at the same time, and paradoxically, the truly generic example of the clean, “courageous attackers.”

At a considerable remove from Weininger’s formula for mating “pairs” of friends or lovers is Gertrude’s later notion of the dynamic of love, one far more complex than merely “attacking” and “resisting,” and far more so than Weininger’s proportionate “M” and “F” ratios for lovers, friends and enemies. For Gertrude, the two contrasting types are finally, and fundamentally, distinguished by the oppositions of their “need for loving,” and their way of satisfying that need. Type I are those who love “only those who need them,” and Type II are those who love only “the ones they need” To win, Type II of course must labor to “subdue” to the point of “owning” the loved one; Type I, not needing to subdue, wins by merely exhibiting “strength in domination.” But as lovers, they are both dependent and independent, both, that is, bound, but in opposite ways. Type I is independent(ly) dependent; Type II is dependent(ly) independent. The embrace of the two conditions, as Gertrude defines them, bears some evidence of the recollection of her own experience with May Bookstaver, in effect the suffering she endured as Type II. [NB-C #12; MA 163.]

Gertrude envisions—and in fact, is soon to know again in her relations with Alice Toklas—a further refinement in her understanding of the two contestants who are engaged as much in battle as in concord: The “attacking” group “have to be cowed to be respectful, to know fear to love.” But her own group, the “earthy,” “have too intimate an acquaintance with fear to wish it; they love freedom, they wish to be conquered only by themselves for that is to conquer fear.” [NB-*C #18] In an undated scribbled note to Alice Toklas [Note #73], Gertrude expands on this. Explaining to Alice Toklas, her own “St. Theresa” her own failure to overcome her ambivalence

when she “wants to kiss [Alice] good-night,” and the sadness caused in her by that very ambivalence, she confesses: “as it seems to me no creature holds me in bondage, I felt some little scruple, for fear I was not beginning to lose this liberty.” She grieves that she is not yet capable of voluntarily surrendering her no-longer-wanted liberty [her “loneliness,” she calls it too, in this note,] mourns her inability to wholly acquiesce. When, more than two years later, Gertrude confesses in the pages of her novel that she has at last abandoned her “scruple” about the loss of that liberty, she sings hosannas to her new-found freedom: “I am loving just now every kind of loving,” for five pages swimming in her abandon, and concluding gleefully, “I am now a happy person.” [MA 604–608.]

THE KINDS

Of the “millions” of presumably conceivable kinds, Gertrude, in the Notebooks, articulates and defines only twenty—twelve women’s groups and eight men’s. The range of the women’s groupings echoes Weininger’s—from the Lady to the Prostitute—but the understandings of them are remote from his. After enumerating the kinds in men and women—a flat, “listic” undertaking of small insight—but in her descriptions of these kinds, and in her analyses of individuals within “kinds,” her insights into random human behavior and most of all into the fixities of fundamental human motive are far more perceptive than her otherwise rigidly denuded vocabulary might suggest. Buried inside those descriptions are subtle evocations of both individual and type that bear the knowing imprint of the novelist rather than the rigidities of the system-building classifier.

THE WOMEN’S KINDS

Pure Lady

Of the women’s groups, the “Pure Lady” is a group apart. In its purity, it has features shared with few of the others: beauty, grace, sensitivity, the capacity to be tolerant. [DB #54] Of the “practical cold women,” of whom Therese Thorold, the wife of the English minister Algar Thorold, is “the finest type of it,” “They have the beauty of fine plaster cast,” and combine their “flavor with strong lurid sexuality,” and their sexual prowess is generally beyond that of almost all women in lesser groups. “They hold a man of a weak nature so completely because they satisfy him sexually entirely, and they can’t be hurt by them because they care for something else. They are practical, tyrannical, beautiful, immobile, and more or less efficient.” [NB-*C #31] ^{Exhibiting} less than their purity, they can succumb to even less admirable qualities: “ignorance of

others, knowledge of themselves, and their power and technique of suffering.” [DB #13] (The word “technique” is precisely chosen.) Their greatest quality is a kind of absolute certainty akin to the old man Heisman’s, the old grandfather in the early pages of *The Making of Americans* who lives with the certainty of being “all there was of living and of religion.” The “lady” in her undiluted state is rarely noted by Gertrude, who finds her more often in “admixtures” with other types: the “free soul,” or the “pseudo-masculine,” or the “Napoleonic,” in all of whom “their reality is coexistent with the flavors they taste.” [DB #30] This, the most accommodating and usual inauthenticity to which “pure lady” succumbs, characteristically subverts her authenticity. “Ladies and Flavor [groups] both have no knowledge of people. Ladies are not tactless because of their concentration and power. Flavors are tactless because of their reaching out and their ignorance of others” (a general key to the Flavor group.) Nevertheless, “all have the important feeling of themselves inside them, [and compared to all other women] are nearest to pure intelligence.” [DB #35]

Mistress

The Mistress (that is, of a household, of family and servants, not of a lover), as a type is a step below “pure lady,” and exhibits a “passion for intellectuality, culture, higher ideas, morality etc., [and is] strongly sexual, [and] mostly fairly stupid.” She retains the feeling of conscious power as does the Lady group, [DB #54], but in her, it is associated with a characteristic “bridling,” [i.e. a sort of harrumphing as though affronted], and she has, whether earned or not, a “consciousness of virtue.” [Note #56] The true Mistress has no real intellect [NB-*J #9]; she has greed [NB-*C #40], and she has power, as Bertha’s kind of independent dependent has, “only with those who love them” [Note #49]. And so, the Bertha “attacking” group “is always a mistress group in posse.” [DB #60] But as a type, it can readily descend into the

Mistress Prostitute

The Mistress Prostitute group has little “head,” much sentimentality, and much sordidness. Their iconic representative is BB’s wife, Mary Berenson, “because there is the least head of all of their group [and] is the most utterly foolish.” Hortense Federleicht, Leo’s Baltimore piano-playing psychological protégée, qualifies too, as “the biggest nature of them all,” because in her the group’s inconsequential foolishness [DB #16.] “gave great temperamental musical expression,” which in her “was the most closely wedded.” [DB #6]

The group gives the appearance of being excessively frank, but in fact is usually reserved, and that reserve can take the form of hypocrisy, or even lying. They in fact encourage themselves not to know the truth. The reasons range from their empty-headedness, or their pathological lack of continuity, or their “emotional world living,” or a mixture of all these, including plain sordidness. And at that extreme, they exhibit

a puerile form of pedantry and a girlish lack of wisdom. What is characteristic of all of them is a wonderful capacity to keep going once they have started to so to speak improve upon their teachers. [DB #17] The absolute descent of the type is to the

Pure Prostitute

The Pure Prostitute is the mistress only to, and so of, the man who loves her. [DB #8] “They have power only when they are loved.” [DB #36] “Their resistance to the lover is a subtle evanescence”, and while “unconquered, have quite essential sweetness and emotional intelligence in its highest form.” But once conquered, they become “commonplace,” so that the prostitute without the “mistress” element can exhibit pure prostitute brutality. [DB #17, #54] “Egotists,” as opposed to “individuals,” they have nevertheless no “feeling of being important to themselves inside them.” Those with a natural sense of their virtue, however conscious they may also be of their wickedness, are capable of accomplishing the “emotional leap,” that is, the capacity to overcome or supersede rationality, out of, for example, a feeling of injury or resentment. [DB #41.] So emotionally justified, they can win through to a feeling and use of the weapons of power and sentimentality. For the pure prostitute, idealism functions as a sort of disease, because “they have not the sensibility [for it, and] when their idealism ceases, they become once again the pure prostitute,” [NB-B #12] for “they have only the instrument quality of reliving, [that is, of emulating their mentor’s beliefs.] And so, when that ‘idealism’ ceases, they revert...”

Gertrude, out of the same disconsolate feeling, remembers the other sorrow, the one more profound than Bird Stein: May Bookstaver, and she enlarges her into a “type:”

May’s Group

May Bookstaver, through Gertrude’s pained recollections, posits a group of her own. An “emotional sexual aristocrat,” she has, paradoxically, “a lack of concentrated sexuality, although [her sexuality] has completely that appearance.” It is “the intensest form of emotional sexuality, but it is not actual sexuality.” Consequently, “when the element of emotional sexuality is removed, they sink into very commonplace people.” The worst specimens of the group keep up the illusion longest. In fact, “it is [so persuasive] an illusion, [that] it [almost becomes] an actuality,” but there is no basis for [that] apparent reality. The base, in fact, which has not much reality, is also “nothing much sexually.” “So we have their high type of emotional intelligence and lack of real intellect.” [DB #60.]

In retrospect, Gertrude concludes—winning a sort of victory over an old, still rankling defeat—that with little sexuality at “bottom” and less intellect at the “top,” all that is substantial in the type is dramatic flair.

Mistress (Free Soul) Type

As distinct from the Mistress Prostitute—in fact, her opposite—is the “free soul” mistress group who have entirely the sense of their “importance inside them,” The character of their resistance—so different from the other—comes out of their personal pride; “they own themselves;” they feel genuinely the “importance to themselves inside them.” Independent and self-determined, the group genuinely earns its authority. But like all the Prostitute Groups, they maneuver an “emotional leap” from their sense of injury. [\[DB #17.\]](#)

Masculine Women

Four types of masculine women are defined: the True Masculine, the Lady Masculine, the Pseudo-Masculine Adolescent, and the Earthy Boy.

True Masculine

In an extended note on Mabel Haynes, her former rival with May Bookstaver, Gertrude defines her “masculine quality” as “not a concentrated one but an aggressive one, and so it makes for masculinity.” “So far as I know,” Gertrude adds, it is “the only really masculine type [of woman.]” It is masculine in its “strong instinct for allegiance,” but since they’re concentrated to attack, “they are rarely favorite with men.” [\[NB-*C #14\]](#)

Lady Masculine

is one of the groups governed by exceptional self-delusion. Although they’re the “Napoleonic type,” they “do not conceive of themselves as evil” but actually think of themselves as moral. They have, so far as they are aware, no evil intention, “but they are tremendously willed, they have enormous power.” Unlike the Lady group, which, though it also has power, is guided by a sense of right and dignity, the Napoleonic type has “the vulgarity of a misfit between their overpowering evil nature and their ideals. Can well believe Napoleon thought himself working for the glory of France.” [\[DB #30\]](#) (Gertrude’s idea of Napoleon was not far removed from Weininger’s, who thought Napoleon “one of the three greatest criminals of all time.”)

Pseudo-Masculine

In the pseudo-masculine group, “where boy and girl adolescent continues, and is not distinguishable,” [\[DB #11\]](#), the sole example is Gertrude’s friend Mildred Aldrich, about whom Gertrude’s portrait in “A Family of Perhaps Three” describes Mildred, her sister and the woman she loved.

Practical Adolescent is another pseudo-masculine type among women. There’s an extended explanation of this type in a note on “Emily [Dawson]’s dancing steps,” concerning “the continuance of adolescence where boy and girl is not distinguishable.”

[[DB #29](#)] The type is further developed at some length in the text of the novel [[MA 174](#).] In brief: In some women, “the fear of coming adolescence” moves them to become “very lively so as to keep adolescence from giving sorrow to them.” They dance “so that adolescence will be scared away.” It is not from sentimental feeling, nor particularly “lightsome feeling,” but rather an “aggressive liveliness,” that makes for a “dance step every now and then in their walking,” not realizing that they do it in order not to reach “the restlessness of adolescent living.” All their lives they work at remaining in “just before beginning adolescent being,” and so keep inside them, always, their anachronistic “school feeling.”

Earthy Boy

Only one example of this type is offered: Gertrude herself. It is one of two entries in which she notes her sense of her own sexuality. As “Earthy Boy,” the full note reads: “Me, not passionate adolescent, earthy boy.” [[DB #22](#)] The other entry is more explicit but characterizes her as “pure servant female:” “Often men mistake in women like myself, because my temperament and point of view, intellect and consciousness, is masculine, and the erotic emotion is masculine, that the sexual nature is. My actual sexual nature is pure servant female. I like insolence. I find it difficult to work up energy enough to dominate,” [[NB-*C #30](#)] (an accurate prevision of subsequent life with Alice Toklas.)

Servant Girl

But her sense of the “servant nature” as a type corresponds, a bit astonishingly, not to her own closely and realistically observed servant characters, the gentle Lena and the good Anna of *Three Lives*. Her descriptions of “servant nature” are in fact closer to the tremblings of the two old spinsters in Arnold Bennett’s *Old Wives Tale* contemplating the low motives of their servants. The sum of Gertrude’s own suspicions is more or less the same as theirs:

The typical servant girl nature is crooked in her attempts at overcoming the weakness of her “instrument” nature to attack (that is, a nature passive, imitative, willing to be used.) She has the practical anarchistic griminess that attaches to servant nature. There are two versions of her, the Bertha “attacker” and the earth type “resister.” The attacking nature can be cowed, but not, like the resisting nature, humbled. Her base is indeed “earthy,” and she herself is dirty, wallows in filth, and if she appeals, it is by her “dumb despair.” [[NB-B #5](#), [#8](#); [NB-G #11](#); [NB-I #9](#); [NB-*C #15](#); [NB-*J #9](#) and [Note #46](#).] The portrait is further enlarged in the pages of the novel. There she is “the little dirty shrinking lying little blonde hair nature” with “the scared little lying always in such a one. They need it to keep them going, to keep them cleaning and washing and working, to keep them from lying.” And so, they need a directing mistress. Also, they have much trouble with their loving, so nobody stops

them when they “go off loving.” Most of them have the dependent’s weakness, with no sense of responsibility, and just lie when anyone asks them anything. In later life, they tend to lose their “servant queerness,” “just get married, and get old having many children coming out of them, and so the end of their living.” [MA 172]

Gertrude makes considerable use of her contemptuous portrait of “the servant girl nature” in several of her more severe descriptions of women. The “servant girl” has the “bottom nature” of a woman like Neith Hapgood, the wife of the writer Hutchins Hapgood and an author in her own right, about whom Gertrude had ambivalent feelings. Whatever value her “top” and “middle” levels might have exhibited, her sexual bottom, “her servant girl nature” effectively sabotaged.

Sister Group/Spinster Kind

Both sister and spinster are essentially defined in relation to their core characteristic: their sentimentality or their lack of it. The more commonplace members of the Sister group “live to themselves and to others as ...what they ideally should be, and not by what they are.... They should have all the womanly virtues [Gertrude enumerates the ‘womanly virtues’ as mother, housekeeper, and ‘sweet’ disposition] partly because they have nothing else, partly because they suggest it to themselves and to others.” And so, they are the very definition of sentimentality, which is: “changing the object without changing the emotion, and so one goes on and on for years thinking one has not done them justice.” [DB #50, #52] The two sisters who were of deepest interest to Gertrude were the Cone sisters, Etta and Claribel. Of both she wrote a long piece, tentatively entitled in the Notebooks, “The Cone Sister’s Tragedy.” Of Claribel alone, she wrote one of her longest and most perceptive studies in the Notebooks, the entry that Alice Toklas, when she read it, recognized as the most deadly accurate of all. But displaced emotion finding a substitute object is hardly the whole of Gertrude’s understanding of what she calls the “Sister” group, although little more is said of it in the Notebooks.

The Spinster group, of whom Etta Cone is “the perfect type,” is dwelled on at length. Her essential spinsterishness lies in Etta’s lack of generosity, which is largely invisible because of her “splendor and richness,” and especially invisible “when she was in love with Ida Gutman,” a time “when she became almost generous in her nature, for her love became heroic.” Since then, notes Gertrude, she’s become her own hero, “and her spinster state is complete.” [DB #21, #22] “The illusion with them is the whole thing” Like Etta, they conceive themselves as heroes, but do nothing heroic. Of one kind, the sexually “unconcentrated” kind, “it is because of the negative quality of their sexuality, both maternal and mistress, that they are so completely an illusion, more complete because they are not more or less what they realise themselves as being, but they are practically not at all.... The illusion is therefore with them the whole thing.” Fundamental to their being is the certainty that “they cannot find the

right stimulus to produce [either] the attack or the engulf. They are not responsive. They are initial forces, essentially.”

Alice Toklas is a prime example (and this is the particular *aperçus* to which Alice responded with, “Oh, rats!” [AT response, in [DB #56](#)]) “Most of her is the elderly spinster mermaid with all her faults. I think Alice is the perfect example of the intellect with the sexual nature” [that is, the two levels—topmost and bottommost—in sad disharmony.] They [the type] “... completely feel themselves to be quite otherwise, and what they are is so small a proportion to what they are to themselves—they are completely self-centered and completely vain, they hold the world as a mirror up to themselves, and that mirror always completely flatters, which is the true mark of the spinster.” As for the bottommost level, “the bottom dough of the female—or male as the case may be—has completely woodenized, solidified... made solidly into wood. Therefore, they have no fountain of expression, they have no profound sensibility, but they have a fairly deep superficial reaction [sic]. And this may have various forms.” [\[NB-B #13; NB-*J #2\]](#)

Alice is only one of Gertrude’s examples of spinsterish deluded vanity, but few of the other women’s groups are scrutinized so particularly as hers. The note, however, was being written only a few months after their initial meeting. Gertrude’s judgment obviously changed, gradually but completely, from the time of this entry in early 1908 to its entire reversal by the end of 1910. But in this early note, the scrutiny continues:

[They have] no important feeling of themselves inside them. [Their] intellectual life is not connected with their nature. Slow in development, no instinct for culture.... This group has little power hold through the things they are not conscious of, consequently give the sense of a hole.... They also have a hardness. They are not affectionate, and have to be dominated to be won, and held, constantly dominated. They do not resist, they are not strongly maternal, they are cumulative in their effects. Recognition of them comes very slowly. They have no personal pride in them, no amour propre. They may be sensitive, they may not. [\[DB #47\]](#)

There’s a particularly astonishing miscalculation in this early understanding of Alice. Almost the opposite of Gertrude’s description here, Alice was never the one who had to be “dominated” to be won, and little defined her more than her *amour propre*, her personal pride. More accurate than Gertrude then imagined is the notation, “Recognition of [her] comes very slowly.” [\[DB #47\]](#)

THE MEN'S KINDS

"We came to Paris to kill the nineteenth century," Gertrude famously wrote in *Everybody's Autobiography*. If it was so, in 1908, five years after her arrival, there was still a considerable way to go. Her designations for women's groups spell out the nuclear Victorian household of women: the lady of the house and her servants, the hangers-on: sisters and spinsters, and the unmentioned: masculine women and prostitutes. Her male groupings fare no better. Their categories are not only narrowly Victorian but narrowly German with the overlay of the European Jewish intellectual's own anti-Semitism, whose class distinctions snobbishly ignore distinctions of wealth, and focus instead on the difference between the sensitive ethical, enlightened intellectual on the one hand, (in Yiddish, the *edel*) and their opposite, the insensitive, unethical vulgarians (the *prost.*). Her male groupings reflect the gradations—moral, aesthetic and intellectual—between these extremes. But over and above this, there are, as with women, careful distinctions that weigh heavily in defining a man's fundamental "kind." Some of these, Gertrude relates almost entirely to men: the distinction, for example, between basic sexual natures: "*sale*", or "dirty" bottom natures, and "clean." This becomes, in the novel, the basic distinction between the father-figures of the two families: Mr. Hersland (*sale*) and Mr. Dehning (clean.) It becomes also, in the Notebooks, one of *the* malleable judgments visited on her male subjects. Picasso, for example, has proudly and appropriately his *sale* sexuality; the writer Hutchins Hapgood and the Swedish sculptor Edstrom are both utterly subverted by the same *sale* sexuality. As with women, there is also the primary distinction between the "power group," (or the "Bertha courageous attacker,") and Gertrude's own kind, the "earthy resisters." And in both men and women, there are the gradations of sensibility (belonging to the "middle" term—the "character" or "temperament") and its effects on the intellect. More and more. these dichotomies and oppositions grow in the system, both in the Notebooks and subsequently in the pages of the novel. Still, although the verbiage of these multiplying dichotomies becomes increasingly rigid, it allows, paradoxically, for more discerning descriptions of human beings in division within themselves—within a "kind," and—among themselves—between kinds.

The Man of The World

Uncle Jacob, the paragon of the Stein extended family, their wealthy Baltimore patriarch, is Gertrude's icon for "the man of the world." As a type, he is highly sensitive, not at all a passive "earth type" but vigorously "courageous," and although he assumes a conventional posture toward practical success, he is, as Gertrude is careful to qualify, a "high type" of such practical instincts.[\[DB #20\]](#) At his best, the man of the world "has an element of distinction: elegance, justice, action, *savoir faire*, mastery—the masculine version of Bertha at her best." [\[Note #45\]](#) Even in his "relation to the object," he has a vital reality as opposed to those who relate only to

the beauty of the object. There is, on the other hand, a less sanguine version of the man of the world: the *petit bourgeois*, the clear, direct, insensitive, unethical “middleman,” like the Bernheim who owns the picture gallery. But the true man of the world “adds distinction to this foundation.” [Note #41] He adds sensibility. A step or two lower is:

The Anglo-Saxon

The Anglo-Saxon, like the man of the world, is part of the “attacking” group, “clean” sexually, practical and not sordid, strong in attack and hard, and like the Bertha courageous ones, has to be thoroughly beaten to be conquered. He is the quintessential courageous attacker, a “hard type.” “The Anglo-Saxon and American [is the] absolute opposite of the earthy sordid, cowardly, tenacious prudent group” with which Gertrude—quite literally transcribing Weininger—identifies the “Yit” (the Jew) and herself. [NB*C #35.] To practical Anglo-Saxon courage is added an inner sensibility, a genuine interior vision. “Always, they have real sensibility, real faith.” His “prudishness is a conviction, a virtue and a defense.” [NB*B #7] But that interior vision is slow and blind. The mind progresses so slowly that it stops altogether, and the “practical worldly” takes its place, and that practical worldliness is unhappily expressed “by a passion for detail, a losing oneself in illustration.”

The Idealist Kinds

There are four kinds of idealists, each characterized by a particular devotion: the ideal *of Beauty* (Oscar Wilde), *of Romance* (Byron), *of Power* (Edstrom), *of Intellect* (Hodder.) [DB #18] (Hodder was the brilliant Harvard philosophy student whose history Gertrude recounted in her earlier novella, *Fernhurst*.) As a type, the Idealist carefully but unknowingly divorces the reality of his past experience from his ideal, so that when recollecting that experience, by “conditioning,” that is, by omitting major portions of what in the past was “unconditionally” experienced, he maintains the illusion of an unbroken fidelity to his ideal. “These then are lying, not by invention but by idealistic romantic dramatic sentimental omission.” [MA 502.] But the unreality of their idealism is underscored in another way. The very young Walter Pach (who later became a celebrated American art critic and historian)

“is very illuminating,” writes Gertrude, “in his criticism of Leo’s picture, I recognize the girl, I don’t recognize the atelier, and then saying he and Henri [Matisse] believed in religion like the chinaman painting his soul at the end of his brush.... They none of them see the essential profound contradiction between their two expressions.... In their blindness their spiritual ineffectiveness comes from a deep and fundamental incompatibility. The more sensitive they are internally,

the more definitive is this contradiction, the less sensitive, the more they succeed in practical results.... Also remember the slowness of their minds which helps their not seeing the two facts together and so realising their contradiction.” [\[Note #45.\]](#)

There are, however, two genuine idealists in Gertrude’s sense: the sculptor Elie Nadelman and Alexandre Heiroth, the Russian émigré who briefly and unhappily joined the Florentine circle. They, unlike most of the other Idealists, “do poignantly give [the] real sense of beauty directly, not derived.” In contrast to them, there is the case of “George Eliot, Alice, et al” who have an “emotion toward beauty rather than a passionate realization of it.” Written in 1909, a year and a half after Alice’s arrival, Gertrude still designates her “a real flavor person” whom passionate emotion does not govern “excepting in relation to me.” [\[NB-D #7\]](#) Two years later, in 1911, after Gertrude had undergone other mordant shifts in her understanding as well, she noted the “brutality” underlying fundamental human feeling, and in face of that deadly fact, considered that the genuine Idealist “can afford to be honest” about such realities, but those who are “not really Idealists would make a great mistake to be honest,” since admitting this fundamental human fact “would be to have no real restraining power over themselves at all, for why should you not be a hog excepting for your nature, ideals or social conventions.... Of course, you can let yourself go if you know you won’t go very far.” [\[NB-I #12\]](#)

The Jewish Kinds

Gertrude calculates a careful distance from Weininger’s animadversions against the Jewish mind and sensibility. She offers partial corrective, partial homage: “Real sensibility, [she writes,] real faith in the Jew is replaced by a lyrical, pretty quality and a passion for rather confused emotional and transcendental thinking and an intelligent facile practical intellect in their real business, whatever it is.” [\[Note #45\]](#) Her more extended consideration of “the Jewish mind” is one of the most carefully exemplified in the Notebooks:

Jews mostly run themselves by their minds. Now they have good minds but not great minds [and] your mind ought to be no more than a purveyor to you, because inevitably you are greater habitually than your mind. That is the secret of the inevitable mediocrity.... If it is not running yourself by your mind among the Jews, it is running yourself by your ethics, which is perhaps really nothing more than a crystalised mind.... The non-Jewish person runs themselves [sic] by their conventions and their training but they don’t do it themselves to themselves, therefore they are freer than the more intelligent yid. [\[NB-A #3\]](#)

The Jew also suffers from incessant self-consciousness in directing himself. There are, as in all the groups, gradations downward. Alice, for example, has the “practical intelligence of the Helenising Jew, that is, self-knowledge but no consciousness of the significant, of the meaning of the things she knows.” [DB #56] And among the lowest, there are the “coldly practical,” the kinds of Jews who are “banal and vague and slow, who are the highly subtle forms of the kind of big thick vulgar Jewishness that runs theatres and trains ballet girls.” [NB-G #16]

Oddly—more than oddly—the paragons of Jewishness with respect to the mind are Goethe and Frederick the Great. They are the only two in the Notebooks having both “great minds” as well as consciously running themselves “by the mind,” the very perfection at which Jews inevitably fail. Leo and Berenson, for example, are Jews who suffer qualified failure in lapsing from the perfection. Leo has “neither resolution nor singleness of purpose enough,” and has also “too much” of the kind of “enthusiasm and resolution”, which merely “flavors and interrupts” the fully realized operation of his mind. And Berenson, though great in his “affections” for the good and the beautiful, “runs his mind... into being good,” and so wears “a halo of goodness and superiority [which] is silly.” [NB-C #20]

The Bazarofs/The Fanatics

With their nervous intensity, their *sale* sexuality, all the Bazarofs are “in essence ethical and fanatical, not by reason of affection for their object, but by reason of their realisation of its symbolism.” Their “object” is not the thing itself— “it” itself—which they neither see nor know; what they see or know of it is what is “partly generalized.” They know the reality and arrogance they have in themselves, and so are not susceptible to the reality in others. Since they have no touchstone for that other reality, they are not critical. They learn easily but are blind. Not slow, but facile. In their extreme blindness, as Leo put it, they reject the intellect altogether, and rush into sexuality and mysticism, an “abandonment” which altogether denies the intellect. [Note #41]

“The danger with the fanatics is the denial of their experience, this may make them moral enthusiasts [such] as Leon [Solomons], and Weininger. It may make them aesthetic visionaries as Raymond [Duncan, the dancer Isadora’s brother, a Stein friend in San Francisco and Paris] & (I hope not) Pablo....But it is this quality in them that so often makes their genius sterile....Pablo may be saved by the intensity of his actual aesthetic experience, if he can hold to that, he will go on.” [Note #45]. “Pablo is the highest type of [Bazarofian] because being low he has most reality. I believe he will work out of submission to unreality.” [NB-*C #13.]

The process by which they pass over into (Bertha/Courage group) self-righteousness is this: their fear is “cut and hardened into a consciousness of virtue,” and so, they assume fearlessness, and so, they reach self-righteousness. [NB-*C #19.]

Nevertheless, paradoxically, their self-righteousness, reaching fanaticism, can pass into genius. [[NB-*C #35.](#)]

Primitive Souls

They are “earthy,” but unlike the more usual “earthy” kind, they are not merely ethical, but pagan or religious. They are not lovers of beauty like the “Idealist [of] Beauty” kind but are themselves beautiful. Characteristically, they have no feeling of importance inside them, they are at best modest, and have very little personal influence. But they have a “commonplace” side that makes for getting on. [[DB #43](#)]

Boy

The models for the “Boy” type of grown male are Walter Pach and Roche, the “earthy boy” rather than the passionate adolescent, with an “open boyish sweetness.” They have no heroic element in them, only an unfinished, immature quality; with intelligence but no real intellect, and no instinct for success. They are in fact all stupid. As for Roche, “he is a translation, as Pablo says,” by which he means, as Leo explained, his kind digest nothing “so [whatever he hears,] comes out as it went in.” [[DB #22](#), [#25](#), [#29](#), [#53](#)] Since they understand nothing but what is practical, nothing else but the practical comes out of them.

The “Persian Tabby Cats”

The Persian Tabby Cats, as a group are good, “‘fin,’ as the French say, tall and gentle.” [[NB-C #22](#)] But though bearing a certain kind of elegance, they suffer from insensibility and “Persian lying.” And they show “not a keen personal pride, but rather the pride of conceit, the lowest form of which passes over into the conceited pride of self-righteousness.” And they have “an instinct for common-placeness,” which they share with three other versions of the common-place: The actor, the doctor, and the clergyman. [[DB #42](#)]

The Masculine Prostitute

The Masculine Prostitute is a “passionate adolescent.” [[DB #21](#)] Then: “me, not passionate adolescent [but] earthy boy.” [[DB #22](#)]

The “Kantian” Man

One of Weininger’s extravagant tributes in his book is to the philosopher Emanuel Kant’s idealism: “The birth of the Kantian ethic, the noblest event in the history of the world, was the moment when for the first time the dazzling awful conception came to him: ‘I am responsible only to myself; I must follow none other; I must not forget myself even in my work; I am alone; I am free; I am lord of myself.’”

Gertrude copied into her Notebooks the passage from Kant which Weininger quotes following his tribute. The Kant quote begins:

Two things fill my mind with ever renewed wonder and awe the more often and deeper I dwell on them—the starry vault above me and the moral law within me....The second point of view enhances my importance, makes me an intelligence infinite and unconditioned through my personality, the moral law which separates me from the animals and from the world of sense, removes me from the limits of time and space, and links me to the infinite. [OW161.]

Kant defined for Gertrude the teleological end toward which her system necessarily moved for its ultimate justification, and perhaps more importantly, for its ultimate personal value. It provided an image of the ultimate human being, or as she called it, the “completed” human being, who escapes all contingency.

Since Weininger’s interests are fundamentally ethical and metaphysical, his psychology of “character” moves unswervingly toward the definition of “ultimate” human being, which he defines in terms of consciousness. Ultimate self-consciousness embraces absolute memory, absolute self-comprehension and truth. Consequently, ultimate *cosmic* consciousness embraces absolute identification and unqualified relation of the self with the universal and the eternal. In effect, the “completed individual,” then, is one whose consciousness—and therefore whose genuine existence—has moved outside of time and has thereby conquered it.

Memory only fully vanquishes time when it appears in a universal form, as in universal men. The genius is thus the only timeless man—at least, this and nothing else is his ideal of himself; he is, as is proved by his passionate and urgent desire for immortality, just the man with the strongest demand for timelessness, with the greatest desire for value.... His universal comprehension and memory forbid the annihilation of his experiences with the passing of the moment in which each occurred. [OW 136–137]

The importance of this notion for Gertrude can hardly be overestimated. It appears at length in her work first in the portrait of the young David Hersland, but later—in her speculative writing of the Nineteen Thirties—this notion of the “completed individual” continued to be the basis of her repeated attempts to lay to rest her Nineteenth Century dilemmas concerning loss of uniqueness and “ever-lasting.”

James' *The Will to Believe* was a disappointment to her hope that it, at least, might mitigate her large metaphysical desperations.⁸ The logic in her speculative writing rests on her denial of pragmatism and her conscientious attempt to shore up against its ruins minimal certainties in precise accord with Kantian teleological idealism.⁹ The whole encrustation of Gertrude's ideas and feelings in her writings from 1908 on emanate from the envisioning of this highest type of human being—the only true individuality—in terms of his achieving the ultimate escape from the contingency of time. Her later discussions of genius, of memory, of “human nature” as opposed to “human mind,” and the hopelessness of “human nature” (for her, the fragmented, “diagrammed” aspects of human being) achieving “entity” out of itself, not merely its “identity,” and her notion that the “human mind” alone and of itself can effect and know its own “entity”—all these discussions elaborate the basic definition in Kant, of the steps whereby the ultimately human redeems itself from the “mosaic” of factors currently accounting for human existence. And Gertrude follows this system of values to its end by insisting that this victory over time is achieved only by means of those qualities and capabilities of mind and spirit that belong to the genius or to the saint alone. In her writing of the Nineteen-Twenties and Thirties, the relevance of saints to her thought, the meaning, in *The Mother of Us All*, of Susan B. Anthony's “You may be married to the past one, no one can be married to the present one, the one, the one, the present one,”¹⁰ the rationale of her insistence on her own genius (apart from its basis in personal idiosyncrasy) may be looked for in her emulation of the Kantian notion of unqualified and unlimited individuality, incapable of being known to others but only of being self-known, and the consequence to human being of such a creature coming to fruition.

Her enthusiasm for this concept was first expressed in her revision and enlargement of the portrait of the young David Hersland in the novel. In its first

⁸Refrain used in *Many Many Women*, published in *Matisse, Picasso and Gertrude Stein*, p.199.

⁹One of Weininger's extravagant tributes in his book to Kant's idealism: “The birth of the Kantian ethic, the noblest event in the history of the world, was the moment when for the first time the dazzling awful conception came to him: ‘I am responsible only to myself; I must follow none other; I must not forget my self even in my work; I am alone; I am free; I am lord of myself.’ ”

Gertrude copies into her notes the passage from Kant which Weininger quotes following this tribute. It begins: “Two things fill my mind with ever renewed wonder and awe the more often and deeper I dwell on them—the starry vault above me and the moral law within me.... The second point of view enhances my importance, makes me an intelligence, infinite and unconditioned through my personality, the moral law which separates me from the animals and from the world of sense, removes me from the limits of time and space, and links me to the infinite.” [Italics added.] [op.cit. pp.161–162.]

¹⁰ *Saints and Singing, a Play*, published in *Operas and Plays* (Paris: Plain Edition, 1932); *The Mother of Us All*, in *Last Operas and Plays* (New York: Rinehart and Company, 1949), p.75.

version, he was to be merely “singular” as a Westerner—and in terms of that first version, it was eminence enough. In the 1908 notes for revision, his “singularity” is given Kantian dimensions. “Make David completed Individual,” she instructs herself, and further, “must realise my hero by making him go through my development.” [NB-MA #53] But as in the original plan of the book, he remains a defeated man, trapped by his ultimate longing for death.

But to give his failure further distinction, Gertrude added her own imagined characterization of Weininger himself. When she made the discovery of his suicide, everything fit anew: her own “sense of failure” at twenty-nine (that is, in 1903); Leon Solomon’s “suicide” when he “chose” cancer and, more verifiably, chose to undergo a fatal operation at the age of twenty-nine; and finally Weininger’s suicide after his “brilliant achievement,” especially relevant, since that achievement rested so largely on the intellectual comprehension and expression of the victory the “singular” individual is capable of winning over death.

SENSIBILITY

Like “Flavor,” “Sensibility” is less a group designation than a characteristic Gertrude uses to measure authenticity within types. Gertrude takes the measure, for example, of a group of artists and writers, and of some who are neither, whose lack of genuine sensibility produces work whose “vibrancy” is, in effect, like “wood” or “stone.” The Notebooks are full of heavily judgmental passages on the artists populating her rue de Fleurus salon—whether in their paintings on its walls or milling about in attendance—whose value as artists is appraised and understood far more in psychological than in aesthetic terms—the psychology housed altogether in the language of her “system.” An especially deadly but astute set of examples:

[Max] Weber has the sensibility to color, he has not the constructive color sense, so as I said long ago about Manguin, he has the sensibility to works of art [but] he has no real sense of them. Derain and Sterne et al have a real intellectual sensibility but not a real intellectual process. That is what makes them what they are, they have this for the genius life. Leo F[riedman] & Pur[r]man[n] being less romantic *au fond* are more successful, their essential *commonplace* worldly efficiency is less interfered with, they have only the romantic or idealistic conception, they never except in their early youth attempt its realisation. None of these have a vital sensibility, they are wood or petrified wood or stone or metal, but they are always dead substance, they have no earth principle of vital growth, so they differ from the group [of] which Mike [Gertrude’s oldest brother] forms an intermediate step to mine, which

has. Nothing is within them, they are worldly because their reaction is always a readaptation, never a creation. [\[NB-A #10a\]](#)

They are hard and mundane in ideal as well as in nature, they move directly to their end. In all of them, their minds are practical, detailed, unimaginative and commonplace. [\[NB-*C #32\]](#)

The rest of the male groups are given cursory definition, some none at all. They are defined largely by example, their definitions shrouded.

“CONNECTING”

“Always each one is of a kind in men and women. Always kinds are connected with other kinds.... I want to be going on and on and describe one and then another one and then connections between them.” [\[MA 584.\]](#)

But over and above defining each one as one of the “kinds,” there remains the problem of how individuals of different kinds can be definitively linked and at the same time remain uniquely themselves. What are the connections between the “kinds” themselves, what overlappings and parallels are there among them that serve to underscore the tightness of connections within the system’s structure?

The answers are best ferreted out by returning to Gertrude’s premise concerning the self’s first need. Initially, the self’s primary need is to obliterate recognition of one’s initial state of being as meaningless or as equivalent to death itself. The first suggestion of this in the novel is attributed to members of families who appear in early pages of the second-draft, and who deal, though unconsciously, with strategies for accomplishing such concealment. [\[MA 56–58, 100–104ff.\]](#)

To review explanation once again: There are two self-generated, internalized self-definitions, either “the feeling of oneself as (merely)existing” (as in Martha Hersland) or “the feeling of oneself as important” (as in Mr. Hersland.) The feeling of mere “existence” is undeniably sustainable, but adding neither character nor value to the self, it remains a desperate and permanently self-defeating state of being. The feeling of “importance” overcomes the sense of nonentity and is personally uplifting but is inherently a lie. It uses the innumerable illusions available for enlarging self-importance, but whose substance, though delusory, builds a satisfactorily self-defined but essentially make-believe self. Still, self-invention is profoundly necessary the essential bulwark against confronting the reality of inanity.

Gertrude exhaustively counters her subjects’ deluded inventions of themselves with her determinedly objective analyses. Once her subjects are recognized as of a “kind,” or possibly an “admixture” with other kinds, they are then sorted by a set of secondary terms which may qualify, support, overwhelm, modify or negate initial perception.

A few of those secondary terms: lurid, dirty (*sale*) vs. clean, *efficient* vs. inefficient, passive vs. aggressive, weak vs. strong, concentrated vs. unconcentrated, aggressive vs. merely tenacious, sensibility vs. insensibility, successful vs. failure, important vs. unimportant—there are more.

These terms, though in common use, become in their usage here rigidified and restrictive, the meanings of some of them very particular to Gertrude. The loss of language offering quick intelligence to readers is indeed regrettable, but brave navigators eventually discover the depth of novelistic insight into human likelihoods stored in these pages, and eventually too the beauty of the language itself which, at a glance, seems as forbiddingly repetitious as its sense seems forbiddingly opaque. Further: connections, linkages, are recorded synoptically in the Notebooks, and the breadth of inclusiveness and density of a single entry sometimes requires a precise mental image—available at once to Gertrude, not to potential readers—of the diagrammatic interconnectedness of the entire system. Let's look at one relatively simple example as a paradigm for more complex and far more dense implicitly "diagrammatic" examples.

Lurid male group. Hutch is a connecting link between Anglo-Saxon and lurid. Jaehne is a Bazarofian connecting to Hutch, Berenson to Vallotton, and through Vallotton to Jake Samuels. He also connects through Hutch to the idealists. [[DB #28.](#)]

Parsed:

"Lurid" is shorthand for the more extreme examples of "*sale*" or dirty sexual natures in males, the kind that "arouses fear" in Gertrude. [[NB-*C #46](#)] The "lurid male group" is almost the extreme of "resisting, cowardly, earthy" Alberichs who know their own cowardice, their own fear, their own lying, only too well. Their opposite, the Anglo-Saxon group, the "clean, courageously attacking" Siegfrieds, may be upright, but know themselves very little, rarely know, for example, that they're lying, but do it so well that they themselves and everyone else believes them. Hutch is at the midpoint between these two extremes, but actively shares in both. Who is he? Hutchins Hapgood, author, newspaper man, drama critic, novelist in the 1890's and early 1900's was deeply committed to radical movements in the U.S., a political idealist whom Mabel Dodge described as an intellectual anarchist pursuing at the same time God and social reform. Radical proselytizer, he wrote, among many books *The Spirit of the Ghetto* and *The Spirit of Labor*. And in old age, thinking himself the idealist who held still to the now-diluted moral values of his youth, called his autobiography *A Victorian in the Modern World*. But in Florence during Gertrude's summers there, she noted and wrote about the other Hapgood, the one who was a woebegone alcoholic, randy sexual Don Juan, and willing recruit to the blandishments of

mysticism. In Mabel Dodge's jaundiced view, he was "an old bloodhound on a leash" held tight but only intermittently, by his wife, Neith Boyce.¹¹

Gertrude in an astute, lengthy appraisal of Hutch, describes him as having on the one hand a "sexual base" that is "warm, passionate, idealistic, mystic, tolerant, sweet and lovable." But as distinct from his sexual base, his "character", or temperament, exhibits a "puritanical snob, hard, practical, intolerant... dogmatic... in short, about every quality a man can have that is incompatible with his ideal." Because of this "unself-recognized" incompatibility, "his sexual nature degenerat[es] into emotionality, liquor, mysticism." [DB #64] And so, she concludes in another note on Hutch, "there are innumerable ways to shipwreck." [Note #45]

But connective lines can run off in multiple directions. The simplest connection in this note pursues a basic line in a single direction, but takes it a jot further: Jaehne, a San Francisco German dealer in Oriental art and European antiques, close to Sally rather than to Gertrude, visited the Stein clan in Florence for a few days in the summer of 1907 while these "system" notes were in their earlier stages of composition. Gertrude had little more than a few days' glimpse of him, but her impression of his being a "Bazarofian" is confirmed by another source [R. Salinger interview with LK] who remembered that "there was something reptilian about Jaehne" A "reptilian" Bazarofian would be a step beyond even Hutch in the direction of the lurid, and so he is "connected," on the far—and even more lurid—side of Hutch's "Bazarofian" self.

The next batch—Berenson, Vallotton and Jake Samuels—are "connected" to these lurid males in a "line" away from Hutch's Bazarofian side, running in precisely the opposite direction, toward Hutch's affiliation with the "Anglo-Saxons" on his "bottom nature's" virtuously moral side. Closest to Hutch of the three, but still distant from Hutch's Bazarof, is the complicated Berenson. The celebrated connoisseur of Florentine art, the great lover of the "beauty" of the object rather than the object itself, is also (as Gertrude associates him with the same anomaly in Alice) one who for all his fine "flavor" and exquisite sensibility, has no "moral purpose," since like Alice he "chooses" beauty because he is "low," "for that is their [concept of] beauty," a basely "practical" and vulgarly "materialistic" sense of the beautiful. [DB #56] From that "lowness" BB clearly aspires to, and even exhibits, the values celebrated in the other direction, which eventually lead—beyond the Anglo-Saxon virtues—to the "Idealisms" in which the Nineteenth Century Romantics wallowed (and with which Gertrude had little patience, though she credited their lofty aspirations.) By intermediate steps, BB "connects" to that pristine height "through," first, Vallotton,

¹¹Mabel Dodge re: "old bloodhound," re: HH

and then, closer yet to that height, Jake Samuels. Vallotton, one of the Nabis group's painters whom Gertrude and Leo first bought and later remembered as one of their early mistakes, is nevertheless noted in the *The Autobiography of Alice B. Toklas* as "a gentle soul, a keen wit, [with] a great deal of ambition" but suffering from a feeling of impotence. [ABT 31.] Gertrude's definition of him is shrouded in one of the bewildering confusions of her system. Her respect for his "gentleness" and the genuineness of his artistic aspirations does not prevent her from seeing him as "temperamentally like Jaehne." But though his "temperament" is apparently as Bazarofian as Jaehne's, his gentleness and genuineness of aspiration place him in a line beyond BB in the direction of the Ideal.

An anomaly? Oddly, Gertrude's judgmental scheme here functions as neutrally descriptive, not as essentially evaluative. As with Matisse's "brutal egotism," whatever characteristic the self possesses at some extreme, even repellent, manifestation, it may well be the basis of "greatness." For Vallotton, Gertrude explains, "his greatness is his temperament, his sexual base and intellect [are] below it, and there is his great limitation as an artist." [Note #45] Because it is "great," Vallotton's disharmonious Bazarofianism doesn't prevent his being placed so far along this link of connections. This side of his temperament sets him—diagrammatically—on precisely the opposite track from Hutch's Bazarofianism.

Jake Samuels, Sally's brother, who lived at the time in San Francisco enduring an unhappy marriage and enjoying a happier political career, is one of Gertrude's paragons of the totally practical, a characteristic which at its purest can be the sign of the highest type of the Man of the World. In that purity, "the practical becomes complete before it passes over through... Jake Samuels into the men of the world who pass over to the pure idealists." [Note #41] And so, what would have registered to Weininger's horror, a practical Jewish politician emerges, in this particular linkage, as Gertrude's highest example of a male group's connection to an "Anglo-Saxon" ideal.

"Diagramming" these linkages rarely makes for simple linear design, as it does more or less in this relatively simple example. Far more frequently Gertrude imagines angular lines of linkage among her variations within types, in which a central character or group initiates lines of connection which, more than likely, run off in multiple directions. Consequently, her verbally described linkages, unless reduced to actual diagrammatic representation, remain bewildering, and—like as not—the diagrams themselves provide small deliverance. But the density and reach of those bewildering connections are everything; they are at the heart of the system, its ultimate justification. How?

They satisfy most significantly the triple obligation for determining the ego's ultimate definition: (1) as a wholly, yet qualified, identifiable member of a particular "kind," and (2) in this kind, as being attached to a definable network of similar or overlapping kinds, and (3) ultimately identifiable as "unique," by virtue of the number

of nuanced and secondary characteristics merged with the defining terms of (1) and (2). And so, both the unique selves together with the representative selves merge—all together, defining “one.” Consequently, Gertrude’s most persistent mantra: “This one is one,” signifies the total summary and privileged definition of a single self.

And so, the goal is a map, a geographical representation, a landscape of every kind of individual human being, each in its defined space, so hemmed in by similar but different types and kinds and with multiple qualifications and demurrers as to be recognizable both as wholly alike and as irreducibly unique—definition’s conjunctive separations.

But the very process of constructing so comfortably symmetrical a system was at the same time undermining its own credibility. The more its logical likelihoods for fulfillment were pursued, the more her feelings were disturbed by gathering uncertainties. As early as [MA 184](#), she is already querulous about the notion of “kinds.” Still, she remains of two minds about her enterprise. “Is all this a fabrication?” But putting suspicion aside, she insists she’s certain of all of it. [\[MA 362.\]](#) “When there will be a description of all repeating, then there will be contentment.”

But that measure of certainty is effectively eroded during the writing of the “Alfred Hersland and Julia Hersland” chapter [\[MA 477–719.\]](#) Struggling with the problem of articulating the “whole” of Alfred Hersland, her attempt to stay within the orthodoxies of her system’s terms and concepts fails her several times over. Its failure gradually makes clear to her her system’s unsustainability. It suffers from two implicit difficulties: from the nature of language itself, and from her gradual re-recognition of her own uniqueness, her “separateness.”

Language is as deceptive as it is revealing. In its designating meanings, Gertrude noted, there was an inevitable slippage of that meaning over time, separating statements from their former intent. The lesson was borne in on her when she included [\[MA 429–440.\]](#) the whole of the narrative copied from her story of *Fernhurst* written a few years earlier. Recognizing the anomaly of those earlier words (which she calls “categories,”) “that once had meaning now have none,” she concludes that “you have to lose words” to be faithful to present-tense, newly earned usage [\[MA 440.\]](#) And so, a new difficulty arises: only those words can be legitimately used that have in them currently “existent being.”

As with language, so with systemic structure. The more Gertrude attempted to bolster her manufactured certainties, (as she did determinedly to define the “whole” of Alfred Hersland, from [MA 508–719](#)) the more those certainties continued to erode. Her test for their efficacy was, oddly, the universality of their acceptance: How many, how often, how thoroughly were her assertions believed? Was she at one with common understanding, or was she in her comprehension—and once again—separate and alone? And compounding these doubts was the growing suspicion that she herself had not yet grasped a definitive understanding of the “map” of human relations.

Confronting her failure, she is “unhappy,” she reports, “that everyone is a little queer to me” [MA 482.] Compounding this is a more serious “disillusionment in living:” finding that “no one agrees with you completely in anything” [MA 482–483.] And there is the shock of discovering that even those fighting for you don’t completely agree with you, so you “write for yourself and strangers.” [MA 485]

Characteristic of her expressions of desperation: “Everything is in pieces, there is no use going on, everything is without end” and so there is “no reason to me why the world should go on” if in repeating “nothing gives me the sensation of a completed one.... It is pointless putting together kinds unless each one becomes a whole one to me” [MA 520.] The Alfred and Julia chapter is interrupted more than thirty times to lament the loss of the very certainties that had sustained her system. The difficulty of “realising” that no one had shared or currently shared her certainties, and that no one can share her isolation, gives her the feeling, she writes, of “a little boy realizing he is alone and howling” [MA 518–519.]

At this nadir, there’s an intrusion into Gertrude’s deliberations signifying a step toward manageable renovation. Alice Toklas as amanuensis had been sharing Gertrude’s love and labor over the book but found voice only at this juncture to speak aloud long-gathering resentment: Gertrude. she complains,

was still in the ‘deep-thinking’ life, the kind that worries about ‘issues’ and deliberates on the ethics and morality of each little act. This was the Stein thinking of Leo and Gertrude separately and together And it plainly offended me from the beginning. It was boring and ludicrous.... One of the jokes between Gertrude and myself was that I had stopped the ‘deep-thinking’ vein in her. I was discouraged to be in an atmosphere where intellectual processes were the basis of life, and in which Leo’s endless notes and Gertrude’s answers would be passing back and forth between them. I had the impression at the time that ‘deep-thinking’ was the root of all evil, that the fallible minds of human beings were bound to go wrong. [AT interview with LK.]

Gertrude reports the “upsetting” of her own way of thinking during this critical moment when she, with trepidation, was “being taught by some one that some have a way of feeling living that I have not ever been realising.” But her new “way of feeling living” was not altogether new. It appeared to dissolve the structuring of “types” and “categories.” It turned to unremitting focus on the observations of unprocessed manifestations of behavior, (once again: eating, drinking, sleeping, laughing, etc., as well as “thinking, talking, listening, knowing, feeling,” etc.) carefully unexamined literalness of the apparent—in a word, an ultimate “flattening” of intellectually-organized structures.

William James' Pragmatism, in inadvertent unison with Alice's misgivings, shares for Gertrude Alice's reflections on Leo's fundamental fault: his "thinking" untouched by the reality of his "experience." That charge against Gertrude's former mentor becomes her perpetual judgment of Leo's failed intellectual guidance. As James puts it,

The world of concrete personal experiences to which the street belongs is multitudinous beyond imagination, tangled, muddy, painful and perplexed/ The world to which your philosophy-professor introduces you is simple, clean and noble. The contradictions of real life are absent from it.... In point of fact, it is far less an account of this actual world than a clear addition built upon it. It is no explanation of our concrete universe [W. James, 1907, 8–9]

"Comment is not literature," Gertrude was to caution Hemingway in later years, although her *Making of Americans* is an unqualified example of comment *as* literature, since for its longest stretches, it is "comment" and almost nothing else. Turning her back on its "way of feeling living" to court its very opposite, was indeed confronted with trepidation. But Gertrude promises, at the conclusion of the following passage, to study carefully the likely consequences of being "taught:"

I am now being taught by some one that some have a way of feeling living that I have not ever been realising. I like it although it is to me upsetting learning anything I am not naturally learning. I have been learning all my living very much that to me was upsetting as being not to me a natural thing to be learning.... I will be knowing sometime whether it is not a completely natural thing for me to be learning to be realising ways of feeling living with different kinds of living. [[MA 621](#).]

The psychological resettings for the chapter's remaining analyses of "character" proceed in the old way, with neither hesitation nor confusion. But it is duty dryly done, genuflecting to abandoned commitments. The final chapter, "David Hersland," signals a most significant detour in her lifetime's writing divagations. The chapter begins with a lengthy divestment of old beliefs put aside for a new beginning, a profoundly new way of intimating her understanding of human behavior.

THE DAVID HERSLAND CHAPTER

The chapter begins:

What am I believing about living. I am believing that I am not certain when I am saying something.... that I am meaning anything by what I am then saying, ... What is it I am knowing about living.... I am not

certain that I am not knowing everything about being living. I am not certain that I am knowing everything about being living. [MA 723–724.]

It was clearly the moment for “beginning again.” Two directions were explored simultaneously. One was already begun by extending the labors of the novel into the concurrently being written *A Long Gay Book* [MA 479ff.] In the other, Gertrude abandoned the calculated placement of “each one” within its grid of “kinds.” The description of human being focused once more on the study of “each one as a whole one,” each self altogether separate and distinct from all other “ones,” its life’s changes examined from their beginnings until death. This was indeed “beginning again.” From the very beginning of her project, it had been implicit in its original intent—the ultimate way of knowing being through the knowing of the absolute totality of the life of “one.”

The “one” was now to be David Hersland, and the scrutiny into the totality of his being became the sole object of the book’s final chapter. It is literally an extended portrait of the “David” Gertrude knew, made up of a compendium of three actual selves: Leon Solomons, her colleague and collaborator at the Harvard Lab; her brother Leo; and herself. Foregoing the failed assumptions of her earlier scrutinies of selves, the David chapter redirects those assumptions—the first venture of many to come into ways of adequately “saying being.”

The David portrait is focused on the interactions among the multiple components of his cognitive self over his lifetime. Its characteristics are reexamined in each of the periods of his aging. For David’s portrait, there are five such periods (defined in erratically-sequenced and overlapping periods:)

Childhood [MA 729–810, 836]

Early School Days [MA 766–776, 842–849]

College Years [MA 736–874]

Julia and Alfred Relation [MA 86–99]

David Alone and Death [MA 891–914.]

The cognitive life alone now defines the uniqueness of selfhood.

The meanings of David’s invisible subjective impulses and inward intellectual gestures alone now constitute the whole of the essential “knowing” of his being. From that perspective, the studied self may, either over time or on the instant, feel multiple, contradictory responses to emotional confrontations, and so exhibit aberrations of response that render fixed character definition irrelevant. The “troubling,”—that is. the shock, for example—of David’s discovery that he was born only to replace a son who had died—may at one and the same moment be recognized, denied, dismissed, suffered, or out of disinterest, almost forgotten. [MA 845–846] Gertrude circles her

subject's initial responses replete with the particular emotional vagaries that precisely belong to him. Her understanding in turn reflects the new subtlety and precision of her recognitions of the self's stream of reactions, its fleeting specificities of response, to an original emotion:

David Hersland.... being living is having meaning, he was one needing that being living is existing. He was one troubling, he was one not troubling, he was one needing that being living has not any meaning, he was one needing that being living is not existing. [[MA 835](#).]

And in a lengthy passage on David's feelings about growing up, Gertrude, unravels the continuity—or possibly the simultaneity—of David's feelings of change as a boy, and then the certainty of his feeling, and then of his feeling something in the beginning and not feeling it, and his feeling sad, and then troubled, and deciding about the troubled ones he knows, and then, deciding about himself, but overall, concerning this whole matter, not completely interested. [[MA 835](#)]

But there remained a painfully unresolved question the answer to which plainly destroyed the possibility of reaching the goal to which she had devoted her entire project: grasping a “completed understanding” of all other selves. Of the many confessions to the reader written into the text of the novel, this confession is perhaps the longest and, for Gertrude, the most debilitating:

There are so many being in living and there are so many that I am knowing by seeing and hearing being in living and each one of these is experiencing in being living and I cannot be feeling what way each one is experiencing, I who am suffering and suffering because of this thing. I am in desolation and my eyes are large with needing weeping and I have a flush from feverish feeling and I am not knowing what way each one is experiencing in and about some I am knowing in a general way and I could be knowing in a more complete way *if I could be living more with that one and I never will live more with every one*, I certainly cannot ever live with each one in their being one being living, in my being one being living. I tell you I cannot bear it this thing that I cannot be realising experiencing in each one being living, I say it again and again I cannot let myself be really resting in believing this thing, it is in me now as when I am realising being a dead one, a one being dying and I can do this thing and I do this thing and I am filled then with complete desolation and I am doing this thing again and again and I am now again and again certain that I will not ever be realising experiencing in each one of very many men and very many women, I can realise something of experiencing in some of them, in them as kinds of them but *I am needing to have it in me as a complete thing* of each one ever living

and I know I will not, and I am one knowing being a dead one and not being a living one, I who am not believing that I will be realising each one's experiencing. *I do not want to realise each thing they are experiencing, I do not care anything about such a thing, all that I am needing to be one being living is to be realising completely how each one is experiencing, with what feeling, thinking, believing, creating* and I am very certain that I will not ever be completely with each one doing such a thing, I will be doing something in such a thing with kinds in men and women, with some of some kinds of them but not with each one not with every one, no certainly not with every one. No certainly not with every one, completely, certainly not, and more and more knowing some one experiencing and completely knowing that one makes it certain that if I could live with each one I could realise the experiencing in each one and I cannot ever live with each one, I certainly never will be living a good deal with each one ever having been living [*Italics added*] [[MA 729](#)].

To "realise the experiencing in each one," as Gertrude mourns in this passage, was no longer attainable although its attainability remained for her a passionate yearning. But in the David chapter, she skirts the difficulty by effectively reordering the image of "the self." As she explains in her lamentation above, she has no interest in realising each particular external event in the life of her subjects. Now, their cognitive life alone encompasses the entire substance and uniqueness of the human self. And to accomplish the almost impossible feat of replicating her subjects' private cognitive life, "*I must find out,*" she writes, "*what is moving inside them that makes them them, and I must find out how I by the thing moving excitedly inside in me can make a portrait of them.*" Having already determined that what she can know of another is limited by the compass and constraints of her own inevitably isolated "knowing," and that the certainty is gone that anyone can know of others whether they are experiencing "the full meaning of their living" [[MA 737](#)], she opts for a possible way, by way of *her own experience*, to venture on the comprehension and expression of another's subjectivity. To win that comprehension, it is her own subjectivity that becomes the significant center of her analysis. The understanding of her subjects is complete when, as she describes, she succeeds in "sinking into" the feeling of at-oneness with her subject's own "experiencing," her subject's own self-knowing and feeling.

Yet she can and cannot. "If I could live with each one, I could realise experiencing in each one, and I cannot." But overriding her quandary, she trusts her own "inner feeling" to substantiate the accuracy of her experience of other selves. Preparation for knowing the other, she had already explained, lay in the long, gradual procedure for "sinking-into" total accord. In *A Long Gay Book*, an image, a word, a phrase can recall for her that process and its ultimate and summary sufficiency. In the David Hersland chapter, not yet resorting to synoptic graspings at memory's telling

phrases, Gertrude, at expansive leisure, turns her *aperçus* this way and that, once again placing a precise “naming” of David’s “boasting” within a pattern of possibilities:

Mostly every one is needing some one to be one listening to that one being one being one boasting. David Hersland in a way was not one needing one to be one listening to him being one being one boasting. There certainly were some who were listening then to him. He was one in a way not really needing this thing and that was because he was one so clearly telling what he was so clearly feeling. He needed some to be listening while he was thinking, he did have very many to listen while he was thinking, he almost was not needing this thing. Some who are thinking are very much needing some one to be one boastingly listening, some who are thinking are needing some one to be listening to them and saying something and not really saying that thing. Some are needing to be having some one saying something and they are not seriously considering the serious thing they are needing that some one is saying while they are thinking. David Hersland could in a way be one of such of them. [MA 788.]

Since the renovated terms for describing human conduct now focus entirely on cognition, the key terms depicting that life, as Gertrude carefully enumerates in her text, are: “[T]hinking..., listening, remembering, forgetting, feeling, meaning, and telling” [MA 788.]

In the course of further explanations of David, Gertrude expands her relevant terms: *being certain, knowing, deciding, experiencing, liking, understanding*, as well as processes discernible to others such as *talking, looking, asking, advising eating (in relation to fasting and dying), loving, describing, being angered, being pleased*. These are the clusters of terms which signify, within the self and by the self, its internalized intentions and decisions as well as some few of its overt actions. They also reveal, sometimes gently, sometimes hardly discernibly, Gertrude’s critical judgments of the successes and ineptitudes and delusions of David’s cognitive life. His prowess and incapacities are tallied candidly in Gertrude’s ironic and ultimately tragic portrayal of him.

Further: the radical “flattening” of language in this chapter reinforces a radical flattening of articulated reference to particulars of David’s being. His “knowing” or “feeling” or “thinking” about “going on living” are not particularized in novelistic detail; they’re instead set within the context of other varyingly “flattened” contexts—“completely interested” or “not completely interested” or “going to be interested”—to arrive eventually at a positioning among them into which David momentarily fits. What is avoided is what was so carefully observed in *The Making of Americans*—descriptive detail and characterization of selves as definable among “kinds.” What is left of fiction’s persuasive guarantees of descriptive accuracy are Gertrude’s private certainties born of her intense experience of “sinking-into” her subjects’ own private

“feelings.” These intuitive discernments of her own, hidden or partially hidden in another self, become the substance of her portrait of David. Her new analytic terrain, then, is composed entirely of cognitive functions and their relation to one another, their mutual accord or contradiction of one another, their shadings of relevance to one another.

Stylistically, the chapter’s prose foregoes any vestige of forward momentum, outdoing in all probability any instance in literature of so fixed a determination *not to proceed*. What governs this *stasis* is a deliberately altered relation between writer and reader. It ignores altogether the reader’s habitual anxiety to grasp and proceed. Once a perception—a fact, a characteristic of David’s—is evoked, Gertrude circles the conceivable contexts in which each momentary perception can be most fully “set.” Only a step, one might suppose, beyond the prose of the novel’s earlier pages. But the David chapter is more deliberately geared to what Gertrude calls “moment to moment” perceptions of her subject, each one separately and equally foregrounded, each related by proximity to its almost identical neighbor, and each unique to itself. Gertrude insists her portrait of David is not “repetitious.” But though its forward motion is concealed, David’s definitive portrait, from the beginning of his self-awareness until his death, is subtly, and deftly, fully accomplished.

The longest and most nuanced scrutiny of David is studied during the period of his college years. The wanderings within his mind become more complex, more outgoing and more rich during these years, and just as the “troubles” of his childhood and early school years produced tangled feelings of which he was not altogether aware [MA 845–846], so his more mature experiences as a college student became a time of hidden bewilderments concealed by increasing intellectual certainty and increasingly confident “clarity of thinking” and “boasting about it” [MA 786.] (The implicit ironies in this portrayal anticipate the mournful passages devoted to his dying, when the tragedy hovering over David’s death is the failed potential of possibly crippled “genius.”)

David’s college years, then, encompass the gathering certainties not only of his “knowing” and delicate feeling, but of his “beautifully telling about it” to friends and acquaintances [MA 789–790] (Leo’s “lecturing” to rue de Fleurus guests, which years later became Alice’s exasperation.) Some of the new complexities studied: David’s idealization of women, and in love, his submission to them [MA 736, 739–740] (echo of Gertrude’s astute version of Leon Solomons in her earlier story, *Fernhurst*.) David’s knowing “another one” and their both knowing and not knowing one another, and variations of these postures and their imagined certainties and uncertainties [MA 811–812;] David now living among many others (students and a hospitable family;) new friends and intensified uncertainty (once again, Gertrude’s attribution of her own experience;) and David questioning which of them felt that he was genuinely one of them, and which, if any, did he feel “knew” him. [MA 741–742, 725–726] And again

and again, the most troubling question of all resurfaces: the contention between the certainty that being alive has meaning, and the certainty that it does not. [MA 835.] Life's meaning and value, David imagines, can be "certain" if certain determinants can be known: knowing, for example, the intellectual perfection of "clear thinking," or knowing a woman possessing pure beauty, or sharing with him perfect love or perfect mutual understanding. [MA 824–826.] All fail but the one he himself can know: "clear thinking." But as Gertrude learned from William James, "clear thinking" as the equivalent of perfect knowing, is philosophy's delusion [W. James quote on page 41.] since it deliberately omits from its formulations the realities of common experience. Consequently, the major thread followed in the weave of David's cognitive prowess is precisely the rigidity of his commitment to "clear thinking," and its eventual despoiling of his flexibility of mind (studied in the long sequence MA 770–823,) and ending in acknowledgement of his need for "listening" and "telling" and "feeling," but mostly—persistently and perilously—his need for "clear thinking."

As for David's friends and acquaintances at college, his way of "listening" to them and "telling" them what he thinks and feels are both entree and barrier to mutual understanding and "liking" [MA 824.] He himself is puzzled, both certain and uncertain about the meaning of "liking." [MA 834.] And in his demand for perfection of understanding, he suffers the frustration of recognizing that, he cannot know what he yearns most to know of every friend: the whole reality of the friend's existence. [MA 811–812.] Or alternatively, David and a friend understanding one another and having feeling for one another, but neither speaking of it to the other [MA 825.] But the most deeply troubling quandary of all confronts David once again: the quandary that he needs in order to live: his ambivalence concerning his need to know that living itself has "certainty of meaning," and at the same time, his need to know that it does not—and further, that "living has not any meaning and that living is not [even] existing." [MA 835–836.]

This last recalls Gertrude's earliest speculations concerning "existing" [MA 99–115] in which she first notes two kinds of human being confronting the fundamental dread of recognizing human nonentity and settling for one of two alternative responses: either bolstering or inventing reasons for one's "importance," or succumbing to the feeling of merely "existing." But David tolerates the further desperation of living itself being equivalent to non-existence. This is Gertrude's unemphatic beginning of what is to become the increasingly overwhelming certainty of David's last days when he withdraws altogether from living, succumbing willingly to "non-existence."

But among college mates, he is still longing for and suffering the disappointment of not possessing a completely different consolation: since he is certain that no one "could completely listen to him unless they loved him," he suffers the awareness of one who *almost completely* loves him and so he realizes the

incompleteness of her listening to “all of him.” [MA 866–867.] And yet there is one he loves and shows it to her out of his perpetual need to love “a completely beautiful one” [MA 871–872.]

Gertrude (here seeing David in the guise of Leo as he rises to self-confident and rhetorical authority among classmates,) pays tribute to a brief intermission of good feeling—David escaping from habitual bouts with uncertainties. He emulates Gertrude’s own victory over her confusions among “kinds,” and recognizes that “each one is [indeed] one” [MA 872.] Outgoing, he is interested in disseminating advice among friends; he has “completely clear feeling” of whatever he is feeling and has mastered an “extraordinarily complete expression of it;” fighting self-contradictions, he works conscientiously at being certain that he is truly and entirely “one being living,” and needs no further reassurance. [MA 878.] He is a study, in other words, of visible self-assurance and inner bewilderment.

Julia and Alfred’s friendship begins the last phase of David’s gradually “not needing” any of the props that had sustained him. The episode touches once again on narrative but is absent the substance of narrative. The constraints of this phase of portraiture are observed: inner propulsions alone are recounted, not their explanation nor their detail.

Gertrude begins the episode recalling relations between David and the Dehnings: Alfred (David’s now married brother), Julia his wife, Julia’s brother George, and Mr. and Mrs. Dehning. (Gertrude had originally planned for the friendship and falling out of David and Julia to be the climactic episode of the novel’s narrative. It remains the most critical loss David suffers before his abandoning all relations.)

The episode plays on the relation of each to their “need:” David not needing “succeeding” and not needing “another,” Julia not needing to have David’s understanding.

Cognitive direction—or possibly conscious cognitive determination—anticipates the end—David “not needing” anything at all. The beginning of his terminal withdrawal is signified by his “completely not eating some things” [MA 894.] What is left for David’s active life is “aloneness” and “advising,” which he does for both Julia and Alfred over their bitter quarrels. [MA 872–873.] Briefly, he experiences once again moments of euphoria, “knowing people,” and “explaining living” to them, and particularly telling it to *one*, but wondering whether this one would keep on needing him to tell it [MA 885.] But once again he is “deciding about eating,” and his need for this decision, and his need for others to understand this, and his *urging* on others his own understanding of clearly thinking and needing meaning. “He might have fought for his understanding” Gertrude interjects, “but no one needed to fight him.” [MA 891] [And so the last urge, the urge for self-defense and self-justification, evaporates.]

He is for a time “continuous and clear” in his understanding and advising some “to go on with his understanding.” [MA 888–889.] But the recognition that he is only

“needing to eat one thing,” and his decision that “there was no use going on living” and yet “not completely deciding about living,” he becomes “the quite quiet one, the quite gentle one,” retired from all friends, and “quietly enough living and teaching.” He was dead “at the beginning of middle living.” [MA 880–882, 889, 863–865.]

What, in retrospect, sums up David Hersland? Gertrude carefully enumerates. Some, not David, achieve gentle life, fulfilled, complete life, with its “beginning, middle and end.” [MA 861] David did not, neither gently nor finally, see or know anything as a “complete thing.”

Oddly, for all his intellectual wanderings and self-scrutinies, he continued doing things the way his family had done them since his childhood. But there were those who recognized that he was not to be identified with “family living.” [MA 861–862] He knew, too, terminal certainties, knew and “needed to know, that there was no succeeding in living,” [MA 865.] He completely remembered and was completely certain that “each one is one,” and that in his lifetime, he had pursued only his own chosen way. [MA 865, 872, 902.]

Taking into account the ultimate mereness of David’s significance in life, Gertrude calculates the residual meaning of his being in death through the ways in which he is remembered and not remembered, mourned and not mourned, needed and not needed, constantly and not constantly held in mind,—so commemorating “one,” David, and what remained of the impress on existence left by him, which constitutes Gertrude’s judgmental but compassionate neutralizing equanimity:

Not any one needed to be one expecting that he should come to be a dead one.... [I]t was not a needed thing. Some were indignant about this thing that he had come to be a dead one.... Some were remembering hearing this thing, that he had come to be a dead one.... Some were vague about this thing about his having come to be a dead one.... Some were not certain that he would have been one coming to be beginning succeeding in living.... Any one could be one not very constantly remembering his being a dead one, his having been a living one. Any one could remember this thing, his having been a dead one, his having been a living one. [MA 904]

3. THE NOTEBOOKS OF GERTRUDE STEIN FOR *THE MAKING OF AMERICANS*

1. BEGINNING

(Summer 1903 to January 1903)

What was to become the prodigious labor of almost nine years during the writing of her massive novel, *The Making of Americans*, began in desultory brooding in London during her stay there with her brother Leo. It was during that summer of 1902 that she met the first Europeans and transplanted Americans who were to figure in the complexities of the psychological topography of the novel, and it was in London during the following winter that she was to start the Notebooks that gradually accumulated the memories, observations, quotations and narratives that were to become the matter of the book. The five months that ensued in Bloomsbury remained among the blackest of Gertrude's memories. The Sitwells, who knew it in later years, dubbed it "Gloomsbury," and Gertrude adopted the name as apt.

She and her brother Leo had rented lodgings near the British Museum that were dully comfortable, and they continued to see their English and American friends who did nothing to relieve her hatred for Bloomsbury and Oxford Street "and the dismalness of London and the drunken women and children and the lonesomeness." Leo's stay in London came to an abrupt end the day before Christmas, "because I lacked diplomatic talent of even an elementary kind." The writer on architecture to whom he had been introduced, horrified that Leo would have to spend Christmas without companions and away from hearth and home, invited him to share his own houseful of children and grandchildren. Leo told him he would come if he was still in London, and not knowing how to put him off further without deliberately lying, left for Paris in the afternoon of the twenty-fourth of December. He intended to stay there for a short time, then go to Florence and then return to America.¹

Gertrude's solace during her enforced loneliness was the British Museum. Living in its shadow, she would arrive at the reading room early in the morning and read until late at night, leaving only when she was hungry.² When she was off this regimen, she wandered the dismal London streets. "Anything can frighten her and London when it was like Dickens certainly did."³

Her reading at the Museum and at Mudie's bookshop was apparently begun with a rough plan in mind to read straight through English narrative writing from the

¹ Ibid., pp. 118-119.

² Toklas, Interviews.

³ G. Stein, Autobiography, p. 70.

sixteenth century to the present.⁴ She bought a set of minute grey-covered notebooks⁵ in which she entered her lists for reading and buying books, and in which she copied out quotable passages for the pleasure of having them.

She was subsequently to letter sequentially some of the small notebooks that pertained to the writing of *The Making of Americans*, but quantities of others and miscellaneous loose notes remained unmarked. At Yale, the unmarked notebooks and miscellaneous single-page notes were numbered by me in the order in which they were found, which numbering consequently bore no relation to the order in which they were written. Dating evidence, content and further examination produced a chronological sequence for all the notes. But to avoid the confusion of disparate numbering, and for the convenience of scholarly search and corroboration of texts at Yale, what had been the initially tentative numbering of the archived notes has been retained.

For the notebooks on *The Making of Americans*, a considerable number were written concurrently, the content of one Notebook sharing significantly the simultaneous writing and thinking in another. To clarify those relations, the graph on the following page makes clear their chronological connections.

It appears that of the lettered notebooks, Notebooks J, K & L remain missing. Those designated *C, *B & *J are also Stein's designations, though her lettered titles appear to belong to a sequence that is missing.

⁴ Toklas, Interviews.

⁵ The small copy-books are referred to in the Autobiography, p. 70.

Chronology of the Notebooks

Date	<i>The Making of Americans</i>	Notebooks		
1902–1906		Jottings , p. 57		
April 1906	First Draft revised and continued, after lapse since 1903	NB-2 , 81 NB-9 , 93 NB-6 , 103 NB-1 , 119 NB-11 , 131 NB-12 , 143 NB-10 , 155	NB-MA , 167 <i>entitled “Making of Americans”</i> 	Diagram Book DB, 305 <i>LGB begins</i> <i>Sept. 1908. Both begun</i> NB-*C, 203 NB-*B, 263 NB-*J, 283 
June 1908	Returned to First Draft pp. 1–72; then revised rest of First Draft with insertions creating Second Draft. (Final version begins with the completed ‘Schillers’ episode.)	NB-14 , 197		
Post-Nov 1908	Wrote the ‘Seamstresses’ episode (MA 260ff.)	NB-7 , 369 NB-5 , 423	NB-A , 371 NB-B , 391	
Dec 1908	(265–278)	NB-8 , 427	NB-C , 407	
Jan 1909		NB-3 , 477	NB-D , 435	
June 1909	Martha Hersland chapter begun		NB-E , 449	
July 1909	(382–476)		NB-F , 463	
Dec 1909	Martha Hersland chapter finished	NB-4 , 485	NB-G , 493	
Summer 1910	Alfred Hersland chapter begun		NB-H , 509	
Jan 1911	Alfred Hersland chapter finished	NB-13 , 529	NB-I , 519	
Sept 1911	David Hersland chapter begun		NB-M , 537 NB-N , 557	

	<u>Epilogue</u> (907–925)			
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2. JOTTING AND EARLY DRAFT NOTES

London, New York, Paris, 1902–6

Among the earliest notes are those begun as jottings and lists, written during the winter's stay of 1902–03 in London during the Christmas season. It was then that she appears to have written a sketch of London's "East End" describing its greyness, its Chinese or Indian or Malaysian population, its modest refreshments and its empty streets.

Jottings

Note #176

["EAST END"]

When I went into the East End I thought everything looked so grey, grey houses, and grey everything, and then I slowly found that the one thing they lived for was color, every woman bought flowers, they would go without eating but not without flowers and birds are a passion birds everywhere all colors and anything they buy always always color, birds and flowers. The streets were empty and everything that comes into these empty streets were was like an awfully important event, a truck coming along, a child with a ball, and it all made the architecture so much more finished[?] and the architecture is the most important thing there. Suddenly I recognized that it was all eighteenth century, these grey buildings, and filled to bursting with vital life and next to them bridges, creaves [?] all the things that make to-day living and so these eighteenth century arched windows all which I had always admired dead became suddenly alive.

There are no such things as hotels, there are rooming places but these are let by the month there is no place to stay the night seamans homes and salvation army rest ~~homes~~ houses, and it is there where you get into contact with the unemployed and the first thing that strikes you is their gayety, they are so optimistic, they ~~think~~ talk of world affairs but it is not real to them the only things they really worry about it [sic] are the plants they have bought for their misses [?] or the way the bird in its cage feels. They have rows with their families and that smins [?] them but everything else is far away, as far away as the eighteenth century in which their houses were built.

In the whole of the East End they love amusement, they love luxury, they like to go to the dogs, dog-racing and Queens, the Queens is the big music hall, everybody talks to everybody, they have no class feeling, everybody is just the same everybody is just in work or just out of work and so everybody is just the same. If you are out of work everybody who is in work pays for ~~him~~ you, and no questions asked, the only people they do not like are [senhers]/, a man who sponges on drinks, lives on the dole, when he gets his dole he spends it all on drinks and gets a room to sleep in for nothing and then sponges for his drinks. They pay for his drinks too, everybody who has anything pays but they despise him. At queens they drink and talk, their whole life is having a glass of beer and long conversations generally all about work, they talk about the king, they say he is a good king ~~but he w~~ because he works hard, and they like Mr. Chamberlain because although he is an old man he works hard at a hard job. Everybody says long live the king everybody stands and takes his cap off, ~~not for political~~ not for any reason xcept that he is a good man faithful[?] to his job.

The large part of the population, in fact nearly ~~all~~ everybody there has to do with the sea, actually most of the people who have the little homes and the birds in bird cages and the flowers are stevedores, the shop keepers are almost all Chinese or Indian or Malays. Shops are all very beautiful, they are all either clothes shops selling clothes to sea-men or restaurants, there are two classes of shops some of them look rather mysterious with curtains up there you find a group of work-men who have meals there making themselves a kind of club because the proprietor is amusing or they may be laundries or they may be tea-shops, they look mysterious they have no signs but they are just ordinary shops just the same as those that love flamboyant signs. There are no mysteries in the East End and very little fighting, the Queens has no signs out, it is just [____?], Some bars have signs a good [?] many have none at all, everybody knows them and everybody just wanders in. Some of the Indian restaurants have so much decoration on the outside that it is all covered with painted cut out figures and little Venetian niggers with lights stuck in and around them and every color and every design, and inside are very beautiful highly colored engravings from Ceylon with religious subjects, and among them are mode drawings of English tailors of double breasted suits, and these framed are mixed up on the walls with

everything else, and in the back are little rooms that the men use when there are a group but the proprietor often says no mate you can't have that room to-day, the kids are doing their home work, or sometimes the kids are doing their cross word puzzles, the proprietor serves [?] everybody everybody but stokers out of work as waiters because he himself was a stoker, so while they wait, they discuss the number of tons of coal they can carry.

When the sea-men are really flush they go ~~not to the~~ to the Chinese restaurants where they have a big blow out and can giggle at the West Enders who come down looking to their eyes very funny as they walk [?] in the East End.

The hours of the meals are very different, they do not go to the restaurants until the pubs and the music halls are closed, that is after half past ten because the restaurants are open all night.

The streets are always empty night and day, you never see groups in the streets, the docks are all closed off with iron gates and you can't get in unless you belong to the company, you just can't walk along the water front, you just see the distant masts and the grey 18 century houses make [?] the East End.

LK But the cheerlessness of London was modified by her access to the British Museum's Reading Room. Devouring books with speed was already old habit; it remained so for a lifetime. She had turned her back on public school in California at the age of sixteen, determining to get her education out of the public library, following her own pace and passions. England. Beginning with "Stang," the rest of the lengthy book lists were assembled during Gertrude's stay in New York at the "White House" (at 100th Street and Riverside Drive) in a flat she shared with friends.

The titles and authors of well over one hundred books, with the addition of their identifications of publishers and publication dates of copies that would have been available to Gertrude in 1903, are, the editor judged, far too lengthy for readers' patience for sequential reading. And so, the reading lists have been banished to Appendix A to accommodate detailed scrutiny. Gertrude, out of habit, copied passages for her particular interest or pleasure during her reading. These passages, telling of her taste and admiration, accompany their sources.

Note #135

(See *Appendix A* for first half of this note, [Note #135A](#))

LK Leo had started buying Japanese prints before he left Johns Hopkins in 1900. After his trip to Japan in 1895, he had amassed a considerable collection. Japanese art in the Nineties was not merely a novelty but a revelation. It represented the most advanced taste of the moment, a gesture as well as an enthusiasm. But the gesture very quickly became the fashion, and for Gertrude the taste for Japanese prints began to parallel suspiciously the taste of the “spare American imagination.” The “etching and print Japanese stage” became for Gertrude part of contemporary American tastelessness, and one of its pretentious “culturines.” But in the Spring of 1903 when she was readying for another trip to join her brother in Europe and to see new additions to his impressive collection, she was getting up on names, dates and reputations in Japanese art’s history.

Nahizani	<u>Kyonaga</u>	Churin
Jotetsu	Muonobu	Shunsui
Gesshu	Kaigetsudo	Toshinobu
Gesson	Kionobu	Mangosaburo
Korin		Kiomasu
Shignaga		
Tanyu	Shingemasa	Toyonobu
Rin Rio (Chinese	Utamaro	Kyomitsu
Makkei (Chinese	Kyohiro	
Choki (Chinese	Toyoharu	
Matahei		

Nahazani... Matahei: [first column of names]

Kyonaga... Toyoharu: [second and third columns of names] These lists correspond to those in Ernest Fenollosa, *Masters of the Ukiyoe*, where the names of these Japanese printmakers, with some additions and deletions, are set down “in order of merit.” The volume was published, however, in 1911, years after this note was written in 1902–3. But Fenollosa lectured in New York at Cooper Union in 1902, and returned to the city for lectures in 1903, with fairly elaborate slide presentations of this material. It is possible, though hardly certain, that GS attended one of these lectures, and jotted down this list of names.

Margosaburo very interesting almost a forerunner in breadth of Kionanga hand-colored about 1732 cont[?] 4 or 5 prints single figures except one of

wrestling man.

Toyabaru 1 print man raising small female form not hand-colored very delicate

Margosaburo [sic]... very delicate: Source unidentified.

Eighth century by Godoshi

Riromui[?]

Kobo Diashi

Kose Kanowoku the Godoshi of Japan

Yeishin Fra Angelico of Japan

Motomitsu his contemporary & rival founder of Tosa school

Twelfth century beginning of Jap. individual genius the four great masters of action are Toba Soja strong in action

Kasiya Mitsinaga whose son is Tosa Keim

Nobuzane Japs greatest colorist.

Culture lost once more in 14 cent.

Kalshi founder of naturalistic landscape Sung landscape

Takei greatest landscape painter in the East.

J. S. Bache

66 Exchange Place

Cho Densu

Josetsu Chinese painter

Shubun Jap with ~~Kakki~~ Sung inclination his

Josaku

Motonubu

Yitoku [?]

Sotatsu.

Konin

LK *Eighth century by Godoshi... Korin:* List taken from Ernest F. Fenollosa, "An Outline of Japanese Art," *Century Magazine*, v.56 (new series v.34), May and June 1898, [Part One] pp. 62–75; [Part Two] pp. 276–289. This article, a seminal presentation of Japanese and Chinese art, the first for American readers, was subsequently published in 1911 in considerably enlarged form in *Epochs of Chinese and Japanese Art*.

"In 1878 Ernest F. Fenollosa, an American critic, became Professor of Philosophy in Tokyo. He was the first to open the eyes of the West to the

beauty and importance of the older art of Japan and China; but he also had great influence in Japan. He persuaded the government to forbid the temples to sell works of art, and to schedule as national treasures all the most precious objects. His enthusiasm for the old traditions reacted on Japanese artists. The School of Fine Art set up by Italian professors had been a failure. A new school was established in 1887, and... the teachers were... all eminent painters in the traditional styles." [Encycl. Britt., vol.12, p.965a.]

(GS's lists follow Fenollosa's article closely and systematically, focusing on his sections on Japanese and Chinese painters and printmakers, ignoring entirely passages on history, religion, sculpture, etc. The artists she notes appear under these headings:)

p.71, "Chinese Painting:"	(Godoshi, Ririomin)
p.72, "The School of Kobo Daishi"	(Kobo Daishi)
p.72, "The School of Kose Kanowoka"	(Kose Kanowoka)
p.72, "The School of Yeishin Sozu"	(Yeishin)
p.72, "Decay of the Second Period"	(Motomitsu)
p.75, "The Four Great Masters"	(Toba Soja, Kasuga, Tosa, Nobuzane)
p.279, "Kakki"	(Kakki)
p.279, "Kakei"	(Kakei)
p.279, "Yuen and Ming Art"	(Danshidzui)
p.279, "The Hangchow School"	(Mokei, Kakei, Bayen)
p.279, "The Quadrilateral of Kioto Schools:"	(Cho Densu, Josetsu, Shubun, Jasoku)
p.280, "Kano Motonobu"	(Motonobu)
p.281, "Nobunaga and Hideyoshi"	(Yeitoku)
p.287, "The School of Korin"	(Sotatsu, Korin)

About twenty blank pages to end of notebook. From inside back cover to three pages forward, as follows:

2 & 3

Kionaga

Toyonobur

Konusai

Masaburo

Toyabaro

Kyoburo. [Ryoburo?]

Kionaga.... Kyoburo [Rioburo?]: This list of names appears in this sequence in Fenollosa, *Epochs of Chinese and Japanese Art*, 1st edition, 1911. The date is

puzzling. See note above re: “Kyonaga.... Toyoharu.”

*

Maria 41st & Broadway 1 o'clock next to Criterion

*

Mokei contemporary

Danshiduzi near to Kakei

Sung landscape Kakki founder

Bayen

Danshidzui last of Sung land.

Mokei contemporary, Danshiduzl near to Kakei, Sung landscape Kakki founder, Bayen, Danshiduzl kast of Sung.land. [Unlocated]

*

Note #66

Its very handsome here in Janverville [?], and the good Lord is letting the sun shine and thats very nice. I am very fond of the sun and very grateful to the good Lord.

Draft for GS letter, unidentified

*

Note #195

Early entries for abandoned stories and for Three Lives, and miscellaneous “trial” sentences for the first draft of The Making of Americans

First evidence of GS’s beginning short stories: “Maggie” became “The Gentle Lena” in Three Lives. The rest of the note offers evidence of text that Gertrude contemplated using in her first writings. Some of these entries were used as written, or in altered form, in the earliest pages of The Making of Americans They are evidence for the novel having been begun in 1902–03. These passages are intermingled with text intended for early stories which in part survived in the stories in Three Lives.

**The Progress of Jane Sands being
a history of one woman and many others.**

*

**Maggie being the history of a gentle soul.
story**

*

A woman painter.

*

The Tragedy of the Wirkin sisters

The busted[?] twins.

*

Completely clothed in moral atmosphere

*

Due to the fact that lightning is likely to strike twice in the same place.
Negatively altruistic because you are willing to let the other man's
individuality work.

*

The American attitude that the man who is getting nothing out of it is to be
considered. The French view that the people who are getting something are
the ones that count.

The French are passionate and unemotional, sentimental and cynical.

*

Earning a living is not the ideal of existence it is only an unfortunate
necessity.

*

If I am fool enough to love I may as well be fool enough to trust you,
although any student of human nature would admit that the second is
infinitely more dangerous than the first.

*

Pain doesn't count its only the loss of joy, the loss of faith that is important.
Pain isn't pleasant of course but it isn't a thing to remember.

*

There are some people that can make even the face of the Almighty look
smutty.

*

The power of coping adequately with e

very hour in the day.

*

Felt like a classic or at least like a German eighteenth century translation of a classic.

*

Which only goes to show that if a man wants a thing badly enough he can generally get it.

*

Nothing can justify such cringing, such slavish subjection, such abject lying.

*

The power of coping adequately with every hour of the day.

*

I need it in my reading

*

So long as there is hope there is despair.

*

The moderately poor man can afford luxuries that are luxuries to him but the moderately rich man can only afford the luxuries that are necessities to him.

*

Its the great objection to heroic lying that it arrogates to itself the right of choosing just how much truth is good for another. It is an unwarrantable liberty to take even with a child to say you are capable of facing only so much truth the rest, I will lie you out of.

*

Facts are rarely illuminating, they are so often the same when they hide such very different things.

*

There are two great classes of humans those who lie and those who don't. Of course there are sub-classes, those who can't and try and those who can and

don't.

*

In youth there is nothing we are so intolerant of as our own sins writ large in others but later on there is nothing we are so lenient towards for surely these sins of all sins are those most worthy to be forgiven nay to add a charm to character.

Draft for [MA 3](#)

*

Whats a halo between friends.

*

There comes a point where generosity becomes assininity.*

*

The ostentatious arrogant simplicity of wood panellings and green burlap, a room in which one could not possibly commit a crime where one could only tell a very white lie.

First version of description of Julia Dehning's decoration of her new home is altered in text to read "...the passion for the simple line and toned green burlap on the wall and wooden panelling all classic and severe." [MA 31](#)

*

It was dangerous to accept his statements he always had so many good reasons why the whole truth should not be told.

*

When one is walking along alone it always seems wonderful that one can walk so very fast, until one is overtaken and passed by somebody who isn't walking fast at all.

*

a little month and ere your lips were dry a little month.

Altered from Hamlet; Act I, Sc. II.

*

taught me to worship and then fouled my altar for me.

Dialogue for David Hersland after one of his projected love affairs in MA. Not used.

*

Ibid

believe in you as one should only believe in God.

*

Ibid

no better than a prostitute that gives her miserable body from one to the next and fills the world with loathsome sadness.

*

not the pure-~~un~~happiness that begins at the toes and goes up but a simple sadness that begins nowhere and ends nowhere to make the situation an incident and a joyous genealogy out of them.

*

Three histories by Jane Sands.

One of GS's discarded pseudonyms.

*

he was frank and generous in his nature, and at times open to conviction.

*

Note for a collection of short stories. Abandoned.

The Making of an author being a History of one woman and many others.
One of them

*

Projected opening for "the Jane Sands stories."

There is always a lodge in every Paris house. There are many masters of these lodges in Paris. They are called concierges. One story is the history of one of them and of the many servant girls that he in his place came to know...

*

Note #194

Initial title and note for Three Lives

A German woman, a german american woman and a negro woman, three serious stories and in each story one of them.

Three Serious Stories

*

Note #178

Negroes.

Aunt Carrie Etta & Dolene. French nigger Vollard, another family Clarence & Hortense mother living, Aunt Carrie does them, Caesar no rest of the family.

*

Note #177

Anna's life in Dr. Shojen's home hearty joyous bachelorhood, making suppers [word?] dishes at night, [holding?] ~~son the father~~ scaring the colored man with skeleton enjoying the life and the good german patient Mrs. Schiltz stands out description of Mrs. Schultz and her family by describing Anna's [?] new to them.

[listening succ... .?] jealousy of her brother's family abrcating [?] over 6 years special kind of [bread ch___?] by betting on a wager. The girl are a good daughter. Mrs. Lehntman still holds her place with Anna adoption Anna's [abridgement?] Description of Mrs. Lahntman's family.

Dr. threatening sometimes to get married. Anna's opinion of it. Mrs. Lehntman talks of starting [home?] finally [having?] Anna's [away?]. Doctor gets married Anna goes away.

Planning Note for "The Good Anna" in Three Lives. In G.S. Writings, 1903-32, Library of America, 104ff.

*

Note #185

The remaining or receiving of conversation which is in expressing and not crying not only in crying is so done that it makes certain that not any one possessing is particular in differing. This is to say that each one readily says the same and so putting in putting more in nothing is not repetition. So then Three Lives does so explain that thing the reseeing that words not wording is being seen seeing. This is the way it does show that any one together is not repeating. Three Lives telling all the same ~~celebrating so telling the~~ soothing of reorganized celebration and yet not that as each one dies separately and any other time by leasing. This is not the story. It is the citation of a whole which is by each one in saying. This makes the book have

what it has. No one can relieve it. It is convincing. So it is.

Quotations unidentified & unlocated

*

Note #196

One man may put as much original thought as much power for coordination in the invention of a toy [?] as another does into the invention of an industry-revolutionizing machine but ~~if he have n~~ since he has not the sense for what is significant for human life we deny him the name of genius.

Not in GS handwriting. Quotations unidentified & unlocated

*

Note #133A

[...?] woman with two red [?] daughters. Maybe cousin knew the old man the father-in-law wanted her cousin well married.

*

Why you take so long to burst out. If you going to burst out all Amy [?] burst out sudden.

*

Peasant with accordion [?] be [?he] Maggie her[?be] friends the other two. Her husband like that man in car with two children only more so weaker and a little nastier old woman like the man that drove the geese. Haven't found old man yet.

Put two little pigs in the story the two little Perugian pigs, or better the big nasty pig of the old lady feed her with [?hurbound] drops.

Four planning notes for early stories

*

Early Draft Notes

(Notes for Drafts I and II, *Paris and Fiesole*, 1906–1908)

Gertrude had, settled in Paris for three years at the rue de Fleurus when she returned to an earlier plan to write a conventional narrative of two families, the Dehnings and the Herslands. The two families were her own—the West Coast Herslands—and her Uncle Sol Stein’s—the East Coast Dehnings—and the novel was to follow their interweavings and make a point of their contrasts. The novel’s ambition was to extend no further than to recapitulate the saga of German immigrants converting—as her title suggests—to proper Americans, but as GS planned her story, neither family was wholly to succeed nor wholly to fail. But the nature of their success-failure was to be carefully distinguished—the Western family’s practical failure was to be finer in spirit than the other’s greater success. Her notes for this First Draft, determinedly uninventive, stayed as close as possible to the reality of the families’ lives as lived, Her cast of characters was remembered, none invented. And the bits of dialogue set down in her notes were clearly being tested for their rightness in the mouths that were to utter them.

Six of the small notebooks as well as single fugitive pages were filled with notations merging family members and friends with fictional counterparts, and, of course, in working out narrative details for the novel’s plot. Concluding these labors, Gertrude wrote on the cover of a larger schoolchild’s notebook, “The Making of Americans,” and recorded in it the small notebooks’ residue of significant details.

The essential labor, then, of the notes for the first full draft of the novel was wholly to accommodate family and friends to roles in the novel’s narrative. and conversely, to accommodate the details of the narrative to their own “characters” and to real events. Some years later, Gertrude confessed that she had no talent for inventing fictional events but only for reporting them. And dwelling on those that had in fact occurred. That was the initial objective of *The Making of Americans*. own “characters” and real events. Some years later, Gertrude confessed that she had no talent for inventing fictional events but only for reporting them. That was largely the initial objective of *The Making of Americans*.

*

Note #136A

The old world in the new or more exactly the new world all made out of the old that is the picture that I want to make because that is what ~~has~~ really ~~happened~~ is.

Used in slightly altered form in [MA 3](#). The sentence is converted to “The old people in a new world, the new people made out of the old, that is the story that I need to tell, for that is what really is and what I really know.”

*

St Galmier 5 sous a bottle

*

There never was anything so beautiful except [-?-] but [-?-] everything [-?-] it really is wonderful.

Discarded note for early MA text.

*

~~...sympathy of my audience on the ground of looking upon this manifestation as an interesting survival. No it is nothing as subtle as this I can claim no right to the American attitude on any such ground I am interested in the family because [...]~~

[Draft of text for First Draft of MA, not used; but its sense is incorporated into the first two paragraphs of what was to be Chapter 2 in the MA's first version. The text is reprinted in GS, Fernhurst 144–145].

*

Biblioteque Cardinale
Place St. Sulpice
Biblioteque Universelle
Rue Tranchet 4
La Lecture Universelle
Rue des Moulins 5
Librairie Internationale
Rue Chaveau Lagarde 14
Kritchefsky,
c/o Dr. Sauvet
17 Rue St. Petersburg

Miscellaneous list of Paris addresses

*

It is my misfortune I know it very well I have no excuse and I throw myself frankly on the mercy of the public

Draft of text for First Draft, revised and extended in [MA 34](#)

Hortense

Marion

Mrs. Oppenheimer

Dolene

Hortense

Etta

Marion

Emma get complete set of little [o]nes and me

Hortense set is less complete & Leo & me

~~Dolene part set & me~~

~~Big one Bird, Mabel, Marion~~

& & &
me me me

Etta ~~small set~~ & me

Mrs. Oppenheimer 22nd.

Leo & me

Marion " " "

Bird coss [?] Cezanne now [?] and me

Mabel " " "

Alice Toklas note: List of photographs

*

Note #67

It has always seemed to me a rare privilege this of being an American, a real American and yet one whose tradition it has taken scarcely sixty years to create. We need only realise our parents, remember our grandparents and how ourselves and our history is complete. The old people in a new world, the new people made out of the old that is the story that I mean to tell ~~picture I want to make~~ for that is what really is and what know.

I really ~~know~~.

Original draft of first ten lines of text from the early version of MA (reprinted in GS, Fernhurst 137.) Incorporated into final version in [MA 3](#).

Twenty years ago the fever to be an Anglo Saxon and a gentleman for why [...]

Text in First Draft following above, excised from final draft.

And now having carried all my generation into marriage and into middle life and having seen them all start a posterity on the road to make for itself again a fortune a character and a career we must content ourselves to leave them. I could draw for you a very dismal picture of that future in America with the young ones all grown up and battling in our midst or I could please you with a noble one of that very same America, but these things are for readers of the stars for seers and for prophets and I am only a chronicler of ~~the~~ such things as have come to pass and so good-by good reader if indeed there still be any such and pleasant dreams.

Draft of text for the conclusion of the First Draft of MA, intending the novel's story to end with the marriages and "middle life" of the two Debnig daughters and their husbands, the central tale of the original version

*

Note #110A

MA Manuscript, section beginning "We living now are always to ourselves young men and women" and several reworkings and repetitions of this passage.

Draft of text for [MA 4](#)

*

"And now Melanctha was always more and more with Rose Johnson and Rose had commenced to advise her" and ends "Sam Johnson was always now very gentle and kind and good to Melanctha Herbert who had been so good to Rose in her trouble."

A section in Manuscript. from Melanctha. The passage is about Rose having and losing her baby.

*

Some of the fathers we must realise so that we can tell our history really were little boys then, and came across with their fathers, the grandfathers we need only just remember. Some of these, our fathers, were not even made then, and the women, the young mothers, our grand mothers we perhaps just have seen once, carried these our fathers into the new world, inside them, these women of the old world strong to bear them. Some looked weak little women with their big german husbands but allways [sic] even such as were so weak and little were ~~at~~ strong to bear many children.

These german men and women our grandfathers and grandmothers with their children born and unborn with them, some whose children had gone ahead to prepare a home to give them, other countries too were full of men and women who brought ~~their many children~~, but only german men and women and the children they had in them to make many generations for them will fill up ~~this~~ history for us ~~the~~ a family of ~~this family's that I know and their~~ and its ~~and its~~ progress.

Draft of text for [MA 3](#). All references to "German" in draft are changed to "certain" in the final version.

AT Gertrude had enormous respect for her grandfather on her mother's side. Grandfather Keyser was the religious one who meets the 'great death' in *The Making of Americans*. He was the one who was so honorable that the people in the little Bavarian town where he lived as a tanner brought their money to him for safe-keeping because there was no bank.

*

Note #223

The young ones have it through their fear etc. and then begin the description of the children.

Draft Text: [MA 8](#)

*

Note #224

Put in the Berkham washing aparatus [sic] in Julia's home. This washing business is certainly very curious.

LK Planning Note: [MA 16](#)

Berkham washing apparatus: has apparently left no trace in public record.

*

Note #220

Put in about the elaborated purpose in regard to George and Hortense and his being very moral. He always began his tomorrow full of these fine ~~ideas to~~ resolutions to ~~mostly fill them~~ do all things every minute and to do them all completely. He will listen [to] them and with his veiled eyes he will be as if he were always then living with himself well hidden behind him and so he will be wise, as for a woman it will be as if he were always in a dream of them.

LK *George and Hortense*: the younger son and daughter of the NY Steins Julia Dehning's siblings. [Planning & Draft Note for [MA 17](#)]

*

Note #33A

[...] the marriage. History of second marriage and beginning troubles.

Consummation of second marriage

Liked business men better chose best-looking of all suitable suitors. pronounced trouble. Effect of second marriage trouble with father in law definitive pictures of Julie's home after description of brother and sister, lead up to incident in the real country of family together sense [?] Bertha attempt to join.

Effect of second marriage and family,

LK Comprehensive planning note for First Draft's "Chapter 5." Its extant closing text is "...handsomest of the men from the most imposing of the bourgeois families of their acquaintance." Chapters 1 to 5 of this draft are reprinted in GS, *Fernhurst*, pp. 137–172.

Further drafts of text for last sentences of Chapter Five:

"The lover who came next had an easy, quick success. He was the handsomest and biggest man in the most imposing bourgeois family in their set.

"This substantial family the Lohms always filled rooms very full. They blotted out all others with their solid solemn weight."

*

The burden laid on us moderns

Amy & Stern

In sixty years we moderns must create a complete tradition and live in to it for we do not follow teaching. Hence our art and ourselves and he who runs may read the ~~me~~ dreadful failures.

Gustav Brossoff

*

best looking

The handsomest man from the most imposing bourgeois family of her

acquaintance

[From the first version of the MA, Fernhurst, 172] The extant manuscript ends abruptly two sentences later, at the beginning of the story of Julia's younger sister Bertha's [=Hortense's] marriage, which story is omitted from the final version.

*

Note #137

Legal-size Notebook, marked "English Manufactory."

Contains first five chapters of MA, First Draft. reprinted in GS, Fernhurst 137–172.

Content of these chapters condensed in MA Final Draft, pp. 6–31

*

Note #111

Chapter from early version of MA typed with corrections and penciled notations written in by GS.

Penciled note above first typed page, as follows:

Begin again now with the married life after long episode of Hersland's.

LK "Now" signifies: "in this new version," in which the "long episode of the Herslands" has intervened between the first four chapters and this remaining text of the fifth, separating the story of Julia's and Alfred's courtship from the story of their married life. When the "long episode of the Herslands," which eventually came to some 450 pages, was finished in December 1909, three years after GS's return to the "family novel," she pulled out these pages of the First Draft's "Chapter Five" for use in the renewed recounting of the story of Julia's and Alfred's marriage. This fragment of the early Fifth Chapter, however, did not survive in the final version. Nor did any First Draft text that may have followed this fragment. As various early entries in the Notebooks indicate, much of that draft would have been written in the same vein as these first five early chapters, replete with realistic descriptions of persons and places, conversations, dramatic confrontations and so on. None of that writing remains in the later chapters on Alfred and Julia [Chapter appears in finished version [MA 477](#)–720.], and on David Hersland [D. Hersland chapter appears in [MA 721](#)–904.,] although the narrative substance of those notes is incorporated somewhat differently, and far more obscurely, in those later texts.

*

Chapter 5.

Passionate women, those in whom emotion has the inensity [sic] of a

sensation, afflict their world with agitation, excitement and unrest. Sometimes they marry well and then excitement is with them deep joy. More often their marriage is a failure and then they rush about miserable seeking to escape from misery.

The other women, those who know not passion, make marriages no less unhappy but with them not to be happy makes so much less stir. These must content themselves with emptiness. They These [sic] cannot overflow their misery in ceaseless restless action. They sit so quiet lest their emptiness increase and leave when with all that's [sic] inside, gone and lifeless. They are like them that have a horrid fear when standing on high places. Nothing comes to them but emptiness. They dread the loss of all themselves and every second go on losing more. The one relief there is, is to sit down and so make a resisting compact mass that will not let itself all drop away.

And so the creature without passion makes its unhappy marriage and then sits still for what else can it do. It is not in human natures that it is still waters that run deepest. The restless ones know as keen sorrow as those who make no stir; but emptiness is more sickening long kept up than overfullness. The stomach overloaded is always very sick but then it can discharge itself upon the world. The empty starving stomach can only weaken sadden, grow more helpless.

Julia Dehning had rushed upon her sorrow passionately, fervently, heroically. Bertha Dehning sank down into hers quietly, helplessly, unaspiringly. Bertha Dehning soon after Julia's marriage came to the fullness of her youthful bloom. She was darker, richer, fuller in her curves, softer to the touch, easier to be friends than her more brilliant elder sister. The harshness in the speech and thought, the hardness and the jerk in the manner and the walk, all these her mother's ways it had not come to her to have. She like her father loved compromise and peace. It was results that theses two wanted not the strife.

*

["Use this about one of David's friends."]

~~Bertha Dehning was a kindly friendly creature. She liked the other girls and they liked her.~~

*

Describe home life Hersland's family Dehning, David there for vacation conversations etc.

That is, after the Herslands episode, come back to the Dehnings and the Julia-Alfred marriage. David, visiting them, has conversations with Julia.

*

Notebook 2

Life of Dehnings & Later life of Herslands (cover note)

NB2, #1

Life of Dehnings & Later life of Herslands.

GS note on notebook cover

*

NB2, #3

Yes you children have an easy time of it nowadays I say

LK Draft for [MA 8](#).: Mr. Dehning to his children: “‘Yes,’ he would often say to his children, ‘Yes I say to you children, you have an easy time of it nowadays doing nothing.’”

*

NB2, #4

Leo is fond of spiders and goats and I am fond of frogs and lizards.

*

NB2, #5

~~Yes three generations~~

~~Yes mothers fathers sons~~

[1] Yes it had made more difference these 60 years three generations then go on describing Dehning's father

Hinawack [-?-] german

/ like Franklin and his mother and his wife and her father and mother

[2] then new chapter and modern education of children.

Plan for text, [MA 3](#), then Plan for text [MA 6](#).

*

NB2, #5a

Introduce ~~Alfy~~ Dicky Wolkins as another friend of Alf Hersland. Damn it all and I go and find I am just like my father now & you know he just fixes it alright he talks it so nice you think it bad to be right and I make a fuss ~~just~~ and there I am just like my father.

Incident of table Oh you know I can't say it how I mean it but you just listen to him he says right you just follow him talking it always fixes it

not like me making a fuss just like my father. Why I remember it made me sore as anything the way he always remembered it the [word?] & table and then now when I come home he begins to talk and then there it is he gets mad all over and there you see I go I do it too just like my father but you just listen [him?] I tell its the only way you ever can see to come right I know. Make him Leon and Selina's friend sort of suffly [souffle] comedy.

*

NB2, #6

I intend for the future never to speak of experience as the best teacher of fools and weak mortals, but always of necessity.

Later politics of M[artha] & L[eo]. politics on the reform side.

*

NB2, #7

Use for Leon [Solomon] [= the young David Hersland] the part about 29 years old when he decides on cancer ultimately separates him from Bird [=Julia Dehning] ultimately kills himself, through operation like Leon's.

AT *Leon... ultimately kills himself:* Leon Solomons chose his death; he practically committed suicide. He had an organic disorder and thought that a diet would cure him, and so he went on a little bit like Leo. Finally, he saw that he was weakening, but he persisted until he died. Gertrude said he willed his death.

Late in the writing of the David chapter, when she saw what was coming, Gertrude said, Don't type for a few days. Then—It's finished. And that was the day, the day her hero died, that Gertrude went to see Mildred Aldrich. The book is done, Gertrude told her. What happened? My hero was killed last night. And Mildred said, shocked, How could you have killed him?

[P20 continues:] When Gertrude died, Marcel Brion, who wrote seriously on Gertrude in literary reviews without apology or explanation, sent word that he would like to see me. He came with a friend, and I told about the last days. Gertrude decided on an operation against the advice of doctors and surgeons. And Marcel Brion said, She chose her death exactly as she chose her life, didn't she?

LK Another AT account of the end of the writing of the MA:

After David Hersland was killed in the novel, Gertrude went to tell Mildred Aldrich. I went too, and at the time of going, I knew Mildred Aldrich only slightly. By 1910, Mildred had

borrowed money from me when we were already intimate, and the book had been finished for a few months. [Note: Date in error; MA not finished until Oct 1911]

*

NB2, #10

Make Bertha child of Betty and Leb.

Einziger tante leaves money after separation to Lucius.

AT ***Bertha child of Betty and Leb:*** Gertrude hated [her sister] Bertha as a little girl, because she ground her teeth at night. They slept in the same room and it was very unpleasant. Later on, she lost all interest and connection with her. — What became of her, Gertrude? — Oh, she married. — Who? — Oh, she married a downtown Baltimorean. The real daughter of Leb Stein [who was, of the five brothers, the poor one who never made a living] was Sophie, who was not a Bertha. Leb and his wife raised her to have no decided social or political opinions because you could never tell whom she was going to marry.

*

NB2, #11

Make Simon [Stein, GS brother] a brother in country on farm till [Father's] failure and then runs the car.*

LK Simon had the appetites of a baby; indulged enormously in overeating and fattened into immobility. He became a motorman on the SF trolleys, where he would distribute candy to his passengers. He is not retained in the MA, and GS plan for him here is not pursued.

*

NB2, #12

Use Mabel H[aynes] thereafter of [rooms?] and kind of person she likes as one of Leon's semi flames, incident of bag of Mabel Earle's in Cambridge. Sort of combine Mabel H with Helen Butterfield as Mabel's friend. Leon in love with her chucks her as Leo did his ships that pass in the night and Mabel Earle succeeding her the strong symptom of succeeding the carrying of the bag and letting Helen go to her house alone. Change in progress during country walks as it was between Mabel and me.

Interest first in kind of subjects Helen call her that and Leon could talk about Mabel as Leon and I did that night of the credit she got. Make Mabel act just as she really did. Francis [Pollak] attentive to her too.

AT *Leo... his ships that pass in the night:* *Ships That Pass In the Night* was an early best seller by an English woman novelist. It meant an unsuccessful love affair. Later, Leo was in and out of love affairs which he usually brought to a crisis. A California woman once told me about Leo and Gertrude in Fiesole before I came. One day Leo stretched out at her feet and talked all day long about himself. She *really* wanted to know about the pictures, but Leo talked only about himself, and *au fond* was thoroughly unbearable.

Leo had the habit of becoming flirtatious. Before I was in Paris, he had had an affair with Katherine Dudley, who later became Mrs. Scott, the wife of the South Pole explorer. She was the one who was poor but helped feed Raymond Duncan. He [Leo] fell in love with women but it would sort of peter out. Leo's *real* affairs were with professionals, and they were really affairs. His falling in love with Nina was for him thoroughly natural. He wouldn't have been so desperately interested were it not for her story of the Englishman Skeene who wanted to kill himself for her. Nina liked to arouse and upset cures and so on, and that pleased Leo.

Leon.... Francis: They were a contrast. Leon was very sober, serious, high-minded and high-principled. Francis Pollack was witty, gay, a genial person.

LK Note anticipates one of young David Hersland's originally planned three affairs at Cambridge, but never explored in final text.

*

NB2, #13

Bird and Fred's father's attempt to remarry Mrs. Meininger helps him but he dies before it is completed scenes like ones Fred speaks to him as Mike did. Bird works on him as I did.

Money question handled as we handled it. Distinction I made between practical life not founded on impressions but on own reaction due to own temperament ~~and~~ pleasantness or self-preservation. Impressions and convictions ideas in regard to others.

Leon have incident in speaking to Bird like mine with Margaret Lewis about paying her making her wait for my income first realisation of property values illustrate that with Julien's loss of promised money, as he had no right to yowl it wasn't his.

AT *Money question handled as we handled it:* Mike settled a franchise and had a plan for a consolidated railroad system for San Francisco. For the idea and for the franchise, Collis P. Huntington paid cash, which enabled them all [the five Stein siblings] to live comfortably. Mike told me once, 'If Huntington

hadn't paid me then, I would have had to support them forever. You can see how passionately I worked.'

Since the California Street line was the only one in San Francisco not included in the franchise, Simon [the fat, genial, incompetent brother] worked on that one. Mike wouldn't have him on his line. Simon worked as a grip on the cars and did his work the way he lived his life, handing out cigars to the men and sweets to the lady passengers.

incident... like mine with Margaret Lewis about paying her: When Gertrude was at Radcliffe, a stipend came once a month, and after the landlady was paid, and Gertrude visited New York for two or three nights of opera and dinner, there was nothing left for the month. Then the incident of paying money for the lessons to Margaret Lewis occurred, who replied as she did. Gertrude told me that when it happened, she felt for the first time like a New York Stein. After that she always paid Margaret Lewis a month in advance. She hated to be taken for a bourgeoisie.

LK *Distinction between practical life....in regard to others:* Note repeated in [NB-MA #23](#) below.

*

NB2, #14

Bringing children up on a system like unto nature musn't ~~never~~ forget nature is very wasteful in her methods.

*

NB2, #15

A phrase of Leon's

I supposed something like that was working in you, let me know sometimes what is happening to you.

Leon to 3rd girl when he has left her.

And thats not the worst of it either a phrase to be used.

*

NB2, #16

Selina [=Martha]—takes care of old father after failure after she returns from Europe after it all Leon very good to her and the old man.

For [?] Lucius etc. not pay much attention but kind of does his duty, Father had never loved Selina she annoyed him the way Bertha used to our daddy. Must not forget Bertha lived in their house call her Hannah. Cousin

child of the kind of poor things who never made a living and had child and just died away and left them. She marries Jay [Garblin] as is. Sol's relation to her like his to Jay. Calls him a nice modest young man social position [alure?] of marriage joke like ones with Simon made by brother & Bird & Leon.

*

NB2, #17

Hannah Hammel child of Sol's sister died away and left them never knew how to make a living.

*

NB2, #18

Such a woman (as Aunt Pauline) could not have so many children.

*

NB2, #19

Describe that characteristically unpleasant rapid utterance and self contemplative end of a triumphant argument with consenting [?] of outside [?] people too with it often in Leo & Leon.

*

NB2, #20

Herslands California family of 3

Selina

Henry

LeonDave, George
Weymouth

Selina never married to Hodder. / Nobody knows it like real story of Hodder. Happened when Henry came East to make a great start as lawyer.

LK *Selina Henry LeonDave:* Early and possibly first note on the names of the Hersland children, who were subsequently to be renamed: Selina = Martha; Henry = Alfred; LeonDave = David.

George Weymouth: Alfred Hodder—in this note, called George Weymouth. GS later reverts to the name she used for him in *Fernhurst*: Philip Redfern.

Selina never married to Hodder: [Later changed. Based on real story of Hodder's first marriage—the suspicion, later confirmed, that there had been no marriage.]

Henry... to make fresh start as lawyer: Alfred's career as lawyer—his father

sending him to Bridgepoint [=Baltimore/Johns Hopkins] to study law, and his return to Bridgepoint to practice law—are referred to synoptically in [MA 21](#). Two other Notebook references to Alfred's career as lawyer are in [NB9, #17](#) and [NB12, #1](#).

*

NB2, #21

Hersland death like Uncle Sol plus Simon H. I am so nervous. Dehning dies like Sol. Dave makes remarks like Leo's in diary. Jig is up.

*

NB2, #22

The old lady lives with the Herslands unpleasant for Fanny like Mrs. Samuels mother-in-law.

*

NB2, #23

Leon living free life in the mountains all kinds of people feels like me and David Copperfield when he gets East with civilised ones.

LK A part of the composite portrait of GS and Leon Solomons later to be used for David Hersland suggested in this note.

*

NB2, #24

There were three children in the Hersland family an older sister and a younger brother The real drama is Dave Hersland and Julia Dehning, Dave's final split like mine with Bird because of her not realising him and her dishonesty when in a hole. David—Leon saying on one occasion What right have you to talk like god almighty you never succeeded in doing anything. Perhaps not but I have a fighting chance to do a big thing sometimes and that makes it right for me to feel like I [out done?] just like I talk it ~~straight~~ big to you.

LK *There were three children...* [\[MA 35\]](#): “There were three of them, Martha, Alfred, David, there had been two others, but they had died as little children.” The trauma for GS of learning that neither she nor Leo would have been born if two other children preceding them had not died, is recounted a number of times in her writing. For David Hersland in the MA, the discovery of this fact becomes a key to his troubled existence. Given the mere accident of his being,

his history is essentially a questioning of whether there is meaning or need for him to be living at all. His testing and scrutiny of that need leads to a gradual loss of need for anything, and ultimately for life itself.

The real drama ... final split like mine with Bird ... Bird's "dishonesty when in a hole" was manifest for GS during their quarrel-by-mail which began in April 1906, the month GS returned to writing MA. Early notes on Julia Dehning, and drafts of letter fragments to Bird which found their way into the Notebooks, attest to GS's anger and resentment, and her vituperative responses to Bird during the quarrel. The "split" between Julia and David is not explored in the final version of the MA [though it may have been explored in detail—as fragments of planned dialogue attest—in an earlier no longer extant version.] [For dating: Letter, GS to Bird, April 19, 1906, dates the break between them.]

*

NB2, #25

Henry [=Alfred] Hersland like Mike stands up against father's irritability about eating and things when business goes bad You have no right to lose your temper and act peevish like a baby, Not eating your dinner and saying it was because of not being fit to be eaten. Selina and sugar in coffee. this while Selina is at the university, before the marriage with George [Weymouth] and before Henry has settled down East, but has met Julia and will soon after be engaged. Henry showed this kind of temper afterwards in relation to his wife.

AT Henry... like Mike stands up against father: Mike once said to Daniel Stein, 'You don't have to bring all your business troubles home and make your children responsible for them.' Gertrude, however, had great respect for her father. She felt that a great deal of her gift probably came to her through him. Mike was not unlike him either. He was also irritable, though he didn't show it, and had that flash of genius to stand up to Collis B. Huntington in negotiating the family's income from their father's earlier connection with the Huntington ownership of the San Francisco streetcar lines.

LK Selina and sugar in coffee: Martha's relations with her father after Mrs. Hersland's death are based on GS's recollections of her sister Bertha who used to irritate their father in his last years with her bottomlessly well-meaning stupidity. As the oldest daughter, she took care of him when Mrs. Stein died. He hated to be regarded as an invalid. He could not bear to have his coat held for him; she always did. It made him furious to have sugar in his coffee; she

never failed to put it in. Used for [MA 471](#).

*

NB2, #26

Hersland

California, old man not so much money getting into trouble.

Selina [= Martha] engaged then to George [Weymouth = Philip Redfern], Henry [= Alfred] two long trips East had met Julia. Engaged. Crash, not yet real marry. Selina gone a year before. 2 3 years after left George. Complete crash. David East in college etc. etc.

LK *Selina engaged then to George:* The chronology of the novel is frequently altered in the Notebooks, and never worked out accurately. Martha, according to this note, married George [= Philip Redfern] a year before Mr. Hersland's final business failure, their marriage lasting for four years. And Alfred, according to this note, was engaged or just married when Martha had been married for a year. Later, however we are told that Martha's separation from Philip Redfern occurred eight years after Alfred's marriage. The chronology of the Dehning family story is even less reconciled to arithmetic. The general flow of events in both families, however, is reasonably clear.

*

NB2, #27

David talk about [hoad?]—Janes [?] rizzle [?] on a rock.

*

NB2, #28

[GS uncle] Sol [Stein] & his son Fred (=George.)

*

NB2, #29

Leon David and Mabel Earle and another girl forming history girls & death like Leon's. Leon like me in ideas and revolt.

LK *Mabel Earle:* GS uses her earlier rivalry with Mabel Earle re: May Bookstaver as David's failed third lover whose discovery of her true nature "filled [him] with loathsome sadness."

*

Bertha Hannah Hammel like Bertha with my experiences with Uncle Sol, before she gets married she lives in house with them taken by them to be

brought up. Sol's attitude toward Leon David like Sol's to Leo & Leb's children

~~David hummy~~

AT *Uncle Sol and Pauline:* Gertrude didn't like him at all. Aunt Pauline amused Gertrude because she was pompous, pretentious, proud, but the uncle she plainly didn't like. Once he asked Gertrude for the photo of her grandmother (his mother) for \$100, and Gertrude replied, you don't sell your grandmother at any price. The power of the purse was everything to him. Fred, escaping that, was left with nothing.

LK *Sol's [attitude] to Leb's children:* Levi Stein [b.1839], the sixth of the ten children of the Stein grandparents, [Michael and Hannah Stein,] was the uncle who "died a glutton" and whose wife Betty and her children were supported by his surviving brothers. After the death of GS's father, his share of responsibility for Levi's family was assumed by his children, and Michael, the family bursar, always deducted from GS's and Leo's monthly allowance their share of the burden while they were at college. Mike in a letter to Leo, January 16, 1899, informs Leo that GS, now in Baltimore, had promised to look into the business of Betty Stein's children, and would let Mike know the condition of their affairs. The story is told briefly in *The Making of Americans*:

One [of grandmother Martha's children] ... died a glutton and spoiling him was the one weak thing the strong mother did to harm any of them.... the glutton died and left his wife and children to his brothers, he had not made enough money to leave them provided, and his brothers each one in their turn gave the money to support them. [[MA 42](#)]

"Sol's attitude" toward the orphaned and dependent children is perhaps suggested in the Notebooks [see Note [NB-MA #9](#)] in the fictional situation GS remembers but never uses, "Hannah Hammel", a daughter of Leb's and Betty's visiting in Sol's home, being harassed by him, or as GS puts it, "experience ... like mine with S[ol.]"

*

NB2, #31

Simon (our) will belong to Hortense-Emma-Madam Boiffard group and the Baltimore Steins and Keyzers and Guggenheimers & Sutros & Mahonri & Cone sisters tragedy.

LK First suggestion of "groupings" in the notebooks. But the note suggests further that Gertrude is returning to these first-draft "narrative" notes with a view

toward enlarging them twice over: (1) in narrative detail and more importantly (2) in the new vocabulary of the developing “system.” The overlaying of typological notes (beginning slowly in the succeeding Notebooks) more and more displaces the first draft notes, until the typology becomes the essential burden of the Notebooks.

Notebook 9

NB9, #1

[GS notebook title:] Book for life of Alfred & David.

Use this book soon.

Hate to see you repeating yourself until your life has lost all meaning.

*

NB9, #2

There were these three children Martha, Alfred and ~~the~~ young David.

LK *Martha, Alfred and young David:* Plan for introduction of the three Hersland children, used in [MA 35](#)ff.

*

NB9, #3

The Herslands were not like the Dehnings Eastern they were altogether in their nature Western.

Introduce the discourse on California freedom before the specific talk about the children after the sweet women but in the children.

LK *The Herslands... Western:* Theme introduced in [MA 21](#)–22.

discourse on...freedom before the...children: Theme of “California freedom” is introduced [MA 45](#).

sweet women: The Hissen women described in [MA 43](#)–44.

*

NB9, #4

Put in Berkham washing apparatus [sic] in Julia's home. This washing business is certainly very curious.

LK Note repeats [Note #224](#) above

This washing business: A planned addition to the early text when it was undergoing revision for the novel's final version. Specific reference to the “Berkham washing” apparatus did not survive but added to the description of the elder Dehnings' home are “complicated ways to wash, and dressing tables filled full of brushes, sponges, instruments, and ways to make one clean.” [[MA 28](#)] In their daughter Julia's new home, the “washing business” takes on greater dimension: “In ways to wash, to help out all the special doctors in their work,

in sponges, brushes, running water everywhere, in hygienic ways to air things and keep one's self and everything all clean, [in] this house that Julia was to make fit for her new life... there were more plunges, douches, showers, ways to get cold water, luxury in freezing, in hardening, than her mother's house had ever afforded... ." [\[MA 31\]](#) A separate, and digressive, study of "this business of washing" is elaborately explored in [MA 15](#)–16.

*

NB9, #4a

About 10–15 pages torn out. Then begins:

~~[...] whores. The young ones have it through their fear etc. and then begin the description of the children.~~

LK ... *through their fear... and then... description of the children:* Plan for [MA 8](#), describing the children's fear of Mr. Dehning's "old man's looking."

*

NB9, #5

In describing Julia perhaps just suggest the heroical sweetness that there was always in her.

boyish sweetness in George, a dependent loyal up-gazing [sic] sweetness in Hortense.

AT *Julia... heroical sweetness:* When Gertrude used to call Bird 'Marie Antoinette,' I said, 'You leave my queens alone.' 'You go far enough with your queen,' Gertrude answered, 'and you'll find she's nothing but Bird.' Gertrude was convinced they were alike in their character, that Bird's mouth like Marie Antoinette's expressed a certain decisive meanness, and that for an archduchess who had become queen, Marie Antoinette was as stupid as was Bird. But Bird, like Marie Antoinette, was heroic when it came to a crisis, and this idea of Bird I also opposed.

Bird: Sharp, hard face, very regular features, a prettiness almost bitter, a mouth that clapped closed, thin-lipped mouth that shut like a box.

LK Corresponds to [NB1, #14](#)

Julia... heroical sweetness... in George ... in Hortense: Early descriptive tags for the three NY Stein children, Bird [= Julia], Fred [= George] and Amy [= Hortense.] Julia is so described in [MA 18](#): "[All the family] ... delighted in her daring and in a kind of heroical sweetness there was in her."

Hortense is described, in [MA 18](#): "... and little Hortense was very

devout and adored her instructor [her older brother George.] There was always a dependent loyal up-gazing sweetness in her.”

*

NB9, #6

The Herslands were ~~Californian-Southern way down south~~ Western.

LK *The Herslands ... Western:* Draft for [MA 21](#).

*

NB9, #7

David Hersland was among the most prominent citizens of Gazelles.

LK Draft for text, not used.

*

NB9, #8

Hersland family, they had not had their money longer but they had taken to ideas and to culture quicker.

LK *Hersland family... to culture quicker.* Draft of text for [MA 21](#)–22

*

Note #5

[...] gentle little soul was lost among them. Through her make Alfie Hersland meet Julia, through a common relation. He had gone to Bridgepoint because it was the best chance for him now his father thought it [...]

LK First mention of Alfred in Bridgepoint: [MA 21](#); expanded reference to his story in Bridgepoint and marriage to Julia in [MA 22](#)ff., [35](#).

*

NB9, #9

David Hersland was a splendid kind of person, he had made a princely fortune.

Give life of Martha till she returns home.

Alfred. He had not been any trouble to his father. Young David was more a singular than any of the others. Give his history till he goes to Bridgepoint to college.

Later insert:

Advanced 20, 17 when Alf leaves home gets a scholarship to support

him, beginning of father's failure.

After Alfred's marriage, when he first meets Julia & George who is [...]

Alfred had been at college and at law school at Bridgepoint. Home 2 years comes back to Bridgepoint at 27 father beginning to have trouble sent him back to Bridgepoint better place to make his living. His mother's family there but they can't help him much. From them he gets his artistic impulse.

When a boy at college love affair wine business little gentle mother wants him to have it. She goes into the closet where his clothes are. Father says no don't be a fool Fanny. Its foolishness for a boy like Alfie he don't really want her. Parting [?] square foot of grass, older woman Helen and so leave off.

Young David finds it out teases his brother despises and same time respects and loves Alfie. Alfie explains to David he'll be in love too ~~now~~ some time if he don't get too strong in his high falutin reforming notions and then he will see day-light and understand more about other people's ways of acting.

LK This note, focused on Alfred Hersland's years before marriage, is central to the early plan for the major sequence of the novel. After the Herslands are introduced as a family, a separate chapter was to be devoted to each of the three Hersland children, taking the story of each of them to "middle living." The novel, after these chapters, was to give an account of Julia Dehning's and Alfred Hersland's marriage troubles, their divorce, their association with the young David, then David's Eastern college experiences and his love affairs, the death of Mrs. Hersland, and the beginning of Mr. Hersland's failure in business. All of this was to constitute the long middle section of the novel. The final section was to relate the breakup of the two families' continuities: the deaths of Mr. and Mrs. Dehning, Julia's adjustment to her broken life, Alfred's half-success and half-failure in his second marriage. But it is young David's failure and death that becomes the only subject of the final (fifth) chapter of the novel. It is devoted exclusively to a telling of his life from childhood to death—a 200-page exploration of a single character's "internality," absent any revelation of the content of his private ruminations, observations, expressions, emotions, or ongoing states of being. What remains is only a naming of the sequence of "internal actions" attendant on the largely hidden motions of his intellectual and emotional life—the fact of his thinking, seeing, learning, loving, experiencing talking, listening—seen as solitary and wholly internalized "ways of going on living."

Most of this outline was completed as planned. As the novel's focus

increasingly shifted from narrative, the events of the last two sections were treated synoptically in the concluding pages of each of the three separate histories of Martha, Alfred and David.

David Hersland... princely fortune. Draft text for [MA 35](#).

Alfred ... any trouble to his father. . Draft text for [MA 35](#).

Young David ... more a singular than any of the others. Draft text for [MA 35](#).

Bridgepoint: In the novel, Cambridge, New York and Baltimore are all condensed into “Bridgepoint,” and both Harvard and Johns Hopkins become Bridgepoint College, just as Oakland and San Francisco become “Gossols,” and the University of California (where Leon Solomons, Leo Stein and Michael Stein had all studied) becomes Gossols College.

...life of Martha till she returns home. Based on Selina Solomons’ career in the women’s rights movement. GS, who in general was indifferent to the woman’s suffrage movement, uses as the model for Martha’s later career in the novel—as an extremely active suffragette—Selina Solomons whom she describes in her suffragette travels as “a little crazy as she is now.”

*

NB9, #10

After their marriage Alfie becomes president of chinatown lodges in the course of which he first meets Minnie Vail and takes charge of her affairs of divorce. knows her 7-8 years before they go off together.

LK Planning Notes for the final phase of Alfred Hersland’s history. They are not used extensively until the end of the Alfred Hersland chapter, [MA 688](#)–718. Few of the specific details mentioned in these notes survive the radical alteration of focus in the novel’s last pages. The last of Alfred’s history is intertwined with the last of Julia’s, Minnie Vail becomes Minnie Mason, and William Beckling is the man whom Julia marries after divorcing Alfred.

*

Note #47

Use Marie Lorensen for Minnie make it a history of the blue eyes, kind word Alfie’s story, don’t care for money don’t want natural children been so herself and so forces on the divorce. I don’t think I will forget that whole situation. The type of mother austere bad in her youth not bad but independent daughter says. Give perfect liberty to daughter Not malicious

but stupid is what she says of Julia as Marie did of Fernande. Why should she be jealous she has an antipathy to me. bletter [= skim] through books to find pictures that look like her. Make Alfred regard her as Apollinaire did her. Malicious poignant no chance for Julie.

*

NB9, #11

At first Julia enters very eagerly in his chinatown ambitions and even at first gets to know Minnie Vail her queer kind of ignorance of the danger Again remember the contrast with Martha and Miss _____ the teacher.

*

NB9, #12

Make ending like Beethoven symphony. Make Julia sort of peter out getting a little crooked when she is in a hole and finally gets married again.

*

NB9, #13

Make Minnie Wehn Marie Antoinette Dicky talks about Alf's relations everybody says he is a damn fool but I can't forget she has wonderful kind of ways in her.

*

NB9, #14

Use that middle class conversation of mine in the other book that begins things as David's beginning of intimate relations with moonlight walk with Rena Barkholdt.

LK *middle class conversation of mine in the other book*: "The other book" is *Q.E.D.*, written three years earlier in the Fall of 1903 (reprinted in GS, *Fernhurst*) In this passage Mabel [= Mabel Haynes] and Adele [=GS]:

"Mabel tells me that you consider yourself a typical middle-class person, that you admire above all things the middle-class ideals and yet you certainly don't seem one in thoughts or opinions. When you show such a degree of inconsistency how can you expect to be believed?"

"The contradiction isn't in me," Adele said... "it is in your perverted ideas. You have a foolish notion that to be

middle-class is to be vulgar, to cherish ideals of respectability and decency is to be commonplace and that to be the mother of children is to be low. ... You don't realize the important fact that virtue and vice have it in common that they are vulgar when not passionately given. You think that they carry with them different power....but as to their relation to vulgarity, it is as true of vice as of virtue that you can't sell what should be passionately given without forcing yourself into many acts of vulgarity and that chances are that in endeavoring to escape the vulgarity of virtue, you will find yourself engulfed in the vulgarity of vice... ."

Tell me," [Helen] said "what do you really mean by calling yourself middle-class? From the little that I have seen of you I think you are quite right when you say that you are reasonable and just but surely to understand others and even to understand yourself is the last thing a middle-class person cares to do." "I never claimed to be middle-class in my intellect and in truth" and Adele smiled brightly. "I probably have the experience of all apostles, I am rejected by the class whose cause I preach but that has nothing to do with the case. I simply contend that the middle-class ideal which demands that people be affectionate, respectable, honest and content, that they avoid excitements and cultivate serenity is the ideal that appeals to me, it is in short the ideal of affectionate family life, of honorable business methods." [*Fernhurst*, pp. 56–59]

Neither a version of this conversation nor the name of Rena Barkholdt appears in MA final text, but GS's abiding commitment to "middle-class ideals" is celebrated briefly in her encomium to "Middle class, middle class" in [MA 34](#).

*

NB9, #15

Brother Singulars I did you wrong you have done better here than I said before that you have done but even so you have not yet come to a real flower.

introducing young David.

LK *Brother Singulars*: The first reference to "brother singulars" appears in [MA 21](#), in which Alfred Hersland is judged to be a poor imitation of the real thing in "being singular to be free." The theme is further developed in [MA 47–48](#), in which, for vital singularity, "there is still some hope for us in the younger

David,” though the older Alfred is still held to be a weak surrogate.

*

NB9, #16

Alfy never break no young girls heart. Sole advice of mother to Dicky Wolkins.

*

NB9, #17

Alfy ~~Dehning~~ Hersland babyhood—~~then~~ describe mother's feeling and then kind of skip to, 17 years old experiences with Olga, like me what he tried to do, stage and and then eastern experiences first love affair wine business, then return, Martha had just come back troubles, then he goes back to be lawyer and stock-gambler and meets Julia Dehning.

LK *experiences with Olga, like me what he tried to do:* Alfred tried to seduce Olga. [cf. Oakland [NB11, #4](#).] “Olga” may be the “bad un” whom GS remembered from childhood, with whom—as Pauline Sandys—she combines her own character in MA.

*

NB9, #18

Young David begin existence about Allan's stage now, and then skip to Gossol's college life and love experiences, Mabel Earle and me and Olga and then goes East to college after father's failure ~~to~~ meets George Dehning etc.

LK *Young David begin existence:* An early plan for David Hersland's career. Allan Stein, Michael and Sarah's only son, was 13 in 1908, when this note was written. The place, the number, and the identity of David's “love experiences” underwent some revision, but GS, in the final text, settled on three affairs:

- 1st—Rena Barkholt [= Mabel Haynes and Helen Butterfield]
- 2nd—Helen Lawson [= Mabel Earle]
- 3rd—Pauline Sandys [= GS and “Olga” or “the bad un.”]

The “affairs” interweave facts from Leon Solomons' and GS's experiences, and in the final text are placed not in Gossols College, when David is still in California, but in Bridgepoint [= Harvard] when David has already gone East, conforming more closely to the actual background of these events. Except for “Olga” or “the bad un” whom GS knew in Oakland during High School days, the other women were associates of either Leon's or GS's

or both at either Harvard or Johns Hopkins.

*

Note #170

....sea[r]ching [sic] to decide in him and no one could ever understand him from day to day what life meant to him to make it worth his living. It was less in Alfred this love of freedom inside him, who was soon to marry...

*

....[David] to college there and to find out in himself and no one could ever understand him what there was in life to make it worth his living. Joy was a little dim now inside for all of them.

*

First the history of Martha to the time she had come back to them from the trouble she had been in.

*

Martha Hersland had all her life had a good deal of trouble in working out how to feel inside her with her living.

*

Note #71B

David Herslands mother was the good german woman who was strong to bear many children and then always after she was strong to lead them. These german ~~husba~~ women had many different kinds of husbands.*

Use that before Fanny's 4 parents are described or rather after mother is described before father and then come back to her and she had many and very little children.

LK *David Hersland's mother was that good German woman...* Draft of text for [MA 36](#), "german" changed to "certain."

Notebook 6

NB6, #1

Felix Vallotton

Vallotton

Olf Rudien

Menda Herzel

Cora Moore

AT ***Felix Vallotton:*** His portrait of Gertrude was finished when I came over, that is, before Fall 1907. Gertrude remembered that when he painted the portrait, he painted from the top of the canvas and came down like a curtain. It was done in very flat color and flat, Japanese tone. It made quite a stir at the Salon. I never heard any more about Vallotton after I was here.

He was a Swiss Protestant married to a Jewess, devoted to his wife, but felt helplessly surrounded by her family and complained to Gertrude about it. He was supposed to be very witty. While he was working on her portrait, Gertrude went to see a play he wrote which she didn't find witty.

He was just ignored as a painter. Like Manguin, he was one of their mistakes. Gertrude was not solemn about mistakes. They were much more normal than a find, because there were more to look at.

LK ***Olf Rudeiner:*** Swiss painter and printmaker, associated with the Nabis. Important in the development of modern woodcuts. In 1893 at the first Salon d'Automne, he adopted a style of cool realism in opposition to the Fauves and was in part responsible for the revival of woodcuts together with Gauguin and Munch.

*

NB6, #2

GS Note: [re: notebook contents:]

A little of Martha here called Selena. A good deal of young David, and some of Alfred, & the Dehnings.

*

Note #76

Martha a little girl 5 & 6, then 12 then 15 at college.

Alfred babyhood then skip to 17 year old stage

David begin picture [?] about Allan's stage now, and then skip to Gossol

college life.

AT *David... Gossol College life:* Leo at the University of California learned to dance for the Freshman Hop from Isadora Duncan and her sister. They had a dancing class going then at which their mother presided.

Leo probably went to the University of California for only a few months before going East with Gertrude.

LK *Martha.... Alfred ... David:* Note, originally used only partially. Set down during the writing of the last pages of the chapter on Mrs. Hersland and the servants and governesses, the Note adheres to the story outline projected earlier, and projects a sequential narrative thread more often than not lost sight of in the remaining chapters.

*

Note #59

Don't forget that Martha failed in annual promotion just before Madelaine was [prendre??] to [Stern??].

*

Yes its very nice oh don't I say it was very nice you know I mean to say it was very nice. Oh you are so bad. Why sure (me) I say it was very nice sure I did David & me

*

NB6, #3

True splits in family.

Mrs. Hersland & Mrs. Dehning ma and Aunt Pauline servant girl. death of mamma forgives aunt Pauline not sincerely.

LK Cf. Radcliffe theme on the argument between GS's mother and Aunt Pauline, [Miller, *Gertrude Stein: Form and Intelligibility; Containing the Radcliffe Themes*. New York: Exposition Press, 1949.]

*

NB6, #4

Alfred Hersland & Julia Bird & Mike & Louis Sternberger

Ehock [?]. Leon, & Bird. Jay, Uncle Sol opinion very modest young man marries Ruth.

Uncle Sol's household.

Brother [Moses?] + Uncle Sol +

+ Babe [?]

Leon's hand-writing Pa trying to make it good [now?]

Leon kisses father on bald spot.

Mike being good to Leon about wager.

Mike & Lucius & LS = Alfred Hersland

Come back to Ruth in Sol's household.

*

NB6, #5

Leon's reiterative [?] thought of death let himself go to think of it. Death.

*

NB6, #6

Leon conversations with Bird like mine about hospital sense of justice of that kind his strong point

*

Nicodemus Savans [?], Scandinavian [semttler?] & Julien & Arthur makes jokes [?] and religion Leon's death. I am very nervous like Simon.

AT *Julien:* [Julihn.] He was mixed up with Sarah in Paris. He went back to San Francisco with Sarah and Michael after the earthquake and fire. A nondescript person, pale and rather displeasing, his "religion" probably stemmed from Sarah's leading him to Christian Science.

*

NB6, #7

The world is such a very beautiful world, why does one have to be so homely always in it.

*

NB6, #8

Write essay on the feeling strong of death from living out of doors one in particular for Leon.

29 years older for Leon, from other book.

Dissertation on women's education for Selina from other book.

LK *essay on the feeling strong of death:* CF. Note [NB-MA #16](#), on the "feeling strong of death" in David Hersland [= Leon Solomons] and in Pauline Sandys [= GS.]

29 years older for Leon: Passage taken from *Fernhurst* concerning Philip Redfern; pp. 29–30. Not used in MA until pp. 436–437. GS used *Fernhurst* passage almost intact.

Dissertation on women's education: Passage taken from *Fernhurst*, pp. 3–5. Not used in MA until pp. 436–437.

*

NB6, #9

Marry Selina to Hodder with that scene and then the college business like in the other book, and the subsequent trouble. Western family. Leon, Lucius & Mike married to B. Selina & [Hodder's?] wife changes afterwards when he leaves her to be like Selina is now. Begin this the other end to from my old book. The most interesting man in her class was Hodder and then describe him as I describe him and then scenes to marriage, then scenes to divorce leaving out student action and afterward Selina gets mixed up with Charlotte Perkins Stetsen [i.e. Stetson] becomes free and funny a little crazy like she is now.

Leon disgusted with her methods of attack but always loyal to her. She sides with Mike & L.S. ~~against~~ against Bird though he ain't fond of her and she always abuses Bird the way Selina might. This was the end of Selina's marriage. It took place 8 years ~~or so~~ after Bird's marriage but during this time Selina did not see much of the family. Leon 18 years old time of brother's marriage. Discusses, Selina question decides Selina had better resign herself Year after comes father's smash.

introduce Daddie lending money and smash comes like Raymond's father.

AT Marry Selina to Hodder: Gertrude got the Hodder story through Howard Gans, whose lawyer he was. Hodder's first wife was a common-law wife only, so when he met the one at Bryn Mawr who took on being a philosophy teacher, she got Bishop Potter to marry them since Hodder had never been divorced and didn't need to be. She was about thirty-one when she married, and a beautiful woman who, Gertrude said, looked like the Mona Lisa.

the college business like in the other book: Gertrude took this [the Martha-Philip Redfern-Cora Donner episode based on Hodder's affair at Bryn Mawr] out of the first version entirely, but it was never rewritten. That's why there is such a break. She wrote the Hodder story probably a year or so after it happened [in the story entitled *Fernhurst*], but that's not definite. Gertrude said

she took this section complete from an isolated thing.

I took over the typing at the beginning of 1908 while still living at the rue Notre Dame des Champs flat with Harriet, considerably before the break, and so the section containing the first version was probably retyped by me [the break, therefore, not evident in the typed manuscript.] The early typing was abominable, done on a Blickensdorfer, a Swiss or German machine, and that's where Gertrude gets names like Henriette de Dactyle and Yetta von Blickensdorff. The typing that Gertrude herself had done on it with her own special finger by finger method could hardly have improved the copy.

If Leo was not in the studio, I would type there in the morning. If he was, I would type in the evening. In the afternoons, Gertrude would work or meditate, so there was no typing then. By the Autumn of 1909 [Error: 1910], I was living at the rue di Fleurus, so my typing probably started in the Autumn of 1908.

I was using the old machine, the Blickensdorfer, for three months when my patience with it came to an end. Then Gertrude bought the largest Smith Premier machine ever invented. The man who brought it, despite the fact that he had a *legion d'honneur*, kept persuading us, You don't need this attachment, you certainly don't need this one, and all the while kept removing the attachments and finally left with them. But there was no reduction on the bill.

[During the second world war] some of the manuscript of *The Making of Americans*, Henry Miller's two books, and novels Gertrude wouldn't read again, were used for heat at Bilignin. We would roll together the moist paper and ashes and coal for a fire. We used after to remember Henry Miller with gratitude for this service, and for no other.

Charlotte Perkins Stetson: Gertrude was at the Charlotte Perkins Stetson Basket Lunch given at Radcliffe. Mrs. Stetson was an emotional and very beautiful woman, with an emotional appeal like Amy Semple Macpherson's. A cultured, calm woman, inexperienced in big movements like the Suffragettes, she had to divorce to continue her activities in the movement.

Leon... always loyal to her: Leon Solomons was the only person who came near the kind of comradeship Gertrude had with Leo.

father's smash... like Raymond's father: Gertrude's father never had a financial crash, but Raymond Duncan's father did, and it was a terrible scandal in San Francisco. I remember it well. It was called the Ralston failure. Ralston was Duncan's partner in a savings bank, and the crash was his fault, not Duncan's, because he loaned money, which was not legal for a savings bank to do. Raymond's father was not mentioned in the scandal, but he paid a

percentage of the bank's failure, and was ruined as a result.

Gertrude's father was no gambler at all, and in fact never failed. He lost money as everyone did. It was the belief in his ideas that caused the gradual dwindling of his resources and financial affairs. The only people who were making it then were those who were bringing in new money to California. It was just land that made money then. [It is Duncan's failure, not Stein's, that is used for Hersland's "smash" in the novel.]

LK *Marry Selina to Hodder... then college business like in the other book:* "The other book" is *Fernhurst*, written in 1904, from which the entire episode of Selina's [=Martha's] marriage and the "subsequent trouble" with Hodder [=Philip Redfern] is copied into the MA.

Western family: Introduced on [MA 21](#), line 37.

Selina... mixed up with Charlotte Perkins Stetson... a little crazy like she is now: Used at the end of the Martha chapter:

First she was traveling and studying and then she was working to make some women understand something and many laughed at her and always she was full of desiring and always she was never understanding in desiring. [[MA 470](#), lines 2–5]

*

NB6, #10

Pauline says, how I hate this fool kind of talk about nature the sweet voice of birds etc.

*

NB6, #11

Give sketch of Leon's life his experiences wandering through the country his gait and walk meets Julien combination in wandering about the hills. Julien medical student stage. older by 4 or 5 years than Leon. Leon's experience with Jams [Janes?] woman. Be thee a tramp his characteristic ways. (love of pigs Pauline) sometime give scene with Bird long walk in hill country back gives way forced to lie flat and then move on the way I did once with Leon.

Helen Lawson Rena Barkholdt

Leon's trip in mountains with Mabel and Helen Butterfield in place of me. Helen's relation to Leon like that girls "and now I have made you despise yourself." Give her whole relation to me as Leon and Mabel coming in and

Leon then turning to her all the time friendship with Bird continues. Fear of feminisation, as Scandinavian puts it causes his death. Ned Holt his other best friend but he hates Julien. Leon's love Helen Butterfield Mabel and then disreputable one. 29 years old failure of influence finds has not really affected people like my feeling about Bird and others and so death. Leon's lack of sense of honor.

AT *Ned Holt:* A recollection of Gertrude's out of her grammar school days. She thought him then a very good boy. That's all on him.

*

NB6, #12

Francis Mabel's friend Herbert Spencer kind of man nobody marries Francis afterwards Helen Butterfield. 4 year interval between end of Leon's last girl disgust and death.

Make the sadness that I feel about full sunshine all around atmosphere of Leon. Sunshine insects etc and yet rejecting the sentimental beauty and melancholy of half-lights. Needs brilliant sunshine to taste reality deeply enough to be ~~broadly~~ of a broad luminous sorrow. Leon's remarks about Janes being so broad.

Joy of heat of expansion and perspiration makes you feel broad.

AT *Herbert Spencer kind of man:* Leo was all for him. He bored Gertrude stiff. She thought of it as Leon Solomons' kind of philosophy, what she called, Applied Philosophy.

LK *Francis Mabel's friend:* Paraphrase: "Francis Pollak will be Mabel Earle's friend. In the novel nobody will marry Francis. [After David's affair with Mabel Earle, David will meet] Helen Butterfield." Final plan: Helen B, then Mabel Earle. But last pages re: David's affairs name none.

*

NB6, #13

Leon says to Helen at end of their relations you I believed in you as one should only believe in God and then you fouled my altar for me. You are no better than a miserable prostitute who gives her body from one man to the next and fills the world with loathsome sadness.

*

NB6, #14

I was furious and I spoke furiously but the meaning holds now and always in me.

*

NB6, #15

Make Alf Dicky with thin stream of genius all through adoring Alfred like Alf.

*

NB6, #16

Leon's favorite doctrine all through you don't [know] whether any man is any good until he is dead.

Vulgarity Leon's favorite doctrine disparity between ideal and type you belong when vulgarity flows together into a harmony the thing you are and the thing you would be.

Let Leon discourse on ceremonial naked soul in the naked body.

*

NB6, #17

The struggle between people like the struggle I watch so often between the clouds and the sun burning them away.

*

NB6, #18

Make the trouble between Uncle Sol and Lucius a political [one] lent him large sum of money for politics and Lucius lost it by not altogether a straight deal that's it. Slow struggle between the two for victory.

Selina attitude like that of Adele toward me in regard to Lucius.

Series of human struggles, Lucius & Jake & Mike Bird

& L.S. & ~~Jake~~ and ~~Julia~~.

Between Selina and Hodder.

Between Leon and Selina

Between Leon and Bird

Between Leon and his 3 girls. Scandinavian struggles with his religion, Ned Holt, with everything and Alf, with his inheritance from his daddy. My daddy with his failure. Uncle Sol with his children's troubles and Bertha against Aunt Pauline to marry Jay. Uncle Sol Jay he seems a very practical

modest young man.

Inserted later:

Jenny Dehning objects down town people.

AT *Attitude like that of Adele toward me:* I knew only Mrs. Adele Jaffa, a very independent being, very free of Sarah, in fact sent Sarah scuttling about. Sally was afraid of her and tried to put up some defense, but Adele just treated her as an incompetent. At least, that was my impression. That had probably been high school mates. Adele had no use for Sarah's heavy intellectualism. She was not an agreeable person, although she was nice to be with. She had none of the possessiveness Sally accused her of with her children. She was, in fact, a good mother, a "Modern" mother, but with no conscious pretension about it.

Gertrude was bored with her because she was insistent. But there was no feminine weakness in the woman anywhere. She was strong, independent, mature. Gertrude always said she had no initiative, but I was of a somewhat different mind. But there was no dependence on Adele's part whatever on Gertrude.

Lucius Solomons, Adele's and Leon's brother, was a friend of Sally's, whom she wanted Gertrude to marry at one time, and tried to persuade Gertrude that she was interested in the wrong member of the family.

LK *Selina attitude like that of Adele toward me:* Adele Jaffa, Leon Solomon's sister. Her attitude toward GS, if this note is our guide and she mirrored Martha's [= Selina's] attitude toward Alfred [= Lucius], must have been a fairly worshipful one in GS's mind, but Ms. Toklas flatly contradicts GS's supposition. [See AT Note for [NB-A #6](#)]

downtown people: Downtown people were Baltimore immigrants. Downtown was the social line. Bertha, when the Bachrachs [with whom she lived in Baltimore] had had enough of her, married Jay Raffel, a "downtown" man. The family was outraged, but Aunt Fanny [Bachrach] with whom she had been living, said it didn't matter, it was time she got married.

Jenny Dehning [Aunt Pauline] objects down town people: The ironic implication: that Aunt Pauline of the New York Steins would object to "downtown" people since the Baltimore Steins had the greatest contempt for the New York Steins. They thought of them as vulgarians. [Vulgarity further confirmed by the fact that the New York brother, Sol, married a New York woman, Pauline.]

NB6, #19

Hersland family already professions and university
arts and music California family. & J. A. of San Francisco, and spirit of
freedom comes through it.

*

NB6, #20

Let Leon discourse on immortality through work or the family.

LK *immortality through work or the family:* In the finished novel, this theme is used for the substance of the Epilogue, [MA 911](#)ff. (It should be noted that there is no dialogue in the MA after the pages taken over from the first draft, pp. 1–70. All Notes indicating the use of dialogue are either for those pages, or for first-draft text that is no longer extant or is omitted from the final text.)

*

NB6, #21

Lucius marries at 30. Selina is just older they are finishing her just before divorce.

college and just been married with Hodder. About Selina all this (including divorce had happened a some few years ago in a Western town and nothing much was known about Selina excepting only as a woman working for the rights and wrongs she knew so well she knew women whose names even Julia knew and she was strong in her love and worship of her brother Alfred and she came from her [work] with her German women so that she could see him married. Further description of Sally.

AT *Lucius marries at 30:* Lucius [Solomons] married a schoolmate of mine, but an innocuous one. Sarah was delighted because she was jealous of anyone Lucius would marry.

LK *Older they are ... and just before divorce:* [Insert]Originally, Martha's marriage to Hodder [= Philip Redfern] was to occur a year before Alfred's, but when GS determined that Martha was to be the oldest of the three children, her marriage was set earlier than Alfred's. In going back over this note, GS wrote in the correction: "Older they are [i.e., Martha and Hodder] and just before [their] divorce" [at the time when Alfred is married.] Later, GS changed this chronology again, setting Martha's marriage again after Alfred's.

*

NB6, #22

Alfred even in early days when he loved Julia suggesting frequent[ly] she was too fond of her family always a little jealous discusses about her family not being so much comparing Selina and Leon.

*

NB6, #23

The loving spot in the Hersland house was in they [sic] youngest boy then.

*

NB6, #24

Interlining first 9 words below:

Young David with him be me Olf goes up to bench [beach?] David leaves.
Make Olf Rudeiner have a religious experience in woman walking up and down the plank and waving her arms Leon had been then a bond of union between them when they met on the road.

*

NB6, #25

Harriet Magraine

Olf Rudeiner marries or is married by Mabel H. as described her character and general popularity among ladies of Rudeiner like Julien contrast with Leo. ~~Set~~

Shrewdness of Rudeiner, scene like that last day with Sally.

[Inserted:] Prayer scene with Mme. Vernot.

AT *Scene like that last day with Sally:* That would be just before [Sally and Mike] went back to San Francisco after the fire. Julihn was probably high and dry, and so the incident would probably be connected with Mike's getting his ticket back home for him. Julihn, if this is so, must have returned with the Steins.

Mme. Vernot: Mme. Vernon, who took boarders. Annette [Rosenshine] stayed in her house, at 58 rue Madame. Mme. Vernon lived on the top floor of 58. The house had a Protestant church downstairs, and the pastor's flat and Sunday school constituted one floor. In 1905, Sally and Mike lived in the house as pensionaries, and then went to stay at 1 rue de Fleurus until Mme. Vernon had a floor at 58 vacant for them. After Sally was installed, she put into Mme. Vernon's a Christian Scientist from San Francisco as a *pensionnaire*. When Mme. Vernon learned through him of Sally's Christian

Science, she, a stout Protestant, was most upset.

*

NB6, #26

Francis and his characteristic attitude toward woman's suffrage and trusts.

Day we all went down to register F. protesting.

AT *women's suffrage and trusts:* Gertrude went to the women's suffrage picnics and meetings, all right, when she was at Radcliffe, and she remembered the Charlotte Perkins Stetson Picnic Basket Lunch—Something, but she was not really interested in that. What really was interesting to her was the trusts and the scandals about them and the attempt to control them, which led her to support Grover Cleveland's second administration, the only time in her life she did not support a Republican.

LK *woman's suffrage and trusts. Day we all went down to register:* The AT note above is possibly an only, though spare, indication of a sympathetic interest for GS in the suffrage movement at the time she was in college or later.

Francis Pollak, who was studying and ultimately practiced law, was out of the liberal swing of things in which GS and her circle were mildly, and momentarily, engaged. Ironically, his future wife, Inez Cohen, became the President of the New York Teachers Guild, AFL-CIO.

*

NB6, #27

Writing books is like washing hair you got to soap it a lot of times before you start to rinse it.

*

NB6, #28

Power of public opinion made as in teaching's like Bird's of her children destruction of individual power and liberty.

AT *teaching like Bird's:* It was a funny time in America when they all went ethical and high-minded. Bird raised her children at the Ethical Culture School. Marion suffered it, and Robert escaped it. Howard Gans was another of those high-principled men, but very weak. He would shift with the wind, and was not stable, except in the things he did not live by. The New York reform movement was his best moment; at least he did that with youthful enthusiasm.

All this lofty public activity and private immersion was meat to Gertrude, who had no interest in uplift at all.

Howard Gans: was a great deal at Bird's house and fell in love with her soon after she was married to Lucius Sternberger.

There is a photo at Yale taken at Fiesole in 1905, 6 or 7, of Bird, Howard, Gertrude, Leo, Sally, Mike and Allan.

*

NB6, #29

Leon David chummy with Fred. George elegancies Bohemianism etc. Leo & Fred drift apart become Leo & me & Bird. Sol Abe Dehning and Bird & Fred. Fred good man & success opposed to non-success of other family persistently bring out the contrast of the two families. Pa Dave Hersland with twist like Raymond's father. Son Mike with twist like L.S. and Lucius Solomons young brother Leon with Raymond's madness. Leon's love affairs except me. My and Howard's relation to Bird used in David's comradeship with Julia. My ideas of liberty. Bertha and Jay, Sol offering to help Jay in just the way he did.

AT Lucius Solomons young brother Leon: Leon and Lucius couldn't have been very congenial brothers because Lucius was a very pretentious, pompous lawyer, dark and flashy. Whether he was in love with Sarah, I don't know, but Sarah was rather taken with him.

Raymond's madness: It was a question at this time in Gertrude's mind how it would all end with Raymond [Duncan.]. He wasn't stable or well-balanced in those days. Now it has calmed down into eccentricity, which is all right.

Gertrude knew Raymond in the early days [in Oakland.] He was first a telegraph operator, then he created a job for himself as impresario for Pablo Casals and two other concert artists. Raymond naturally mismanaged the venture, and the whole thing was a small disaster, and left Pablo Casals stranded in San Francisco without funds. Mike and Sarah took Raymond on, and that's how they knew Casals in San Francisco. Sarah started her first salon then, with Raymond, Oscar Weill, and her doctor, the osteopathic Rudolph Meyer.

[In the early days in Paris] Raymond and Isadora lived in the court at the rue de Fleurus, where they turned up in a condition of penury. Gertrude and Leo couldn't let them starve, so they took them on. Gertrude thought that Isadora was even more mad than her brother. Raymond found a girl in Greece on one of the islands, called Penelope, a very good looking and sweet girl, but pregnant, so that Gertrude told Raymond he would have to get married. Raymond, open to reason, did, but Isadora who didn't believe in marriage was furious and never saw Gertrude again.

Howard Gans: Gertrude felt no embarrassment asking Howard Gans for money for the Ford during World War I.

LK **Leon's love affairs except me:** Only place in the Notebooks where GS's relation to Leon Solomon is called a "love affair." Their actual degree of intimacy is described fairly explicitly in worth while [NB11, #17](#), in the guise of Leon/David's and GS/Pauline's history, which ends with "Platonic because neither care to do more. She and he both have their moments but they know each other and it is not". and subsequently in the planned scene of break between David and Pauline in which David queries whether their break is coming because Pauline wanted to "wander off with her."

The correspondence between them gives no evidence at all of any personal intimacy. With the exception of a single occasion, in which GS was angered by the lost opportunity (the fault, she thought, of Leon) of going on a trip together during their summer break in California, all their correspondence is only on their work at the Harvard Psychology Lab, and on publications of their research articles. If the plan for the scene of the break between David and Pauline can be taken at face value, then it is possible that GS, already conscious of her lesbianism, or already involved in an affair or affairs with women at Radcliffe, allowed a "break" with Leon Solomons to occur.

my and Howard's relation to Bird: Howard Gans as her lawyer and GS as her cousin and devoted friend were the rocks on which Bird leaned during her miserable marriage to Louis Sternberger, and during the extended court procedures through which her divorce dragged. GS's compassion for her cousin was reasonably disinterested, but Howard's was not. Though her lawyer in her battle against Sternberger, Howard was already in love with Bird, a fact that GS, after the bitter quarrel that ensued with Bird and Howard in April 1906, permanently deplored as a professional breach of trust. Before the quarrel, however, GS had been, from the time she came East and made regular visits to New York, her cousin Bird's mentor as well as friend, the same role Leo played for Bird's brother Fred.

my ideas of liberty: See also [NB-I #3](#), See [Note #76a](#); re: GS determination to have total liberty; and see note to AT re: GS absolute demand for independence.

Leo and Fred.... success... and non-success: Fred Stein remained a devoted friend of Leo's all his life. For the purpose of David Hersland's friendship with George Dehning, who was modeled on Fred, David is Leo Stein. Fred and Bird, the New York cousins of Leo and GS, were the children of Uncle Sol and Aunt Pauline, whose hospitality and attempted "civilizing"

of what Aunt Pauline regarded as the Western aborigine in GS was hardly rewarded, or possibly thoroughly rewarded, by GS's depiction of her in *The Making of Americans*. The "drifting apart" from Bird was true of both Leo and GS, both of whom were equally irate at Bird and Howard during their quarrel of 1906–7, GS taking on Bird for the most part, and Leo exchanging acrimony with Howard.

The contrast GS was planning between David and George was basically the contrast between the financially successful but spiritually cloddish "Eastern" and the failed but gifted "Western" Steins, which was initially projected as one of its major themes. GS and Leo's agreement on the Fred Steins of the world, for all of Leo's sincere friendship with him and Fred's unfailing devotion to Leo, was pat. Their distaste for the lesser breed of Steins is as evident in Leo's reflections on his one-year trip around the world with Fred as it is in GS's novel.

*

Notebook 1

NB1, #1

When he went East David
Menda Herzel
Cora Moore
Ellen Lawson
Mabel Earle

LK *When he went East David:* Paraphrase: When David went East, his friends were Menda Herzl [= Cora Moore] and Helen Lawson [= Mabel Earle.]

*

NB1, #2

[GS notebook title:] Life of Young David & George Dehning.

*

NB1, #3

Yes I think I will make Jane Sandys wander off with Mabel
Haynes and go to the devil David remonstrating Call her Harriet Maigrane.
Helen Butterfield Rena ~~Harten~~ Barkholdt for George
Mabel Earle Ellen Lawson

AT *Mabel Haynes:* [Mabel Haynes Heissig Leick.] She is Mabel [Neathe] in *Q.E.D.* Very curious handwriting. She crossed her T's with almost a dagger thrust. Note at Yale [in the Stein Collection] how much like the Stinker's it is. Though Annette's was more illiterate, Mabel's still had much the same things—the way of crossing the T's and so on. Annette was eaten with interest in herself. Mabel was interested in herself, but not eaten by it; self-centered, but not diseased. She was more of a person.

I met her in 1920 or '21 in Paris when she came to see Gertrude, but all the past memories affected her so that she nearly fainted. She was lurid. By 1922 she was *tres grande dame*, who made herself over completely into Austrian nobility.

Helen Butterfield: Here is Helen Butterfield: the girls at Radcliffe used to exchange pieces of clothing as students do. Once when Helen did, the girl with whom she exchanged complained, I don't think it's a fair exchange. But, said Helen, that was mine. Also, she was not very clean.

LK *Mabel Haynes:* [See note on final break between Jane Sandys and David

Hersland, above.] Oddly, GS has her fictional counterpart “go to the devil” with her actual rival for May Bookstaver rather than with May. Consistently in these notes, “going to the devil” meant for GS succumbing to lesbian attachment.

*

NB1, #4

Do Alfy (Dickey Wolkins) straight away as he is as Alfred Hersland's friend, with the thin streak of genius in him and his general doing nothing.

*

NB1, #5

Make that Davids characteristic mode of speech. What I was thinking of was not so much _____ but _____

Sure, and so to speak

Also describe his not thin but sharpened features and clear rims to his eyes like Leon and the twitch and the movement of the hand all the fingers together, with the delicacy of feeling in them have to have them altogether to give them power enough face like it lips eyes and nose work together to reinforce.

Combine in him.

AT *characteristic mode of speech:* Leo's way of concluding an argument was also characteristic, with that vacant smile of deep self-satisfaction. His speech was not only very rapid but very low. Sometimes when he didn't have the smile, he would get flushed with the excitement of himself. When he smiled, when he was making an analysis of another person and himself all to his own advantage, it was most unpleasant.

*

NB1, #6

Between lines above:

and Raymond's general kind of argument, Leon's science and out of door character and Sterne's yes you think so and Sterne's attitude toward Harris Leon's to Julien.

LK *Sterne's attitude toward Harris:* Sterne arrived in Paris 1904, met with Harris Fall 1906. Harris, according to Sterne became his patron, and paid for Sterne's trip to Greece. Subsequently Sterne gave up his Rome scholarship for Harris: “He needs it more.”

*

NB1, #7

Hutch's intensive kind of sweetness, Raymond's bitterness and remark to Sally about nigger in the tropics, Pauline say that to ~~Jane~~ when she is just getting intimate with Harriet (M.H.) and making fun of preciosity like my remark to Annette they use works of art for personal adornment of themselves and life never the thing but the use of the thing nastily disguised materialism.

LK *Raymond:* Raymond Duncan. The brother of Isadora Duncan, "had known Gertrude Stein's elder brother and his wife in San Francisco. At that time Raymond was acting as advance agent for Emma Nevada" and Pablo Casals. "Raymond had gone completely greek and this included a greek girl. Isadora lost interest in him, she found the girl too modern a greek.... Gertrude Stein gave him coal and a chair for Penelope to sit in," [ABT pp. 40–41] Raymond Duncan was living in the courtyard with Penelope when his son was born, at which time Gertrude insisted that they marry. Isadora, who was more averse than friendly to the idea of marriage took umbrage at Gertrude's insistence, and never spoke to her again.

Annette: Annette Rosenshine arrived in Paris Dec 1906 with Mike and Sarah, she traveled with mother and sister Summer 1907, visited GS in Fiesole during those summer travels. From the beginning of Matisse School to the end of her stay in Paris. (Left for SF May 22, 1908.).

never the thing but the use of the thing: Becomes a major theme re: Julia Dehning in the final text. See [MA 348](#), l. 19–22. Discussion of "object as object" is in [NB-A #14](#), [NB-A #15](#), [NB-B #1](#), [NB-B #3](#), [NB-B #6](#).

*

NB1, #8

Stell described for Pauline Sandys.

Don't you know it you haven't got any manners. I am awfell sorry but just you wait a little, then you'll see em coming.

Afterwards with Mabel Haynes David objects they came too much. use Putnam to Mabel Haynes early stages to David.

AT *Stell:* "Gertrude carried over her moral values from Radcliffe days with Mabel Weeks, Miriam Price, Estelle Rumbold, who were all very high-minded. She was intimate with these before she met May Bookstaver and Mabel Haynes [at Johns Hopkins.]"

use Putnam: An American sculptor from California. He was in Paris from about 1905 or 6. Gertrude may only have heard of him from Annette and myself. He was very poor, with a wife who was not much help, and a baby. They lived in misery and cold. Nelly, with all her money, was taken to help him by me. When he said, Alice, you dropped your handkerchief, Nelly said, Let's go. She'd have none of that. He was very handsome, really a beautiful creature. Wild School as a sculptor and person.

*

NB1, #9

Quality that makes young men comparison in Sterne and Alfy
Alfy not in that sense a young man David is his big brother not
Leo F. or George in between.

*

NB1, #10

Don't describe David till later give his early life without describing. Describe him when after marriage he meets the Dehning family and describe him then in relation to each one

*

NB1, #11

Epilogue of the whole story will be yes I say it is hard living down the tempers we are born with.

LK *Epilogue... hard living down the tempers...* In effect, repeating the introduction of the final draft [[MA 3](#),] but not used in Epilogue.

*

NB1, #12

Conversation.

No it isn't that. Well then what is it why don't you say it. Why it isn't that I ~~did~~ don't know why I don't say it. I guess I just kind of don't want to.

*

NB1, #13

Make little Hortense revert back to gentle grandmother make like Ruth Friedman.

*

NB1, #14

Keep in mind all through contrast between Phillistine honesty, goodness each their own kind of sweetness, heroical, (George open boyish sweetness) a dependent ~~sweet~~ loyal up-gazing ~~subdued~~ sweetness in little Hortense. Contrast.

LK *Keep in mind... sweetness:* Planning Note used in [MA 18](#). "Sweetness" and its variants, "heroical," "boyish," "blustering," is the first example in the Notebooks of a descriptive category, though it has no part in the descriptive system GS later developed

*

Note #9

[...] activity, no dreaminess, no silent developement [sic] of soul, Nothing but incessant obvious, arrogant strong health. Health so crude, so unsoiled that it has no brute quality brutality. The perfect female flower of the vigorous, strenuous incessant life. No rest and no fatigue, a democracy without domination or rebellion. All there is of being found in the daily round of five o'clock rising, studying, reciting, boating, gymnastics rehearsals for theatricals a snatched dance a 15 mile tramp, a preparation of more lessons and a ten-o'clock bed-time. No part of the recognised creature neglected in this incessant hard round of activity, all that there is expressed, and with crude honesty the destruction of reserve. All that they know they do and all that there is they know and all ~~they~~ that they know they do. A boy's hard surface routine with a woman's maturity For a boy so a foundation of healthful vigor for the groundwork of a man, for a woman, a realisation habit of ~~ceaseless~~ incessant action without an understanding of values. A worship of all obvious success, to do and not to be, To use all one's strength all one's activity all the time not of inward necessity but in response to this ideal.

Smith college life.

*

Note #57

~~Leon~~ David don't meet ~~B.~~ Julia untill [sic] ~~just before~~ after marriage while describing father grandfather and grandmother and mother, mother dies just after marriage make B's preparation for marriage go on as described

LK [in GS, *Fernhurst* 163–166.]

*

NB1, #15

Father, blustering sweetness, David intensive kind of sweetness and big brother a little sweetness in him say of him he had a little sweetness in him and sister Selina the kind of anxious to please and seizing sweetness.

*

NB1, #16

Why do you spank me that way now I ain't done anything bad to you.

*

NB1, #17

~~David~~ George to Rena Barkholdt giving all kinds of excuses like me to Jean You know I am a working man I ain't got time to loaf all day, and I an expert Julihn and that train business coming in can't be put off you know not any way that I can see to fix it. No that don't satisfy you well probably you'll like it better if I just tell you I am bored to death and so I am going and that don't suit you either eh all right make it the way you like it it ain't ever anything to me but ~~that~~ there is one thing that there is no way I know of changing. Its to-morrow morning I am going.

*

NB1, #18

Make Jane Sandys not really in love with David, but his ~~rather getting tired of her~~ having been to the point and then retreated[?] from it and so she floats off with Mabel Haynes and his remonstrance but always on moral grounds only and she knows it. Describe the same amount of being in love that I had. Helen Butterfield's was more like Inez.

LK *Jane Sandys*: [= GS]. An early plan for incorporating a history of GS herself into the Gossols [=Oakland] cast of characters but disconnected from her own family [to appear as an “only child” of “respectable people enough.”] Had the character survived, she would, according to this Note, have shared childhood friends with the Hersland [= Stein] children—May Lidell, the Richardsons, Tilly Brown and others—and according to [NB11, #17](#), reappeared as one of the Eastern College [= Harvard/Radcliffe] loves of David Hersland. In the final text, Jane is converted into Pauline Manders, preserves her role as David's third and final college lover, and loses her Gossols childhood altogether.

Jane Sandys not really in love with David: See [NB11, #17](#) for lengthy account of early relation between Jane Sandys and David Hersland.

more like Inez: That is: more like Inez's love for Francis Pollak.

*

NB1, #19

George with Rena.

Make use of that idea—I just refuse sometimes just because I think its sort of right to once in a while change my general revolt to a specific one.

Sometimes I refuse to tell a story sometimes to go somewhere. Often I refuse and then I do it but sometimes it comes across me to be stubborn and then I do and then nothing anybody can say to me can ever change me. I could most go to the stake for a refusal which surely don't ~~certainly~~ make any real kind of difference to me.

*

NB1, #20

Also use that instance of Pauline Sandys when I wouldn't tell that story at Lounsbury's because by that time the expectation was out of proportion to the study and stubbornness would make it seem a real good reason. Williams delivering the baby was the story but it will have to be another it won't be hard to find one, has to have a character a little brutal and not very interesting

AT ***Williams delivering the baby:*** That was Gertrude's humor, playing games of this kind at Radcliffe [sic]. Marion [Walker] Williams understood this very well; in fact, Marion Williams understood Gertrude very well generally. Her visit with Gertrude in Paris years later was one of the happiest meetings out of Gertrude's past.

When Gertrude was well into *The Making of Americans*, she was deadly serious. She laughed enormously but didn't ever provoke it herself. When she was at her funniest, she didn't know it.

LK ***Lounsbury:*** Grace Lounsbury, at whose Baltimore home GS's circle of women friends met during her Johns Hopkins years.

Williams delivering the baby: Dr. John Whitridge Williams, Professor of Obstetrics at Johns Hopkins. It was Dr. Williams who failed GS in Obstetrics in her senior year, and then offered her the chance to make up her failure during the summer, which GS, in her version of the incident, declined. But in

fact, she had failed four courses in her last year, which precluded her taking a degree in any case.

*

NB1, #21

Incident of Stella making little Hortense's drawing and the family George particularly wanting her to go on with it as a life work. But Hortense was too indifferent though she did not know that she had not done it. Father's remarks like Sol's about Amy.

AT *Amy [Stein]:* Amy Stein was a stupid girl whom Gertrude sent to Smith College. She became an important social worker in Baltimore and married a Jonas. Their daughter was Priscilla, a blonde buxom one, not at all a Priscilla. Juan Gris was at the house one day when Priscilla visited, and was horrified.

LK *Stella:* Estelle Rumbold, the sculptor who shared the White House apartment in New York with GS, Mabel Weeks and the other former Radcliffe students.

*

NB1, #22

Make the story I will throw the umbrella in the mud a story of Martha Hersland when she was playing with some bigger children.

LK *... umbrella in the mud a story about Martha:* Used subsequently in [MA 388](#).

*

NB1, #23

I hate to see you repeating yourself until your life has lost all meaning. A remark of David's to Helen Butterfield.

Any advice is good if it is only given strong enough, remark to Jane.

*

NB1, #24

David is to be 2 yrs. older than George.

*

NB1, #25

George to say as Leo F. did when he wanted that job. there is a waiting list of 500 before you. Those are not the ones I am afraid of ~~laugh~~ said George to him. The man laughed and said well then I'll put down your name ahead of

them. Alright sir, I guess they won't mind George answered him, they must be used to it after all this time.

They appointed him to show they had no prejudice against a german. they used him to prove it for them. Lucky George he always liked it to be a George's way of dreaming about all the trades in one moment rich contrast sensuous dreamy successful honest in his way [ardour?] and ~~hiti~~ intelligent contrast with David the singular the man not of talent but a certain genius in him. George always standing up for himself and yet always being in line with order and serious. No toady but independent to bring about things he wanted without ever offending. David [-?-] [none?] and yet always offended by offering when it was not politic to do so.

*

NB1, #26

Must not forget that twice George works little Hortense to do what he once [sic] of her by nobly going to ~~the~~ get the tickets to go when she had said the day before he would take her before the others had decided to go elsewhere.

*

NB1, #27

The fat lady sighed and got thinner this summer like Bertha and the stories she tells and the children and her suspicions [?].

*

NB1, #28

[Inserted later:] No either to David or Pauline.

Give that incident in ~~Set~~ Martha Hersland's early career seeing the woman killed on the train and then for a long while always walking to the high-school. Make Martha more and more a contrast to Julia the one xemplifying success as the other failure like George & David.

*

NB1, #29

George's love affairs must be like Leo's he followed next with Helen B. after David gets through not much ~~he gets side tracked with Inez, who who afterwards marries Julihn David like Leo Victor too level headed to go far David Leon tries to stop~~ accepts the announcement the way I did that of

Francis and Inez. George then makes a very sensible marriage describe his girl Leo F. told me about it that his medical friend remarks on—and she ain't straight. these 3 affairs of George, Helen H. [Dubin's] girl ~~something like~~ ~~May only dark~~ like the girl with the [long?] brothers and father leaves her in the [word?] house like her relation with the architect. Can bring Mrs. Cummings a little if one likes. Call her Rena Barkholt and describe the way I used to watch her dress. George coming in to see her when she was sick with tonsilitis and Mrs. Samuels had gone to the country. Had met Rena at a college party had tried to call I watched him do it once. Next time he saw her, this

AT *accepts the announcement the way I did that of Francis and Inez:* Inez Cohen, of a Portuguese family. Gertrude disliked Inez Cohen considerably and objected to the marriage of Inez and Francis Pollack, but I don't know why.

Mrs. Cummings: Gertrude's landlady at Radcliffe. She did the dinner table in fairy lights—not candles, but little oil wicks in porcelain. Mr. Cummings came in and said, Another one of these and we'll be in total darkness. Mrs. Cummings was High Church, dull, nothing.

LK *Francis and Inez:* Francis Pollak and Inez Cohen, of the Oppenheimer circle, and friends of GS and Leo. There was an odd tale at the time that GS was in love with Francis, which gave credibility to the way GS "accept[ed]" the announcement" of Francis' and Inez' engagement. Her "acceptance:" she never spoke to either of them again.

*

NB1, #30

Alfy and Martha are fair like their cheery little mother. David dark like his father.

AT *fair like... mother, dark like... father:* There's a family photo taken in Venice [when the Stein children were very young and living there.] They were all handsome: the Governess, Simon, Leo (a sickly youth), Bertha (a little sullen, as she always was), and Mike (a stern, upright, ugly boy with pale eyes, pale hair but looks black.) The black ones were Stein, not Keyser.

*

NB1, #31

Use [some how?] me to Etta and the boys. You damn fool incident of May and her dress and 17 year old hoodlums. David comes up this is first flame Helen,

and he addresses you damn fool don't you know boys of that age are the most dangerous a girl can fool with. They have no sense of consequences like there is in a man. And with a man two men make a woman safe with boys the more the more dangerous they got to show each other they ain't afraid of anything. Didn't you see that little one trying to touch your breasts. I can't see why women have got to be such fools and not see things, do you suppose your being a lady would do you any good ever with them You women certainly are damn fools mostly.

Describe the light blue dress Helen May wore.

AT *You damn fool incident of May and her dress:* The incident of Gertrude and May Bookstaver in a restaurant, Gertrude saying, You can't act as you do without expecting it [i.e., the harassment of hoodlums.]

*

NB1, #32

Decent people are at home sometimes just to show there is no hard feeling, David to Mabel Earle. Write a letter like that one of the sc[i]entist.

*

NB1, #33

Make Jane Sandys have experiences with May Lidell driving around the grocers giggling and public school small boy and Ed Richardson and his sister with whom she went on a tramp. still she belonged to respectable people enough only child, public school experiences Tilly Brown and the rest. fat girl and religious talk like Mabel Haynes [knew?] one.

*

NB1, #34

When young David wanted a house like Leo. He says if you want a house it will turn up. his notion was if you wanted a house you ~~you~~ should go and look for it but thats not the way the real thing comes you got to stay and wait for it and so with strong inward protest David waited but the house never came. One day old David came home and said to young one. To-day I almost earned your house I tried hard to make the man buy the stock but it was no go. Perhaps it will be better some time. But there is my sugar money in the bank. That you can't take out but you just wait it will come.

*

NB1, #35

The conversation we heard at Vallotons like the niggers these very black ones they got poison in their teeth when they bite you.

*

NB1, #36

Use that for next book de fat lady that sighed yes I got thinner this summer description. The bourgeois always like to flee them the other bourgeois.

*

Notebook 11

NB11, #1

81 1/2 + 100

GS Note on notebook cover:

Important for later life and beginning of Alfred and David.

*

NB11, #1a

All their lives on later.

*

NB11, #2

Eastern colleges too dam anxious to be safe. They needn't be so afraid it ain't so easy to be hurt as they seem to think ~~least~~ at least not by getting hit hard on the head. They needn't be so scared of any of us got any chance of real stuff in us just because we are made different. Getting hurt by being hard is least dangerous ~~among~~ a thing can get it. They needn't be so afraid of their dam culture, it'd take more than a man like me to hurt it.

AT *Eastern colleges:* Gertrude went to school, she said, with an author of the 'M 'think School.'

LK *Eastern colleges:* A dialogue planned for David Hersland. GS's Radcliffe theme or First Novel has a similar passage. Her aggressive, presumably western, posture toward Harvard is planned for David Hersland's arrival at Cambridge. The passage was never used.

*

NB11, #3

Different kinds of ways of playing. The way Chalfin plays like Fred's friendly and civilised not childish civilised boyish contrast to Leon's intellectual bohemianism.

LK *Chalfin:* In a later letter to M. Weeks, [August 12, 1910] Leo Stein writes "Chalfin, late of the Boston Museum, who has been stopping with us some days and was with us at Hutch's last night. [He] is a fellow of unusual intelligence though a lazy thinker who is as hostile to America as Hutch is friendly.... He has much fineness of quality and will almost certainly do very good work but I doubt whether he has the keenness to do great things."

Chalfin, as artist and architect, began his Paris campaign visiting GS and Leo in Fiesole admiring enormously their "superb life": "idleness.... I only grow desperate to think how much now must be brought about before ever I earn this idleness or that of Fiesole, in such bulk and such divine length and such unconcern as I figure it."

Leo was his close friend, and a much admired one. He knew GS through Leo, but certainly knew her well and even banteringly, but he never took intimacies for granted, not even Leo's, which perhaps was his special wisdom.

*

NB11, #4

Disagreeable condition at home after death of mother and begin of father's business troubles though nobody knew about them at all yet troubles railroad stock savings bank and loaned money one of the reasons why Alfred was going East to begin law business. Just about this time too Martha married and left home and David stayed at home sometime longer and then his father got mixed up with spiritualists and Cora Moore etc. In the meanwhile Alfred had gotten married and then the smash came about 4 yrs. hence [time?].

And then Martha had had her trouble and came home and there was money enough from the money father had given the mother to take care of Father & Martha in a small way and so David went on East to College.

Martha's like Selina stints and travels with old man who tries many ways of getting on feet again describe his giving money to poor widows etc. as Raymond describes and then his constant downward turn always at outs with Martha coffee trouble as bad as ever the Moore's loom up every now and then Martha's friends Tillie Brown and the bad one & May Bruckminster father angry the way pa was with me. Meantime David has gotten his job troubles gotten constantly worse in Alfred's family ~~Successful~~ David being good to Julia etc etc failure small job in West home with his father. Death. father's slow death. Julia devoted to her cause. Alfred divorced married to 7 years attachment like Jake's to Minny extravagance admiration of Martha Redfern relapse. Alfred's political success finally like Jake's tries to handle wife, no go but live together off and on and so leave them. First trouble with old Dehning borrows a lot of money for politics nothing doing causes trouble. Made large debts then told about them afterwards.

*

Julia sided with her father Alfred sulks the way Jake did. David tries to speak to him listens the way Jake did to Sally finally Dehning paid it all. More trouble between Julia & Alfred bad temper etc finally Alfred begins to get interested in his client uses his own money to help her never tries to pay back Dehning final smash.

AT *after death of mother:* After their mother's death, Daniel Stein became important in the children's lives. Gertrude then realized that he was a whimsical, fantastic, exaggeratedly impatient man. The card games [sixty-six] episode and his leaving the table.

spiritualists and Cora Moore: Cora Moore was a classmate of Gertrude's during the few months she went to High School in Oakland. Cora was a dashing, good-looking California girl whose mother was interested in séances. Gertrude went to them with Cora, who put on the whole business for her mother. These were days when the gamblers gambled on mines, and they went to these séance people for information. Gertrude judged from Cora's contribution that she was in the act with her mother, but it was delicate ground and you could ask no questions, so you could only guess about the fakery. Gertrude was probably between fourteen and fifteen at the time, and her curiosity even then was very vivid.

Tillie Brown: In later days, she came to Paris, and seemed fond of Gertrude. They had common memories of the old days, naturally, and talked about East Oakland.

listens the way Jake did to Sally: If Jake [Samuels] 'listened,' it must have been without effect, since Sally's family regarded her as high-strung but ineffectual. Sally's voice was low, sulky, rather too suave, but always in her expression of herself there was the gesture and the drama. Sally's violinist brother in a way exposed her. He looked like her, and in his clearer way explained and expressed her. He never accomplished anything. All her family was given to 'phases.' Her father's was drama, Jake's was politics and law, Sally's was Christian Science and the Higher Life.

Jake, Sarah's older brother, was a lawyer. He was married but lived separated from his family. Oscar, another brother, was also a lawyer, and attended to Sarah's [posthumous] affairs.

LK *Martha's friends:* In Gossols [= Oakland.] Tillie Brown was one of GS's high school friends who corresponded with her in the Thirties, reminiscing about Oakland friendship.

one that went bad: Another Oakland friend who is combined with GS herself later on to make the third woman with whom young David is to fall in love.

May Buckminster: An acquaintance of GS's during Hopkins Baltimore days. May Buckminster figured fairly prominently in the affairs of Mabel Haynes and May Bookstaver, affairs in which GS became so emotionally entangled. She was the friend of Mabel Haynes.

*

Note #97

David Hersland blonde like Martha and Alfred, David young dark contour of face like his momma.

California and its greater freedom preliminary to general statement of children.*

the father had not his old strength for living, the mother was a little ailing. Martha had come back out of her trouble to them, Alfred was in Bridgepoint and just marrying Julia Dehning. David was soon to join him to go

And now we will begin with each one of them and tell their lives as far as they had lived them to the point where our history has [?] made its beginning. At this time [...]

*

NB11, #5

Have little Hortense disgrace the family by marrying Sterne as I originally planned it. ~~Make her Smith experience~~ Smith is where Hodder performance take place. Hortense does not go to college but has the kind of life of Beatrice's friend, nurse's settlement and so bring my knowledge of doctors and nurses that is where she meets a down town Leo Friedman who sympathises with the rest in keeping the old gentleman from getting married and about two years after he dies, and finis then go back to old Hersland and his son dead and he dying finis.

LK *Smith is where Hodder performance takes place.* GS's transfer of "the Hodder performance" from Bryn Mawr to Smith College in this note is touched with a measure of malice. It was Smith College women whose athleticism and lack of "dreaminess" GS couldn't abide, and it is to Smith College that she consigns Julia Dehning [= Bird Stein], at the end of Julia's career, "petering out... Deaning," a proper low fate for a terminally inconsequential Bird. In the final version of the novel, though, reference to

Smith college is obliterated.

*

NB11, #6

Our daddy's method of playing sixty-six symptomatic of his family also that whole youthful cooking and wandering [?] et al.

*

NB11, #7

Leon as a little chap with Richardson and his sister make our trip to Etna. Richardson and his sister Leon's first taste of religion and evil remember Richardson's religious father. Also the Rodhammel's had a big estate out in Fruitvale the Hersland family Martha and her friends. Alfred like Mike got his legal education in Harvard came back for two years to America. Sale of the old place like the sale I saw that time in the Bray family. describe like that with hedge of roses. Richardson's in little house Rodhammel's etc. all in the young family[?] Friends came to see them as they us[ed] to us governesses etc. but all stopped after death of mother. One camping trip like the Santa Rosa trip across the water asleep in the cabin trip of David with his father.

Later high [Sierra?] in the East trip like that one of Leon with this [sic] two girls Helen Butterfield and Mabel and what happened. Helen's [sadness?] wonderful morning.

Old man Hersland tries many queer things chinese doctor his whole family, and Martha when she was sick queer blind man and funny feels he gave her and the woman doctor makes her strong to love all such queer ways, including C.S. must bring out striking credulity of these real scientists as compared to the exactness of belief in orthodox faculty even in its reform movements of other family. Make George a doctor like Leo Friedman. Hortense in this book does not marry but goes in for district nursing. Fred Leo experiences in college etc and typhoid fever that is the kind of character. Orthodoxy of it and David always making more or less a mock of it. David the failure but in his dim way George sees that David the failure has real greatness in him. He mourns his death and so does Julia. David embittered by his failure more or less use Jame's [sic] letter, and Martha tries to get spiritual messages sends them to George who there has no tolerance in him. The Family see no more of each other.

Use all my doctoring experience and George's contempt for women in short a history just like Leo Friedman, and so he is more or less in touch with Leon in their work in scientific ways together. Different kinds of science. George's romancing like Leo. Gradually a falling off. [reclame?] of scientific methods and hygiene that sounds probable operation on neck.

AT *our trip to Etna:* Leo and Gertrude wandered around the countryside near Oakland, and when she was nine and he eleven or twelve, they took a cart up to Mt. Etna and Leo shot rabbits and they ate them. They wandered for days and nights alone. It wasn't at all unusual to go on such expeditions. Leon Solomons, Clarence Toklas [Miss Toklas' brother], everybody went up to the Sierras.

Fruitvale: Located not far from where Gertrude lived, up against marvelous blue hills straight over from San Francisco in the San Joaquin Valley.

Hersland tries many queer things: Daniel Stein took the children to a Chinese doctor and tried all the things Gertrude refers to in this note.

my doctoring experience: Gertrude had hospital experience when she was studying at Johns Hopkins and had to take on three births before she was to get her degree. Claribel Cone, who worked at Hopkins, also had experience with negro mothers in Baltimore. Gertrude knew Claribel more intimately than Etta in the Hopkins days because Claribel was a scientist working at Hopkins, and they'd walk there together in the morning. One of the mothers who was grateful for Claribel's care named her child Clara Belle. Gertrude's respect for the medical practice there wasn't always the highest. Once she saw three doctors diagnose a case as some sort of fever, and then Osler came in and said it was cholera. They didn't know it when they saw it.

The Free Ward at the Johns Hopkins hospital was black, and Gertrude got to know generally how to talk to them—how to be kind and keep your authority at the same time. It was like the story of Martha, the negro servant girl of Hortense Moses, who after traveling with her and being close to her during their trip, on the point of return, said, 'Don't forget, Martha, you're nothing but a colored girl when we go back.' Of course, Hortense was raised further South than Baltimore, in the Carolinas.

LK *Alfred like Mike:* Sentence should read: Alfred, like Mike, got his legal education at Harvard, came back for two years to California. Michael Stein never went to Harvard. He attended Johns Hopkins from 1883 to 1886, graduating with an AB degree, and from 1886 to 1887 was a graduate student in Biology at the University of California in Berkeley.

Old man Hersland tries many queer things... Hersland's "queer ways" are first described, [MA 48](#)–53. Reiterated in [MA 119](#)–129

Richardson... his sister... religious father: A family GS knew in Oakland. The father's "importance in religion," occasions, together with the portrait of GS's maternal grandfather, one of the two full portraits of religious men in the final text of the novel. [[MA 108](#)–112.]

trip like that one of Leon: to which GS made vigorous objections having been overlooked as holiday companion. See also [NB6, #11](#): "Leon's trip to mountains with Mabel and Helen Butterfield in place of me."

*

NB11, #8

Bertha brought to the house her family disappears like Hattie's sickly all others dead except Bertha at eighteen. Two years before Jenny's death (tumors?) like her sister. Bertha she [acts?] kind of nasty as only she can be. Herman sort of needs her to take place of his ~~father~~ wife in kinds of ways scare Bertha never went beyond pressure and coming into her one night to come and keep him warm, she more dislike than terror tells it to her husband persecution mania particularly as to Jenny.

*

NB11, #9

While David is having his serious love experiences George is like Leo F he takes up Helen H. after David's game is over and he and she sentimentalise long nights together while David does Mabel. George has left and gone home to study medicine when David [gents?] [shocked?] and gets mixed up with the bad.

Helen to David. Now I have made you hate yourself again etc. all [parmnettes?] to David till the bad one and that only an uneasy but a genuine sensation. Nothing but bitterness before his death.

George not married yet at finis waiting till he has enough to support a wife, but bring out the various character of him, study Chalfin some for him.

George does not approve of Dave's friends and his attitude toward mysticism keep your mind open was David's creed all these clean [?] things not proved yet. Also David not being socially or [dresingly?] clean annoyed him. David's graham diet George selling his clothes Spinoza family,

AT Spinoza Family: For Inez Cohen. She was from a Portuguese family

LK *Leo F:* Leo Victor Friedman, other half of GS's fictional George Dehning. Fred was a business man and later became a highly respected political and philanthropic figure in New York. Leo Friedman, one of GS's close Cambridge friends, was a medical student when GS knew him, and later a physician in Boston. The projected story of George Dehning is largely Leo Friedman's and to a small extent Michael Stein's, who also studied biology as a graduate student. But George's character is essentially Fred Stein's.

Helen H.... Mabel.... the bad: A slip; should be Helen B[utterfield], David's first love; Mabel [Earle] the second; "the bad" [Pauline Sandys (= GS), the "bad un"] David's third and last.

*

NB11, #10

When Hortense makes such a success of nursing father astonished didn't think his little Hortense had the sense to do it like that in practice. Make her George's shadow as is the custom in little sisters. Reading the labels for her. It was decided he was to be a doctor.

*

NB11, #11

When she was heroic there was an intensiveness [sic] sweetness in her. David feels that always in her. The key-note of his attitude toward her very slow very gradual discovery he don't count in the sense that she does not realise him. When all her family gave up around her there was this strong heroic sweetness in her.

*

NB11, #12

Must not forget Leo F. George passion for organisation handling of his assistants when he has gotten a job in the lying in hospital incident telephones for woman to write dress articles for jew ladies.

*

NB11, #13

Bring out in David's character the quality like mine the search for ultimate dependence the kind of final grasp that I found in M[']'s relation to the universe her way bad. One like that and the way I found it in Sally, represented by Julien as end of his search have the archangel the mystic

quality and respects him gives the feeling of the way I explained it to Sally that time, temperament and type and ideal flowing together to a perfect harmony.

Save idea [?] for all people that are not vulgar but rare to find in this so called spiritual type helps him in struggles against death. Mabel Earle tries but not great enough for faith for [?] can be ideally contemplated but does not support idealism weak in others. Helen B. just a passionate more like a girl's feeling.

LK *search for ultimate dependence:* The search, in other words, for an ultimate ideal, the nature of the ideal flowing "in perfect harmony" from a type and temperament.

One of the earliest of the "classifying" notes, it may serve as a model for some of the later ones, many of which are even more elliptically and confusingly phrased than this one. To paraphrase:

David Hersland, like GS herself, has this quality: that he searches for an ultimate spiritual dependence on an ideal, his way of reaching a satisfactory relation to the universe. Other ways of grasping for finality, such as May Bookstaver's, [may be equally strenuous, but] are bad. [Describe] one like her, though, and [then describe] the way I found this quality in Sarah Stein and in Julihn. As Julihn sees it, it is the "end of his search," and has the "archangel, the mystic quality," which Sarah respects in Julihn [and which Sarah emulates herself] and this eminently spiritual type gives GS the feeling "of the way I explained it to Sally that time, temperament and type and ideal flowing together to a perfect harmony."

Then follows a working note on how this category will be used:

Hold on to this classification for a passage in which you will describe those of this so-called 'spiritual' type who are not, like May Bookstaver, of the vulgar, but of the 'rare to find.' And in describing David Hersland (as this rare spiritual type), show how it helps him in his struggles against death.

Once the idea for the grouping is set down, GS habitually footnotes further examples [in this case, Mabel Earle and Helen Butterfield], not of the pure type but of similar or only partially successful ones. and their links to other types. When the passion for grouping of this kind possessed her, GS made a separate activity of describing the linking and overlapping areas of groups, and her descriptions of these mergers, sometimes too complicated to set down in language, flowered into the charts and graphs of the Diagram Book.

NB11, #14

Olga whom Alfie Dehning tried to seduce tries to reform. Letter of Annette's friend to her.

LK *Olga:* The sister of the first Hersland governess. When she returns some two hundred pages later, she is re-baptised Ida Heard, and on a third appearance, she is once more Olga. Subsequently, she is referred to as "Olga who was Ida."

Letter of Annette's friend: One of the letters Annette Rosenshine was obliged to show to GS during her stay in Paris.

*

NB11, #15

~~Alfy~~ Dicky is a friend of Alfred's tries to go in between the two helps him in his politics like Dr. Mayer did Jake.

*

NB11, #16

David had no love affair with Cora Moore. His reallest passion was with Mabel Earle, alia[s] Helen Bayman [Early case?] of Selina friend Helen Butterfield alias Grace Johnston.

LK *Helen Bayman... Grace Johnston:* Mabel Haynes' fictional name becomes Helen Lawson rather than, as here, Helen Bayman, and Helen Butterfield's becomes Rena Barkholt rather than Grace Johnston.

*

NB11, #17

Jane Sandys meets her Jane (me) reading in back of car. David his tramping clothes and hat describe Pablo's look at each other the way the big workman and I did. Jane reading Frederick the great. Incident of well dressed flighty kind don't know where he once [sic] to go kindly curly nosed blue eyed young conductor sets him straight, [makes?] them together she [snorts?] into her book, he continues to regard her. old woman gets off he opens gate and examines mechanism, she regards him keep on into the country toward Tarren no remark all the way three little boys leading bearing a bamboo with leaves on top sunshine, country life the Tarren country in the depths of sunshine. Regard each other all the way. She later on I like to play the game with men's eyes when they are full, don't amuse me much to go farther. He remarks as he helps her off. Nice day for walking if it don't rain. He catches

sight of book. Say if you are reading that I guess we might as well talk together. Alright, and they go off walking. Describe again Leon's David's gait, me one of our talks about people, me plus evil of his girl describe us together. Lying out in the country arrange mid-night walk, etc. Platonic because neither care to do more. She and he both have their moments but they know each other and it is not worth while. She tells her experiences he never his. She epicurean he with a purpose, she going to the devil or not as she likes like Etta's girl friend he advises her to marry now she has the chance Jack Preiss etc. etc. She begins to go about with May Liddell and her brother Sam gradually drift away from each other, the way David's death affected her but don't deal with her future. Also use with her the incident of Sterne rebuking his model for her rough ways David doing that to Jane and Jane saying I have only ~~known you~~ been reading something for 3 months I will do better after have been at it a year.

AT *country... in the depths of sunshine:* Gertrude is describing both California and Fiesole in Italy—a bare, parched countryside like California. There too she had the habit of endless walks, and when Mabel Weeks came over, they did a walking trip all the way from Fiesole to Siena.

arrange mid-night walk: At Radcliffe and Baltimore, everybody went on them. It was a generation when this was always done, everybody going together. Once Gertrude, Mabel Haynes, Emma Lootz and Grace Lounsbury went on one when Grace pulled out a pistol. Gertrude said, Put that fool thing away. But Grace wouldn't. You never know what can happen in a country like this, she said, where blacks are all about. In Baltimore in the Spring, when the whippoorwills were about, they did these walks.

In Cambridge once, Leo Friedman walked Gertrude home, and they hadn't finished their conversation. So, Gertrude walked him home, and then he walked her home. Now we must part, he said, but we will part together.

Sterne rebuking his model: A story Sterne told Gertrude when he had his studio at Saraneca, a year before I came over [i.e., 1906.]

Jack Price: married Miriam, one of the Oppenheimer girls. Gertrude met him at the Oppenheims. The '[Oppenheimer] household' included Francis Pollack and Leo Friedman. Gertrude liked Francis enormously. He was companionable and cheerful, as a contrast to Leon Solomons.

LK This note, meticulously building an incident never used in the final text, also outlines a complete history of the fictional relations between Jane Sandys/GS

and David Hersland/Leon Solomons, beginning in California days (meeting, apparently, on a trolley car in San Francisco, staying on it into the country), developing over time an attachment that carefully skirts sexual intimacy, surrendering to mutual confessionals, and finally, since she “is going to the devil or not as she likes,” drifting apart.

[Possible conclusion: that if Leon Solomons was not GS’s first attempt at heterosexual relation, he was certainly the last. In [NB1, #18](#), Jane’s “going to the devil,” her final break with David, is her going off with a woman, to which David’s objection, she realizes, is “a moral one only.” The implications of the story of Jane are not developed in the final text.]

*

NB11, #18

Sometimes use the Samuel’s brothers in relation to French story and Simon and Uncle Sam and then too use Etta’s father and his stingy ways.

*

Incident of men not speaking of the cooking but only wines and cigars
Vallottons and Etta.

*

Notebook 12

NB12, #1

GS Note on Notebook cover:

Dehnings and Alfred's marriage troubles Alfred lawyer and then politics

*

NB12, #2

Villa [O----]

Frankfort

33 Rue Marlborough

8206 M----}

23265 T----}

15424 M----}

*

NB12, #3

[...] beginning separation failure in profession and change of [direction?]

works up to real disillusionment like [?] men.

*

NB12, #4

Aristocrats and bourgeois. Only people sure of their position recognise good manners Leon the kind like ours. Leon worried by his cowardice like breakfast proposition of mine and May

AT *Aristocrats and bourgeois... May:* Gertrude's knowing May Bookstaver intimately was in itself an odd thing. She belonged to one of the old Dutch families with enormous position, very much inner circle, home in Newport, and so on. When the New York Steins found it out, they nearly went to pieces. The Bookstavers deplored the whole family, but Gertrude, indifferent to social distinctions, made happen what was otherwise impossible—for this set ever to meet such a one.

good manners: Gertrude's manners were Western, but not Leo's, of whom the New York Steins did not complain. He had a great deal the attitude of the man of the world, courtesy, and so on. Leo gave every evidence of his position and Gertrude didn't. She kept hers well in the dark.

LK *good manners:* GS was the despair of her Aunt Pauline and her friends who

could do little with her rough-hewn notion of the proprieties. She (and according to this note, Leon Solomons as well) were the Westerners unsettled by the social assurance of their Eastern friends and relatives, who took note of Gertrude's social manners and dirtiness.

*

NB12, #5

Leon stops going too far making suggestions to Bird [,] kind of feeling I had with Sally. in packing, going away.

*

NB12, #6

Mike remarks about Sallie's family to transfer to L.S. and Bird.

*

NB12, #7

Selena
Alfred Martha
Alfred + David
Hersland

*

NB12, #8

Pauline Sandys.

Thats good luck, I mustn't change it. He had all kinds of mystic signs. He must get his left leg into his trousers before his right he must hold his trousers with his opening in a certain twisted curve. He must never think of his trousers before the time comes to take them in his hand. If he thinks of them he must begin again with her dressing reconstructing her world from a new creation.

LK *Pauline Sandys:* Text planned for a character in the early version of the novel, altered here for incorporating into characterization of Pauline.

*

NB12, #9

After marriage of Alfred Hersland & Julia & Dave's college life. beginning of bad troubles for old Dave Hersland Alfred thrown on Abe Dehning scenes like Mike and Sally Damn your people.

AT *scenes like Mike and Sally Damn your people:* Mike damned her people all the time because they were always in the way. Sally's father had failed in business, and even after Sally married Mike, he had growing children who needed money. Sally also had a brother who was a violinist, and since he was never successful, I'm certain that Mike supported him. Her father was very sentimental, given to exaggeration of the drama he went through. Sally was like him in a way. When he failed in business, he very nobly offered his wife's jewels to his creditors. He offered them as though they were gems, and they were worth only a few hundred dollars. Mike disliked them all about equally, though he disliked Myrtle [Sally's sister] least.

Myrtle was Sally's sister. Mike took her to the Variétés in Paris once, and when it was over, she fell and cut her nose. Gertrude, worried that Mike would be disturbed, fixed her up that night at the rue de Fleurus, and the next morning went immediately to tell Mike what had happened. She deserves everything she gets, responded Mike. When she wears high heels like that, what does she expect. And she was the one he disliked the least. To his mind she was the least objectionable because she was the quietest.

Myrtle's quietness stemmed from the fact she had nothing to say. She had her own tragedy though. She divorced her husband to marry a scientist whom she met on the boat going back to America, and before they were married, he died. Subsequently, Myrtle remarried her husband. [She looked] a little like a parrot.

*

NB12, #10

Cora Moore and her life and spiritualistic experiences.

David's earliest knowledge after death of his mother before father's troubles mixed up with Cora Moore. Just on verge of troubles, his mother ill, died before the troubles.

~~Sol's wife died 3 years before Sol George's keeping him from Smith College et al. stop his marrying.~~

*

NB12, #11

David with Cora Moore, wandering in search of knowledge. Unitarianism with Mrs. Hildebrand marching in the mountains be thee a good person. At College Arthur Julien learns more wisdom Cora tells him how she does it.

Some relation with Sam & May Lidell. David (Leon's) kind of jokes other friend Alf. anecdotes given Eastern college life after marriage with Alfred

and Julia. Mabel Earle, Francis Pollak Mabel Haynes et al. Sort of Mrs. O. household beginning of the end for old David Hersland. Alfred thrown on Herman Dehning, like Mike to sally Damn folks. David spends vacation with Alfred & Julia so their close connection begins but he never interferes but only judges.

AT *Mrs. Hildebrand:* East Oakland

Sam and May Lidell: California acquaintances.

Sort of Mrs. O. household: Mrs. Oppenheimer was a little mad; she was a Sutro, and they go mad. She was also a great friend of William James, and Gertrude may have met James for the first time at Mrs. Oppenheimer's home in Cambridge. She was a very large woman with a smallish head, and she would chuckle. Adele [her daughter] was very moral, but the craziness in her was merely ugly. Gertrude didn't like her.

David... never interferes but only judges: [Alfred and Julia = Lucius Sternberger and Bird; David (in this passage) = Howard Gans.] When Gertrude first came to New York, the divorce between Lucius and Bird was already on the tapis. Howard would not have interfered between them because he was already determined to stay in the family. He was a great deal at the Stein house when Bird was first married, and he fell in love with her then.

LK *Eastern college life:* Paraphrase: During the first years of David's life at Harvard, just after Alfred and Julia are married, use anecdotes [from GS's circle in Cambridge]. This is to be concurrent with the beginning of the end for Mr. Hersland in Gossols.

Sort of Mrs. O. household: The Oppenheimers were living in Cambridge in numbers. Mrs. O. and her husband provided a haven of delight in her home for her children who were or had been at Radcliffe and Harvard with and before GS and her friends: Francis Pollack, Inez Cohen, Mabel Earle among them. Their recreation at the Oppenheimer house was apparently hilarious and loving, suffused with the glow of affections and first crushes out of which permanent friendships and marriages were made. William James knew the group well, gossips in one of his letters to GS about how one of the love affairs in the circle had turned out and asks GS for confirmation "since you being of that group would certainly know."

*

NB12, #12

Hate to see you repeating yourself until your life has lost all meaning.

I was furious and I spoke furiously.

*

Note #62

Then describe Hersland's wife Fanny's people like our grandparents.

[Insert:] woman like said of laughter ~~what~~ and of mirth.

~~then describe old man Bernard and his wife coming over.~~

LK ... *describe Hersland's wife...* The description of her in [MA 43](#) sets the motif for later, much extended descriptions: "Fanny Hersland all her life was a sweet gentle little woman. Not that she did not have a fierce little temper sometimes in her and one that could be very stubborn, but mostly she was a sweet little gentle mother woman and only would be hurt, not angry, when any bad thing happened to [her children.]"

Fanny's people like our grandparents... Described in [MA 43](#)–44. "The little weary weeping mother ... had a foreign husband who was not very pleasant to his children... [T]here was a great deal in him to cause terror in his wife and children.... His wife ... had sorrow from his being so important in religion, and she had sorrow too from her own self in her own religion. It was all sorrow and sadness, and always a trickling kind of weeping that she had every moment in her living.... It was a hard father and a dreary mother that gave the world so many and such pleasant children. ..." [[MA 44](#)]

said of laughter and of mirth: Used in [MA 44](#). [Corresponds to [NB-MA #56](#).]

Old man Bernard and his wife coming over: The description of David Hersland's mother and father and their children coming over from Germany [[MA 36](#)–41.]

*

Note #60

Describe when and begin the whole history of Martha and George Raymond Weymouth up to separation and then say but this had not yet been consummated. Alfred could talk to his Julia about his sister Martha and her interest in her college. And then he had a young brother he also was of the family to be singular. Describe Leon's appearance favorite and good to his father.

AT *Leon's appearance:* There's a photo of him at Yale, but it's nondescript. I have the impression that he was small and slight. There's a photo at Yale of

Francis Pollack too, a charming one.

LK *begin the whole history... up to separation:* This note outlines the first plan for what was to become three separate chapters, in sequence, on the careers of Martha, Alfred and David, and suggests a scheme, ultimately not used, for the transitions between those chapters.

To paraphrase: After the separation of Martha and George [= Philip Redfern], the Martha chapter ends. Then say, “but this had not yet been consummated,” and go back to the beginning of Alfred’s history, recounting his story up to his engagement to Julia Dehning, where the Alfred chapter would end. At the end of that chapter, Alfred could talk to his Julia about his sister Martha and her interest in college (which would underscore the fact that his early history stops some years before the end of the Martha chapter.) And then, in introducing the chapter on David, begin, “he had a younger brother” etc.

Charlotte Perkins Stetson: Charlotte Perkins Stetson Gilman (1860–1935) was a celebrated figure in the women’s movement. She began her public work in 1890 lecturing on ethics, economics and sociology. She became especially identified with the labor and women’s movement, and as a public speaker, traveled throughout Europe in 1896, 1899, 1904, 1905 and 1913. The fictional Selina/Martha joining her in her travels—as Selina Solomons in fact did—and becoming, as GS puts it, “free and funny a little crazy like she is now” as a consequence of her joining Charlotte Stetson, suggests the distance GS put between her own convictions and enthusiasms and those of the women’s movement in the 1900’s.

our trip to Etna: GS’s life-long habit beginning when she was a child and walking California roads with Leo. At college, in Spain, in the Fiesole hills, she conducted these walks with one or two companions in endless conversation. Both Mabel Weeks and Emma Looz remembered such excursions with GS. GS responded to them with an exhilaration that displayed her at her warmest, her most affectionate, her wisest, her funniest. Her “novel in the library” in the Radcliffe themes includes an episode of lonely wandering in the hills. It was especially one of the great enthusiasms she shared with Leon Solomons. Leon’s father was a noted champion of walking explorations, writing articles for American nature magazines on his camping trips through the Sierras, etc.

*

NB12, #13

Make old Dehning want to marry old governess of Hortense and then Mrs.

Meininger mixes up in the game with desire to marry her daughter to George

works for both sides. Plain talk all around violent scenes between Dehning and son George. You have no right to bring us up into a good position and ~~and~~ ~~so~~ then disgrace us. Julia can't say anything for she is too dependent tries to quiet things. ~~Before de~~ Mamma always said that it would be so George I remember she was saying she hoped to outlive papa for our sakes. Good man as he was he would need a woman to lead him. Death bed scene.

Milly Dehning after operation she did so much for charity it wasn't right and she wished she could outlive Herman for his children's sake have her say that both to children and husband describe the scenes so it is as real as I can see it the two characters and how they come out as I have so often seen them.

*

NB12, #14

In early troubles David ~~Leon~~ trying to stop Alfred in his bad temper makes no attempt to in business straight dealing keeps Alfred from coming to the country where the family are and he has been staying scene like that at Capon.

AA

~~Ber~~ Bertha there as she was. It is after her marriage she stays with Herman after death of wife and has scene like the kind I had with Sol.

*

NB12, #15

The governess woman like the red headed nurse George very polite to her tries to get her out of the house she had been very sweet. Lord deliver us from sweet little women. Only thing prevented marriage was old Herman's habit of kissing and making love to gay women she did not know that he really meant and George stepped in between and also Julia. Mrs. M. kept waving [?] them as bid [did?] their mother.

*

NB12, #16

Make Julia when the trouble begins economise the way Mike did by taking dishes off the table etc and Alfie swearing David supporting her but advising her not to go it too hard. Trying to make Alfred behave at table before the kind [=child] like Leo would.

AT *Make Julia ... economize the way Mike did:* Mike had a strong sense of economy, but it wavered charmingly and pleasurably. He was always fixing up everybody's budget to show them how to stay longer. At Fiesole, he used to get a list of books from Gertrude to bring back from Florence when he went down—he always complained that she could read them faster than he could bring them—and once he asked me to go along with him. This was during the first summer I was in Fiesole, when Mike took it upon himself characteristically to keep me within my very limited income. Your whole trouble, he said, is that you've been on a wine diet and now you're on a beer income. And so, my ten-month letter of credit was being doled out by Mike to last for twelve months, and if possible thirteen, and he budgeted me so much for clothes, so much for travel, and so on. But the day we went down to Florence together, he lunched me at the best restaurant in the city. Might as well have a good lunch as not.

*

NB12, #17

What is it you've done. Nothing yet but I have a fighting chance and most of the rest of the world hasn't any.

*

NB12, #18

Read that in the beginning

Perhaps make Hersland family in early childhood like ours go to Europe and then come back and ~~the~~ restlessness of father make them seek fortune in California in Europe Martha at pension Alfred only remembers his French which he is always fond of reading like Leo [-?-] David remembers the tutor and his first scientific sensation the twisted mouth of the tiger as he sat in the bench to take a lesson with his big brother Alfred in his way always very decent to his family. Martha's friends like mine Tillie Brown and one that went bad and one like May Buckminster.

AT *Hersland family in early childhood like ours:* Gertrude always used to say that the attitude of a grown person to his childhood was unreliable. But it was just in that way that I came to be useful to her in her thinking because I had no emotion about my childhood. I simply had recollections of it as a fact, what was said, what was done, and so on. This was useful to Gertrude for having a fund of episodes without any coloring.

Gertrude herself didn't remember much detail of her childhood. She remembered Bertha's and Simon's more clearly than her own, what she did for them, and so on. She had a very vigorous physical activity as a child, ran hard

and played hard, exhausted herself. Of her mother, she remembered mostly visiting with her, her mother wearing a silk dress and sealskin coat, and Gertrude would nestle into the coat. The smell of it pleased her.

Gertrude was surrounded by too many children to have impressions. She was rarely alone with her mother or with herself. Later she was more solitary and commenced to read by herself and go on excursions with Leo. Then she didn't romp so much.

Leo's memory of his childhood was highly colored by his emotion of being unhappy. Someone used to say that the 'liberal'-minded person was marked always by the sense of his recollecting his own unhappy childhood. When [Lee] Simonson came to Paris, there it was, the same thing, the liberal mind and the recollection of the unhappy childhood. That's how it was for Leo. Mike used to be furious when he heard Leo on his childhood unhappiness. Nothing could have been happier than our childhood, Mike thought, and he felt Leo's way of remembering and talking about it was an insult to their parents, especially their father, in whom Mike especially appreciated the fact that he had left them alone and provided well for them.

[Talking about the Stein's children's way of recalling their childhood, Miss Toklas suddenly embarked on a long reminiscence of her own. She had just finished the interviews with Duncan that week in which she talked mostly about the California days, and they were obviously very much on her mind. But there seemed to be a further, and different, urgency for comparing her own awareness of her childhood with that of the Steins toward theirs. She seemed proud of the difference.]

I had a very austere, unsentimental mother, and my father was indifferent to everything, really, except later to [my brother] Clarence. He was thoroughly indifferent, had no feelings really. With my mother, I was very intimate. Already as a little girl, my mother had said that about pleasing her. [This was a rule of conduct Miss 'Toklas' mother had given, a perfectly charming and intelligent one for the kind of world and ways of their family, which Miss Toklas had told me about earlier.] That couldn't lead to sentimentality.

My mother's sister was sentimental, but she married and left when I was six, and she and my grandmother, when they came back after my mother's death, struck me when I was older as sentimental, but then I simply resented it. My aunt was sentimental and very self-effacing.

My father would receive letters from his brother and never open them, and he would find them in his pocket when his clothes went to the cleaners, and then he would throw them away. He was devoted to Clarence, and when Clarence volunteered for the tanks in the first war, my father was thoroughly

pleased. He thought it showed an interest in modern science and liked it that Clarence didn't go into the stuffy infantry.

There was no unhappiness, in fact, for me to remember. There was my grandfather's depression about his wife's death, but other than that, there was a very deep happiness in the family. My mother was happy, my father adored her, but he accepted her death as a fact. There was no one who could cure her, so he just took it like that.

When I branched out after my mother's death, he would say sometimes, Oughtn't you to see some of your mother's friends, in the sense of some lack of reverence for her. And then I would see them, and it was all right, some I liked, some not so much.

When my brother was born, I was completely put out because it didn't suit my game at all, though I had always wanted a younger brother named Tommy. And when he was born, I said to my mother, Are you going to love him more than me? No, said my mother, you need never think that again. I had no occasion ever to. In fact, when my mother died, my whole anxiety was that Clarence not forget his mother, because he was so young when she died, and I tried hard to maintain it. In a way I didn't, but it turned out fine because he and my father became fast friends then, which was a great relief to me. Otherwise I would have had to be a mother to him and a daughter to my father, which I had never been. I had been a daughter to my mother, and my father was incidental. Though I did get Clarence to make up a grade that he lost during pneumonia, and then even got him to skip one, because I told him if he could do one, he could do the other.

The 'unhappiness' that Gertrude wrote about in 'Ada' was that I had had enough of my grandfather's patriarchal hospitality and the brothers and so on and so on, who all descended on the house, and I was bored with that and wanted out, and so went to Europe.

My grandfather was gently dominated by his wife, but when she died, he had no one to dominate him, and so he began to dominate himself. He filled the house with old men, which his wife would never have permitted. And he got the satisfaction of domination through his other brothers. Mark, he would say harshly. I can hear it in my ears. Yes, Louie, Mark would answer. And that was just what he wanted. He was so occupied with his sorrow and his domination and his sentimental feeling about his wife that he didn't even realize that Clarence didn't belong to him when he no longer did.

There was no 'child psychology' at all in my mother, 'the needs of the child,' and all that. My mother was one of the sponsors of the first free kindergarten in America in the Eighties. It was organized by a group of San Francisco women, and she had classes for children, and I went there until I

was ten. She established a school for teachers of kindergarten in the Froebel tradition. I always used to say that I was a granddaughter of Froebel. And I learned a lot there, I must say. I didn't go to a proper school until I was ten.

Clarence and [Miss 'Toklas' friend] Clare Moore were the most enchanted children ever. Clarence lost it in his college years, though. Clare later founded the new idea of Educational Employment, doing it first with children and then with the aged. There was also my mother's godson, who used to pull my hair and tell me I didn't know anything. I was getting to be a feminist under his influence. It was the time of the Oscar Wilde trial, and I didn't understand why there was a trial or what it was all about, and he said that girls knew nothing.

Nothing could have been happier than my childhood and youth with my mother.

One that went bad: Possibly Cora Moore. She would take Gertrude out in the evenings in East Oakland when Gertrude was fifteen and she seventeen and met men in the street and talked to them. Then she made appointments with the men for later, and she and Gertrude walked on. I don't know whether she got any worse.

LK *in early childhood... go to Europe:* Discarded plan for the novel. Refers to GS's three years as an infant in Vienna and Paris with her family, and the family's later settling in California.

Perhaps make Hersland family...like ours go to Europe: Idea was discarded in MA final version but is based on a scramble of memories some of which are recorded in the *ABT* 72–73. “Martha at pension” recalls GS's and Bertha's boarding at a school in Paris; and “Leon-David remember the tutor and the twisted mouth of the tiger” reflects: “All she [GS] remembers of this is that her brother's tutor once, when she was allowed to sit with her bothers at their lessons, described a tiger's snarl and that pleased and terrified her.”

*

NB12, #19

Mabel Haynes episode [?] better leave for French group and Marcousi [?]

Simon H. Lord [?] Shelburne goes into French group.

*

Notebook 10

NB10, #1

[...] tangle

~~David & me~~ [?]

*

NB10, #2

Let Alf as Hersland's friend give history of adventures with Mary [sic]
Antoinette

*

NB10, #3

Have decided

~~Hersland oldest~~

Martha oldest. Martha returns home before Hersland leaves home for
Bridgepoint beginning troubles.

Martha sees that that I did the man hitting the woman with the umbrella on
California St.

LK Corresponds to [NB1, #22](#) and [NB9, #13](#)

Martha returns home: Martha returns home to Gossols twice in the original plan. The first return occurred while she was at college. The last one was some years later after her separation from her husband and her suffragette career in California and Europe.

hitting woman on California Street: Corresponds to [NB-MA #19](#) and [Note #96](#)

*

NB10, #4

Julia has a little girl dies in fifth year and then they separate Julia then becomes Miss Irwin job put in here the healthy business smith college generally satire on schools. family objects but mother is dead by that time introduce her passion for little babies, the little girl to have history like Robert.

AT ***history like Robert:*** [Robert Gans, Bird's son] was just a little boy when Gertrude was writing this. His grandmother [Gertrude's Aunt Pauline] used to

say he was exactly like his father [Bird's first husband, Louis Sternberger.] After the divorce, Bird got both children and raised them both very badly. They couldn't have been more unsuccessful. Marion Sternberger later got very much interested in Nina Auzias [a prostitute, who became Leo's devoted wife] after some years when she got loose in Europe and on her own for the first time.

LK *Healthy business... Smith College... Julia has little girl:* [cf. [NB-MA #11](#)]

*

NB10, #5

~~Martha~~ Martha ends up by cycling [sic] around Europe to rouse up the women to sense of what they should be.

LK Corresponds to [NB6, #9](#)

*

NB10, #6

Me Jane Sandys
Pauline Manders
Pauline Sandys
Jane Sandys s
nom de plume.

AT The name Sands came from a prominent Boston family. Gertrude met them at Miss Ethel Sands' house in Paris.

LK GS again settles on "Jane Sands" as her nom de plume.

*

NB10, #7

Dickie
~~Jimmie~~ Wolkins
Alfy

*

NB10, #8

Later stages when Julia gets her job the etching and print Japanese stage.

AT *Etching and print Japanese stage:* Gertrude gave her good ones [Japanese prints] away as gifts and the plainer ones passed on to Leo. Leo gave me four or five of the good ones, and I was flattered by the attention but disturbed by what to do with them. It was the first of Leo's gifts, so I hung on to them for

years and finally gave them away as gifts too. I had sold my own prints before leaving San Francisco, where already the good ones were the only ones one held on to.

Sarah still had Japanese but even more Chinese pieces—Jaehne's influence—but prints, in the face of Matisse, were long since gone. Bird might have had one Japanese print—as Julia—or if Gertrude gave it to her, it must have been a good one.

[As to other exotic holdings:] Mike bought five Coptic print cloths and gave Gertrude one. When she got bored with it, she asked Ernie Keyser if he wanted it. He said yes, but then he looked at it and asked, 'Say, Gertrude, what's the matter with it?' Ernie Keyser was a Mike with less force, though much prettier than Mike, a darling, with wit and a nice humor.

*

NB10, #9

I wish her a dollar and ~~fifty~~ forty five cents worth of misery; sure I do,
Don't be of a foolishness what do you mean. I don't want her to have a whole
lot just (David)/ one dollar and forty five cents thats all I can afford to buy
her just now. I am kind of poor you know.

*

Note #186

27 Rue de Fleurus

My dear Bird,

I have just received your letter. Since you apparently do not understand the fundamental wrong of which I accuse you there is indeed nothing further for me to say

Sincerely yours
Gertrude Stein.

LK See **GS First Writing .44ff.** for controversy. Letters of GS and Leo in Paris to Bird and Howard in Baltimore quoted. Texts from GS letters quoted below in [Notes #191](#), [#187](#) and [#188](#).

*

Note #191

Now, Bird just one word to greet you as you arrive so as to avoid our falling into any new misconstructions. I insist absolutely that you read and read with care, with as much care as if it were a brief in your ~~cause~~ case my long letter to Howard. Don't skip ever any part because it hurts. You owe it to me

to endure that hurt, to read that letter and to read it again until you understand it and to do it within a month after your return. You must read that letter without ~~to yourself~~ defending yourself to yourself. You must get my facts before you begin to think of your rights and wrongs. You must understand thoroughly and completely why I wrote as I did, that it is still a question... [Note: Page missing?] in them. When you have done so of course tell me whatever it is that you feel about them. Leo tells me to say to you that he will be very glad to hear your...

*

Note #187

I have just received your letter. Since you apparently ~~cannot do not~~ do not understand the fundamental ~~quality~~ wrong of which I ~~have~~ accused you, there is indeed ~~there is~~ nothing further for me to say.

*

Note #188

I have just received your letter. It is evident that you do not understand the fundamental proposition involved in this whole ~~cont~~ affair but it is useless for me to go into it any further at present

Sincerely yours
Gertrude.

*

Note #189

GS personal notes on controversy with Bird:

Mike wrote in January
about April 8 my first letter
April 19 terrible letter by me
This letter from Bird
will write to Mike soon
April 9.
Her letters to me & Mike
April 18—10

*

Note #192

Roche, seconding Leo's negative opinion of the 'Three Lives' manuscript, wrote to Gertrude, and elicited this opinion:

My dear Roche

I have read your letter with care and I am quite certain, ~~dare I say it that~~
~~your diet is not doing you any too much good.~~ that you have not said anything important.

My dear friend you ought to be able to work more in understanding so that you come to realize that when a repetition has definite perceivable meaning for one that, ~~that~~ my being an artist, is its justification. I have not had the experience you speak of. Some who have most keenly appreciated my work particularly this last work have known neither me nor the people of whom I wrote ~~and have come to know me in consequence.~~ Do not fall into the masculine habit of getting an impression and then proving your ~~that~~ impression to be a construction by picking out the things you need for it. I am dissatisfied in you but I have been very grateful to you and still am

Sincerely yours

Gertrude Stein

*

Note #209

My dear Pritchard,

Thanks very much for your article. You have very admirably [word?] a clearly American point of view in the Prich language a thing I can just now very completely appreciate.

Alw _____

Gtde Stn

LK Pritchard arrived in Paris in 1907. [A. Barr 105]: "The Englishman closest to Matisse" during this [c1908] and later years was the esthetician and ex-musicologist MSP... In 1910 he introduced to Matisse the young writer Georges Duthuit, later to become the historian of fauvism, and Matisse's son in law.

*

NB10, #10

Don't be of a foolishness. I wrote to you exactly what I thought, I have not changed my mind. I think I was and am right in the matter but I ~~certainly~~

don't want to cause you any unhappiness and I certainly undoubtedly will be glad to see you in Paris Canton Bridgepoint this winter in case you and ~~Delene~~ [Knowles?] decide to come over

Sincerely yrs
Grtrude Sten

LK *Don't be a foolishness...* Draft of letter, a reply to Etta Cone's letter of Aug 22, 1909 in which Etta had written tearfully about her brother Mosey's death and about GS's "unfairness" in her response to the news.

*

NB10, #11

Mary Cooke big brother like unto [?] mixture big [?] Valloton boy [?] & Louis Stein meets [?] Mary C wants her to marry Hannah Ruth.

LK *Mary Cooke:* [Corresponds to [NB-MA #14](#)]

*

NB10, #12

I love em noble like that.
very tight and very fat.

*

NB10, #13

Work up Leon young David's Graham crackers and Mr. Greenhagen's diets for all they are worth. Also Bird's cures taken at home latest improved.

AT *Mr. Greenhagen:* Alma Greenhagen was one of the governesses, and Mr. Greenhagen, the candy manufacturer whom she married.

Bird's cures... latest improved: I guess that was one of her 'culturines.' Others were a gas log in the fireplace, radiators concealed in the walls. These came after her break with the first phase, which was her first marriage. The first marriage was False Gothic, and the second pure Italian Renaissance. Didn't she know the Steins?

It was the Mike Steins who started the pure Italian Renaissance furnishing of homes. Sally wanted more and more to get it for others to make her own [the first collection] the more outstanding. Mike did it because he really loved the furniture and helped everyone who wanted it to get the best that money could buy. How many homes in America have it now because of the Mike Steins!

*

NB10, #14

Interesting case red headed red-bearded man with fiery eyes sticking his tongue out like [inten-ouns?] Saw him second time scared, less scared because though he followed he did not wait. Remembered he was like Variot, he could have done that too. Scare fell off then.

*

NB10, #15

Must make my hero grow into realisation of B. ~~though~~ as I did of Sally, through experience, quarrels in the summer, that epoch making for me conversation with Harriet about her when I explained her after Harriet had given me her version which was alright except the bottom and then one with Leo about her originality.

AT [\[NB10, #15\]](#), (1–2)

realization of... Sally through... quarrels in the summer... conversation with Harriet: These [quarrels] were in Fiesole, and they could have been on any subject. Sally was frequently inspired to see things wrongly, and Gertrude probably simply brought her down to earth. Harriet would probably give examples from Sally's past. Harriet knew Sally from the time they were in high school together. Sally had always been condescending to Harriet and had the air when she was with her of giving her a moment of her time. But despite despising Harriet, she was also jealous of her.

Harriet alternated between admiring Sally's ability to achieve what she wanted and scorning the means she used, as well as Sally's recital of it. Harriet's wit occasionally pointed at Sally, and when she went home, she had occasion to use it when she recalled Sally and her life of rapture.

Sally... her originality: Leo would talk on the general impression of how Sally had treated his theories. She would amplify them in the wrong direction. That was characteristic of Sally. She was wonderful to talk to until she began to explain you to yourself, and then it became unbearable. Gertrude and Leo bore her no animosity. They would speak of this side of her as a cold fact. To Gertrude, Sally was the best sister-in-law she could have hoped for because she was the least interferesome in the world. In those [early] days, Gertrude could talk out what she was working on [in the Notebooks and in the novel] to Sally because there was no one else to tell, and Sally was infinitely flattered until Gertrude stopped, and then she bore Gertrude a bit of animosity. Gertrude had in fact actually shown Sally the draft of the first novel, *Q.E.D.*

*

NB10, #16

Harriet's resemblance to Nelly Joseph & Marie Gruenhagen. Not Nelly but Harriet and May have greed this incident about Maria's wages & doctor's bill enormously significant.

*

NB10, #17

In life of Alfy lay stress upon the fact that the eldest son is not the eldest child and the inevitable disaster of that lack of training in dominance.

LK *eldest son is not the eldest child:* Used in [MA 517](#)–518; also in 540.

*

NB10, #18

Mabel Linker

Marie H. Maxworthing

Alice Bwaddus

Louise ~~Kohn~~ Krohn

Bertha Hinks,

Grace Maxworthing

LK *Mabel Linker... Grace Maxworthing:* Tentative list of fictional names for the servants and governesses, “Mrs. Hersland and the Servants” chapter, [MA 150](#)–288. “Mabel Linker” (introduced [MA 205](#)) becomes the companion of the servant “Mary Maxworthing” (introduced [MA 203](#)) and “Louise Krohn” (introduced [MA 241](#)) becomes the second governess employed by the Herslands. The other names were not used. In their place, the names of the other “servant girls” in the Final Draft are Lillian and Cecilia Rosenhagen [[MA 193](#), [196](#).]

*

NB10, #19

Probably make of ~~one of~~ the first governess's sister an instrument. 2nd governess Louise Krohn. 3 Mary Gruenhagen with family just as it was.

LK *first governess's sister and instrument:* Planning Note, [MA 205](#), introducing “Olga” as the governess's sister. She is reintroduced [[MA 236](#)–238] in relation to her sister's story.

Louise Krohn: “The tall blonde foreign American” woman who marries a baker, is introduced [MA 241](#); her description ends [MA 248](#); In the Notebooks, she is also called Louise Frohn.

Mary Gruenhagen: Called Madeleine Wyman in the Final Draft. She is introduced on [MA 249](#). Her story, one of the longest and most detailed in the novel, ends on [MA 283](#). The Gruenhagen family “just as it was” is apparently described from recollection of an Oakland family for whom there appears to be no discernible information.

*

NB10, #20

Remember Marie is gaily not afraid of robbers and that she whines impotently and musically it is her attack so go on now to the finish.

LK *Marie is gaily not afraid... whines impotently... it is her attack...* Theme of “gayety” in Mary Maxworth is introduced in [MA 208](#) and elaborated in [MA 227](#): “Mary Maxworth had gayety in living.... She had very little fear in her.... injured and angry feeling in her was part of such attacking living as she had in her....”

*

NB10, #21

She is exactly of the family of May and Miss Mars. Remember the woman [?] saleswoman 3 months along. Make Mary Maxworth betrayed to doctor. Make her a saleswoman no [too?].

LK *...exactly of the family of May and Miss Mars:* May [Bookstaver] and Miss Mars stood in special relation to “instrument natures,” which were the major subject of GS’s study during the writing of the “Servants” chapter. At least ten references in the Notebooks are devoted to their placement within the framework of “instrument” natures, and the character of Mary Maxworth is placed definitively in their “family” both in this note and in [NB-C #12](#).

In the earliest note on the pair, [NB-A #9a](#), GS sees Miss Mars and Marie [=May] as having “real sensibility and gayety, when tragic become hard the type of some of the French queens,” and in deference to this refinement of their sensibility, promises not to use them in the novel as “servant” types. Gradually, over several weeks of rumination, this view of the pair is altered, and they do indeed end up as the model for the servant, Mary Maxworth. The change occurs in [NB-B #1](#), when GS sees the “lyrical” side of their sensibility as having no “real sense of the beauty of the object... only the emotion of it,” and [NB-B #3\(1\)](#) further diminishes the status of their “lyrical

sensibility,” because it does not even have the “flavor” of that sensibility, only “the green acid even though pleasant fruit of it.” Then, in [NB-B #4](#), this lesser view of the pair is confirmed: “Miss Mars & Marie always a little hard but never to queens to princesses rather, their gayety & sensibility is of that kind.” Their relation to the reactive side of “instrument” nature having become so tenuous, and its quality so minimal, the ultimate question becomes, to what extent are they examples of “instruments” at all? The solution is arrived at in [NB-B #22](#), the note in which “instrument nature” is fully defined. In that definition, May is classified as an exception: “the instrument who is not instrumented but exists in itself,” so much so that the pair’s representative in the novel, Mary Maxworthig, is on the borderline of types, an “independent dependent” who nevertheless has a fundamentally reactive nature which seems to be its own opposite in her relations with her friend, Mabel Linker.

... three months along. Make Mary Maxworthig betrayed to doctor.... saleswoman too. The story of Mary Maxworthig’s pregnancy, visit to doctor and decision to have an illegitimate baby is told in [MA 212](#), and is completed in [MA 222](#). In the final text, she is not “betrayed” to doctor, he simply examines her; and she is a seamstress, not a saleswoman.

*

NB10, #22

governess later married the baker.

You fat talk so much.

AT *governess... married the baker:* The German governess married a chocolate manufacturer in San Francisco afterward. The Stein children used to go there for chocolate.

LK *Governess later married the baker:* Used in [MA 241](#), [243](#).

married the baker... fat talk: Used [MA 247](#): “Later when she was married to the baker, when she was larger then and a little grimy, [Mr., Hersland] liked to see her, he would stop by at her shop where she was sitting... and he would eat a cake there and ask her how she was getting on....”

*

NB10, #23

Late[r] history of Olga full description of her in relation to Martha & Alfred

LK *Olga... in relation to Martha & Alfred:* When “Olga” returned to the pages of the MA “in relation to... Alfred,” GS for some reason wanted to change her name. But rather than thumb back through her ms. pages to change Olga’s

name in the first instance, she rechristened her—double oversight— “Olga who was Ida” [MA 590](#), later referring to her as “Ida” plain [\[MA 591.\]](#) GS’s intention in her earlier Note [\[NB10, #20\]](#) to make “Olga/Ida” an “instrument” is borne out in the later passage [\[MA 591\]](#) in which she describes her “nervous sexual asking to be object of all loving,” and on the other hand, “passively living,” both modes part of her “instrument nature.”

*

NB10, #24

Make Olga sister of the first governess one of the people Hersland in his old age wanted to marry and to use. She had an affair with Alf, who tried to seduce her, young David tried to reform her. Bring her in as a complete Olga.

LK [Notes on “Olga” in [NB10, #23](#), [NB9, #17](#), [NB11, #14](#), [NB8, #16](#), [NB-*C #1](#), [Note #85](#) and [Note #92.](#)]

*

NB10, #25

Make the independent depence [sic] and dependent independence attacking and resisting themselves [?] like Martha Hersland for one and Brenner for another.

LK *Independent dep[en]dence and dependent independence attacking and resisting:* The two “kinds” are first defined in [MA 163](#), in terms of women’s “ways of loving,” but a more extended and more detailed definition is offered in [MA 165](#)–167, where the division of the two “kinds” becomes the central distinction of types universally. This note anticipates the initial analysis of Martha Hersland in the opening pages of the “Martha” chapter [\[MA 398\]](#), in which she is “placed” among the independent dependent kind and described in terms of the “kind’s” paradigmatic character, GS’s sister Bertha.

*

NB10, #26

Give Mr. Hersland’s educational ideas and feeling about his children and his feeling for Madeleine and hers about him fully then and later, and about the children a little then Mrs. to her and her to her and then relation and trouble with Mrs. Weiman. Just suggest Weiman family the Hersland’s did not then know them much, and then Madeleine’s marriage the children’s feeling then and later and so to Martha.

LK *Mr. Hersland's educational ideas... and so to Martha:* A comprehensive Planning Note for the end of the "Servants" chapter, [MA 244](#)–285.
educational ideas and feelings: [MA 244](#).
feeling for Madeleine: Fully described, [MA 258](#).
a little then Mrs. to her: [MA 248](#).
and her to her: [MA 253](#), l. 12ff.
and trouble with Mrs. Weiman: [MA 261](#).
Just suggest Weiman family: [MA 260](#).
Madeleine's marriage the children's feelings: [MA 262](#).

*

NB10, #27

Nov. 23 (100 frs.

Dec. 8 (100)

Dec. 16 (100)*

Notebook MA

Notebook MA is entitled, on its front cover in GS's hand, "The Making of Americans." The Notebook houses a miscellany of notes from different periods over the years 1906 to 1908. The most recent anticipate concluding the novel's narrative, in preparation for the new and final draft to be focused on GS's "new thing," her psychological typology. But there is still a compendium of First Draft notes not gathered for current use but either for the pleasure of recollection or for the pleasure of discard. Many of the earlier notes contemplated expanding already-written text for Drafts One and Two, ("enlarge this"), and it's conceivable that most of this Notebook's notes are aimed at the same task; but some, pertaining to the earliest entries of all—before the coherent writings were begun—appear to have no particular reason for expansion. Notes for plot and characters drawn out of recollections of GS' familiars continue, but the direction of these entries gradually focus more explicitly on development of the "system."

*

NB-MA #1

Hersland (old man) died long after his wife and David. Sort of finish up the whole story with the last of that older ~~generation~~ generation, life like Raymond's father trying to make it up. David dead Alfred married to Minnie and fairly successful at Bridgepoint and Martha (like Selina & her mother) takes care of him to the end. Beethoven symphony

Clang repeated clang

Wife Fanny died before the crash.

*

NB-MA #2

David Hersland's father.

Pa + Raymond's father.

fails in business, loses wife before failure, while Alfred is marrying Julia, and young David going to Bridgepoint to college.

*

NB-MA #3

Martha has come home after George Weymouth left her. She is left to take care of old Hersland after his failure and in his old age. Hersland feels toward Martha as our daddy did toward Bertha (coffee).

Fanny Hersland his wife. little gentle woman always goes in closet to see Alfred's clothes while he is in the East loves Alfred the best. He comes back to see her before she dies. Death like Mothers, Martha takes care of her Martha's delusions of pure [contin?]. All this happens after Martha left by Weymouth. Make Martha's history in regard to Fanny Hersland like Bertha's.

Later changed. In final version, Mrs. Hersland dies before Martha's marriage.

*

NB-MA #4

Herman [= Henry] Dehning have [Ulysses S.] Grant's kind of practical knowledge of men but as Grant failed with Robert E. Lee so Dehning with the 2 Herslands.

Corresponds to [Ms Note #3](#)

AT Gertrude's interest in Grant came early in her life and was passionate and perpetual. He based his strategy, she said, on the fact that he had known all the Southern generals at West Point, since the seven Southern leaders were all classmates of his at the same time. When you put that against Lee's throwing his people into the Civil War that he knew he couldn't win, the difference between them is plain. That was Gertrude's contention against Lee, that he knew what he was doing and saw the end. Probably in the early days when I was here, she reread the Grant memoirs, and so her interest in him was again alive.

Lloyd Lewis was the author of a Grant biography. Gertrude and he got on wonderfully because of their mutual enthusiasm for Grant. In fact, Gertrude wanted to collaborate with him on a book about Grant. She always wanted to collaborate and would get caught up in the plan of it, and it would die a natural death later. When Lewis was working on it, I found a photo for him and sent it to include in the book. He made a nice reference to Gertrude in the finished biography.

*

NB-MA #5

Mrs. Dehning died 3 years before Herman Dehning. George's keeping him from marrying like Mike + Mrs. Meininger and others acting. George and Julia and Hortense worked on by George, Herman died suddenly it was after that Julia became Dean separation had taken place before after death of little girl it was before Deaning and just after death of father Julia split

with David. Their connection lasted through the divorce broke after David took his job in the West. whole experience like mine, in general detail.

*

NB-MA #6

Herman Dehning. Uncle Sol dies like pa after 3 years of trying to marry after death of his Miss Jenny. Stopped by Mrs. Meininger and George.

*

NB-MA #7

Jenny Dehning, Aunt Pauline, dies of operation appendicitis tell about how she speaks of Herman's remarriage both to him and to her children.

*

NB-MA #8

Summarizing the compositions of the children in the two families:

	<u>Hersland</u>	
<u>Alfred</u>	<u>Martha</u>	<u>David</u>
Mike + Lucius	Selina + Mrs.Hodder + Bertha Bette of Dehning family as it turns out.	Leon & me, cousins + Louis Sternberger
	Dehning	
Julia	George	Hortene
Bird + Ella	Fred + Leo Friedman + William Temple Franklin	Hortense Ruth Friedman + Milzeiner + Amy

AT **Lucius:** Solomons. Lucius and Adele were friends of Sarah's in San Francisco, and Leon the college friend of Gertrude in Cambridge. But she did not know him in San Francisco before she went to Radcliffe. During the year she lived there [after Oakland]—she left when she was seventeen—she knew practically no one except her father's San Francisco friends. Gertrude and the other children hated his friends—they came to the house and ate the fruit and who were they. [Miss Toklas did not know Seline Solomons.]

Ella Milzeiner: A very untidy, temperamental wife of a painter who did

Gertrude's portrait. She was the daughter of a woman who was a pioneer really, and who was a textile designer. Ella Milzeiner was the daughter. She lived in the Campagne Premier in a little nest of studios with her two children and left before I came to Paris.

LK *Alfred = Mike + Lucius + Louis Sternberger:*

Louis Sternberger: Sternberger [–1947] was the son of Robert Sternberger, a banker and member of the Stock Exchange. It is the story of his marriage to Bird and their later court battles and divorce that were to be at the center of GS's novel. Like his counterpart in the novel, Alfred Hersland, Sternberger, as the newspaper account put it, "devoted a considerable time to painting and music," rather than to following his father's and father-in-law's footsteps in the world of business and finance. After his marriage to Bird in 1888, he settled into the residence in West 71st Street that Bird's father Solomon Stein provided for them as a wedding gift. The marriage foundered seven years later when the couple separated, and Sternberger brought an action against his father-in-law "for the recovery of \$50,000 damages for alienation of his wife's affections." Louis won the privilege of visiting his children Robert and Marion for eight years until curtailed by Bird's counter-action for divorce in November 1903.

After "one of the most desperately fought actions between father and mother over their offspring that has ever figured in the courts of this city," divorce was finally granted in November 1904. Successive lawyers in the case included Joseph H. Choate, who relinquished to become Ambassador to England, and Elihu Root, who relinquished to become a member of President Theodore Roosevelt's cabinet.

The last of Bird's successions of the lawyers was Howard Gans. For a time, he was assistant district attorney in New York, and it was he who employed a private detective to trail Sternberger and a Mrs. Allison to a Utica Hotel in 1901. Gans effectually displaced GS as Bird's mentor and confidante, having fallen in love with Bird during her legal battles with her husband. They were eventually married July 9, 1908, four years after Bird's divorce.

Martha/Selina & Mrs. Hodder & Bertha: Martha Hersland is compounded of Bertha's dumb passivity, Mrs. Hodder's unfortunate marriage to Alfred Hodder (already treated in *Fernhurst*), and Selina Solomons' career in the suffragette movement (for Martha's life after her divorce.)

David Leon & me, cousins Bette of Dehning family: Paraphrased: David [Hersland, who is compounded of] Leon [Solomons] and GS, to be cousins of Bette [Stein, wife of GS's uncle Leb] as it turns out [since Bette is to be] of the Dehning family.

David/Leon & me: Leon Solomons [1873–1900], the most brilliant member of the distinguished Solomons family in San Francisco, became next to Leo the most important man in GS's life. After taking his Master's degree in Chemistry at the University of California in 1894, "he went on to Cambridge," writes his closest friend, Arthur Lachman, "specializing first in mathematical physics and after switching to psychology." It was his interest—and his family's interest—in Spiritualism that led to his experiments in automatic writing with Lachman at the Harvard Psychological Laboratory. When Lachman left Harvard, Solomons invited GS to continue the experiments with him, both as subject and as collaborator. It is clear from the Notebooks that GS was in love with Solomons, but the degree of their involvement, as several entries suggest, was tempered by mutual anxieties, and finally ended when GS apparently "floated off" with a woman student. Three published articles resulted from their collaboration, "Normal Motor Automatism" (*Harvard Psychological Review*, Sept 1896), "Cultivated Motor Automatism" (*Harvard Psychological Review*, May 1898) and "The Saturation of Color" Solomons left Harvard for a year to return to the University of California, but in 1897, returned to complete his doctoral dissertation on "The Fusion of Touch Sensations," approved in May 1898. He taught then at the University of Wisconsin, but in 1900 he died, according to GS of cancer following an operation, but his death may have been caused by infections contracted in the laboratory.

In the final version of the novel, GS not only conflates the characters of Solomons and herself, but adds details from her brother Leo, who by the time of the writing of the David Hersland chapter in 1911 effectively displaces Leon Solomons as primary model.

Julia/Bird + Ella Mielziner. Bird Stein [1868–1944], GS's first cousin, was her closest New York family connection. During the years of Bird's marriage, separation and divorce (1888 to 1904) GS for many of those years (1892 to 1904) was visiting New York from Cambridge and Baltimore and then from Paris, but, to her mind, affecting Bird's outlook ethically and aesthetically. By 1906, GS's accumulating resentments against Bird and the New York Steins, and her disappointment over her failure to "uplift" Bird, led to GS's choosing a trivial occasion to explode in anger over Bird's "behavior," and effectively brought an end to their close friendship. The characterization of Julia in the first draft, reasonably sympathetic, was qualified in the later draft, as the Notes suggest, to account for Bird's "lying when in a hole," and "not knowing that she lies."

Ella McKenna Mielziner, journalist, wife to Leo Mielziner, a prominent portrait painter, and mother of Jo, who was to become one of the foremost

theatrical scene designers in the U.S. Mrs. Mielziner was Paris correspondent for *Vogue* until 1910 when the family moved back to New York but were frequent visitors to the rue de Fleurus in the early days of Leo's and GS's residence.

George [Dehning] Fred + Leo Friedman + William Temple Franklin:
George [Dehning] conflates Fred Stein, Leo F. and W.T. Franklin.

Fred Stein, first cousin to Leo and GS, spent two of his four years at Harvard in close association with Leo, and in 1895, the year of Fred's graduation, they went together around the world, Uncle Sol's gift to his son and nephew. By 1906, Fred had already become a senior partner in Sol's woolens firms and, with Howard Gans and Alfred Hodder, had been active in Jerome's crusade against Tammany Hall in 1904, when they worked successfully to elect Jerome to district attorney.

Hapgood, when in New York, was a part of the Fred Stein—Jerome—Hodder circle, active in civic enterprise and reform of New York Tammany Hall corruption. His estimate of Fred is at variance with GS's:

"He lacks entirely the spectacular and advertising and meretricious splendor of his cousin Gertrude... and the exaggerated intellectual self-consciousness of his cousin Leo. But he has helped many important civic enterprises and never has diminished his helpfulness by demanding the limelight."

But the middle-class virtues and civic pieties of Fred and Bird Stein were the very ones GS in principle applauded and in fact despised.

Leo Victor Friedman, AB Harvard, 1895, and then a medical student in Boston. For the next several years, he was a close and enthusiastic member of the "Oppenheimer Clan" to which GS, as a student boarder at Mrs. Oppenheimer's, also belonged. Leo F., a devoted friend to GS, was grateful to her for the pleasure and sometimes hilarity of their outings, for her sympathetic advice, and for mentoring his education in the arts. The incidents planned for George's experience as a doctor came from Leo F's internship at Boston General Hospital.

William Temple Franklin [1760–1825], the grandson of Benjamin Franklin, published the first edition of Franklin's works (1817–19, 6 vols.) long after his death. Nearly all of Franklin's papers were bequeathed to his grandson, "but Temple did not take reasonable care of them and used them rather indiscriminately, eliminating things of great importance." [Encycl. Britt., 14th ed., vol. 9, p.694.] But Temple did complete Franklin's *Memoirs* to the time of his death, and possibly from these writings, GS fixed on a characterization of him useful for George Dehning.

Hortense/Ruth Friedman—Amy: Ruth Miriam Friedman, Leo Friedman's sister, who lived with him in Cambridge. In the year after GS left for Johns Hopkins (1898–99) Ruth enrolled as a special (non-degree) student at Radcliffe. GS knew her as one of the Oppenheimer clan while at Cambridge and during her later visits from Baltimore.

Amy (Stein) Hamburger, the younger sister of Bird and Fred Stein, who in the summer of 1904 was reported by Bird to be doing all the housekeeping at the Steins' summer home in Long Island, and doing it "with all her heart, soul and strength... She must dream housekeeping... Gracious, mother must be proud of her." Amy married Jonas Hamburger in 1905 and joined the Stein-Keyser-Bachrach-Bergman-Hamburger extended clan in Baltimore.

Both Ruth and Amy, self-effacing, hardly-there younger sisters, are combined to produce the MA's first-draft Hortense's "upgrazing sweetness." Hortense disappears in the final draft.

*

NB-MA #9

Hannah Hammel cousin Dehning's Bertha goes to them at sixteen and after Julia's marriage. Experience with Hermann Dehning like mine with S[ol].

*

NB-MA #10

Friends of Alfy Hersland

Dickie Wolkins (Alfy)

Dickie

Minnie Wehn (Minnie Jake's)

Martha's friends

Menda Herzel (Cora Moore)(really David's friend)

(Cora Hildebrandt & George.)

(Mrs. Herzel)

All this commences after mother's death and beginning of failure. David interested in it) goes to seances [sic].)

David Hersland's friends.

Olf Rudeiner

(Julien + Arthur Lackman

+ knew him in California college)(he makes jokes and religion)

Menda Herzel (Cora Moore)

(and the women who act as friends and mentors to them [both]
 Helen Lawson (Mabel Earle)
 both mixture Sally and Mrs. O[ppenheimer]& daughter
 (Dora Sachs) Dora
 Pauline Sandys (me + bad un)
 Black) some kind of relations of Rudeiner not love not
 Harriet Margraine (Mabel Haynes opposition only uneasiness).
 Rena Barkholdt (Helen Butterfield)

LK **Cora Moore:** From *Everybody's Autobiography*:

When I was just beginning high school I knew a girl whose name was Cora Moore....Her mother believed in spiritualism, so perhaps did my father anyway they both believed in prophecy....Cora Moore said why should her mother go to another spiritualist when she could be one and so she and I used to go together when she was one....Cora decided to do it too. [EA 99–100]

In the novel, Cora Moore was to be used for the portrait of the occultist with whom both Mr. Hersland and the young David take up for a time after the mother's death. [On Cora Moore, see AT Note for [NB11, #4](#)]

Mrs. O. + daughter: Mrs. Oppenheimer and Adele Oppenheimer. Tight circle of Radcliffe and Cambridge students in Mrs. Oppenheimer hospitable home, a circle of which GS was a delighted member. Adele Oppenheimer close to GS but in later years, according to E. Lootz, Ben Oppenheimer had developed "a violent antipathy toward Gertrude; gags at the mention of her name." Antipathy, fortunately, from any of the Oppenheimer's was absent during GS's Radcliffe days. [See AT note in [NB12, #11](#). on "Mrs. O. household," LK note in [NB12, #11](#)]

*

NB-MA #11

Julia (has no friends)

Dissertation on crude virginity and education when Julia gets her job (dean) after David's death. (assistant dean girl's college.)

Children element make atmosphere as between Julia & Alfy but do not state.

LK Cf. Smith College [Note #9](#) on "Life." The "dissertation" was not used fully in the final version, but what is left of it is used in the earliest description of Julia

Dehning

Perhaps she was too near to the old world to ever attain quite altogether that crude virginity that makes the American girl safe in all her liberty. Yes the American girl is a crude virgin and she is safe in her freedom. [MA 15]

The passage is a revision of the text in the early draft of MA:

Perhaps she was born too near the old world to attain quite the completeness of crude virginity for underneath her very American face body and clothes were seen now and then flashes of passionate insight that lit up an older and a hidden tradition. [*Fernhurst* 146]

*

NB-MA #12

George. Difference between George and David (opposition) (Leo & Fred)
George ~~efficient~~ efficient in the world, inefficient alone, David the other ways, world ethics (personal ethics) opposition.

*

NB-MA #13

Hortense, afterwards nursing father surprised she does it so well
afterwards marries Sterne who helps George to prevent the old man getting married a downtown doctor, like Jacob. Still does her drawing for her
George wants her to go on with it. Hortense like the sweet grandmother.
(Ruth Friedman)

*

NB-MA #14

Hannah Hammel cousin comes later to the household married by Frederick Garblin (Jay) a modest nice young man according to Herman Dehning. Child of Herman Dehning's sister Bertha. Describe her life as like Bettie (Hattie Stein's mother.) Hannah mixture of Hattie & Bertha. Mary Cooke to be a friend of Hannah Hammel's in Hannah's home before death of parents and Dehnings take her. Attitude toward her as Bertha's would be in such changed circumstances Mary and her mother's opinion of her after all they done for her when she had nobody else. Mary's family desire to have brother marry Bertha who has a little money. Brother mixture of that eldest brother of

Mary Cooke Charley Cooke and Heidelberger Mike).

*

NB-MA #15

David Hersland.

bad hand-writing father tries to make it better sends him to writing school
has great hope of him. David affectionate kisses his father's bald head spot.
Alfy always proud of and good to David.

David's constantly surrounded with the thought of death, puts it away
from him then endeavors to embrace it to dead in a [death?] to conquer it
almost never quite.

Habitual sense of justice in David makes possible the relations
continuing with Julia and Alfy at once.

David's death (I am very nervous like Simon M.)

The world is such a very beautiful world why does one have to be so
homely always in it (said by one of David's girls not sure which yet) (Cora
Moore) Cupid's wife

*

NB-MA #16

Write essay about feeling strong of death as result of out of doors in
Italian or Californian garden country. Characteristic of David and Pauline
Sandys.

Corresponds to [Ms Note #148](#). Theme is used (in the manner of the last chapter) in [MA 801](#).

*

NB-MA #17

Use the 29 year old outburst from other book to apply to David before he
goes out West 2 years later he dies.

Pauline says to him. How I hate this fool kind of talk about nature and
voices of birds so much sweeter than humans, its not. And nature never
deceives don't it just, it don't do anything else, its all made out to deceive us
if we see it that way bah!

Use that time in the J.H.W. gardens when I got sick and faced
flunking my exams.

AT 29 year old outburst from the other book: F. Scott Fitzgerald, with his

classic beauty, visited Gertrude on his thirtieth birthday, and he said to us, I'm thirty today and it's horrible. It's a fact, said Gertrude, that you can't avoid. But once past thirty, it's all right again. —Was it for you? —Yes. —What am I going to do? Go back home and write a novel. And when it was finished, he sent it to Gertrude with a note: This is the novel you asked for. Gertrude had gotten over it all, the adolescence and the twenty-nine years old, but she hated her own past and hated to go back to it. She never opened the package of these Notebooks or showed them to me.

LK *29 year old outburst from the other book:* From passage in *Fernhurst*:

It happens very often in the twenty-ninth year of a life that all the forces that have been engaged through the years of childhood, adolescence and youth in confused and ferocious combat range themselves in ordered ranks—one is uncertain of one's aims, meaning and power during these years of tumultuous growth when aspiration has no relation to fulfillment... until at last we reach the twenty-ninth year... and we exchange a great dim possibility for a small hard reality.
[*Fernhurst*, p. 29]

J.H.W. gardens when I got sick and faced flunking my exams: Cf. Leo F.'s letter to GS June 11, 1895, about sickness and facing an exam.

*

NB-MA #18

Seeing woman killed by train always walked to high school [save time?] Type of nervous temperament)

David

*

NB-MA #19

Martha Hersland.

Use that story I will throw the umbrella in the mud be youthful experience since man hit another with the umbrella in California street.

AT *California Street:* It was a part of San Francisco where you didn't go, between Chinatown and the prostitutes' quarter. You were likely to see horrors there. I remember seeing a man throwing down another man on California Street.

LK *Use that story I will throw the umbrella ...* Used later in [MA 388](#). [Cf. [Note #20](#) and [NB1 #22](#) for corresponding notes.]

Man hit another with an umbrella: The incident of seeing a man hitting a

woman with an umbrella on California Street is from GS's own adolescence. It is used in the novel ([MA 424](#)) as the beginning of Martha's intellectual maturity; it makes her decide to go to college "to find out why men and women are as they are" ["Martha saw this and this man was for her the ending of the living I have been describing that she had been living. She would go to college, she knew it then and understand everything and know the meaning of the living and the feeling in men and women."] and subsequently to fight for the cause of women. It is questionable whether GS attached the same significance to the incident when it originally occurred, but certainly she never became the militant suffragette that Martha does in the novel because of it.

The model for Martha's subsequent career as a suffragette was Leon Solomons' sister Selina, an important activist in the California suffrage movement.

*

NB-MA #20

Adolescent reading from my novel in the library bring in in fact that whole history of wandering around the hills and adolescent struggle freedom of college intercourse a little loosens it up inside of Martha. Also my high school experience and some of these friends and also religious breaking away like little Helen.

I am too young to die.

AT **Adolescent reading:** Gertrude didn't go to school after sixteen. She went to the library and read. The Merchants and Mechanics Library near Golden Gate Park in San Francisco had a fine collection of 17th and 18th century original editions, memoirs of unknown discoverers and missionaries, and so on. She read there when she was seventeen and did her entire 18th century reading there. After going East [the following year], she stayed in Baltimore for about a year, gossiping and living with the Baltimore family and visiting, and didn't go to Radcliffe for about a year. And she would visit New York and the relations there for a week or so at a time. Leo went directly to Harvard.

Adolescent struggle: The memory of it was so horrible that she didn't like California when we returned there in the Thirties. The Strattons had sold their house in Oakland. When she was at Mills College she was depressed beyond words. The memory of it was too horrible for her ever to put it down in her later writing, and it is only found in the Radcliffe themes.

When the [unpublished] manuscripts were piling up between 1914 and 1945, she wasn't depressed, just sad, that's all. She never thought about a public when she wrote, any more than she thought about audience. It was just when

she had a stock of unpublished manuscripts that she started to worry about it. This memory, though, was like a cloud. It came off the moment she left San Francisco. She didn't want to go to the library at all. She went down to the beach, and having seen the ocean, slept a little better that night. When we returned to the Algonquin [in New York], there was an envelope waiting for us containing a teaspoon of sand from the beach. It was addressed to Gertrude in her own handwriting.

She liked nothing in California but the people she hadn't known there. Gertrude Atherton took her to the Dominican convent where Gertrude was to speak. The Mother Superior, a very worldly woman, gossiped with her about old San Francisco things. The girls were very intelligent, knew Gertrude Stein and what she was talking about, and she had a lovely experience there. She and Clare, my old California friend, got on extremely well, but for all that she didn't enjoy Clare. It was painful that the one thing about the United States that I enjoyed most, California, was the one thing that left Gertrude most depressed.

When Gertrude went East, she and Bertha lived in Fanny Bachrach's house in Baltimore. The Bachrachs already had two maiden aunts living with them, and now there were another sister's two daughters. Gertrude got pretty thoroughly into Baltimore life, and liked her mother's family well. For a week or so at a time, she would visit New York, and the relation there. Leo went directly to Harvard.

religious breaking away like little Helen: Helen Bachrach, who left an orthodox Jewish home for Presbyterianism, as her cousin Ernie Keyser did too. Helen continued however to live in the family. All the Keyzers and Bachrachs [who were closely intermarried] were a very devoted family. Helen never married. Her mother was alive when Gertrude and I were in Baltimore [during year of lecture tour in the Thirties.]

LK my novel in the library: GS's first novel, which she began at Radcliffe. The two chapters of it submitted as themes in her Composition course are published in *G.S.: Form and Intelligibility*. In the first of these, the heroine, reading difficult philosophic matter in the library, throws up her hands, throws down her books, and flies to the simpler world of nature. It is a self-pitying portrait telling nothing of what was really troubling her in her "adolescent struggles" in her high-school years, and which culminated in the year (1891) in San Francisco, when she was seventeen.

*

NB-MA #21

Scandinavian Julien says David death due to fear of feminisation.

*

NB-MA #22

Martha's friends comes home late high-school experiences father angry hit her.

*

NB-MA #23

Distinction between practical life not founded on impressions but on own reaction due to own temperament for pleasantness or self-preservation. Impressions and convictions ideas in regard to others.

*

NB-MA #24

Refer to book one last page for house transaction of David.

Full description in [NBI, #34](#)

*

NB-MA #25

Make a larger study of Heisman family in connection with Alfred Herslands first Bridgepoint experiences. It is there get the first relation of Alfie with a girl Aunt Helen poetry—and Fanny Bachrach Heisman, and sister's family
that is sister of David Hersland?

AT *Heisman family... Bridgepoint [Baltimore]:* [Amelia Keyser's mother's side of family] Amelia's brothers were Ephraim and one whose name I don't know, Ernie's father. Her sisters were Fanny Bachrach, Sarah who never married, and Helen, a younger sister who was a sort of house pet. Sarah was the one with religious uplift; at one time it was hard to communicate with her, she was so uplifted. The little one was weeny, smaller than any of them. Aunt Sarah and Aunt Helen were the two maiden aunts who lived in Fanny Bachrach's house when Gertrude and Bertha were living there. The Bachrachs were probably Gertrude's closest friends, plus the two maiden aunts. The daughter was Helen Bachrach, who used to make Gertrude laugh a lot. It was then that Gertrude saw Aunt Annie, the mother of Julian and Simon, and first knew Hortense Federleicht. The Guggenheimer's were Dolene's family.

Three of the [Baltimore Heisman] aunts from America once came to Paris to visit Leo and Gertrude, Mike and Sally. They were Aunt Annie, an old-fashioned Southern woman; Aunt Pauline; and the widow of another brother.

The visit probably occurred before the earthquake. What they saw were rooms filled with incomprehensible pictures and the four of them living in studios. So, the three aunts, not one of them a Stein, sat them down and told the four of them how Steins were expected to behave.

“The cheerful little aunts” was true of all the aunts—even the uncles—in Baltimore with the exception of two: Aunt Celia, who took a course in dress-making to make everybody’s clothes, and Aunt Sarah, the religious one. From the photo I saw of Aunt Sarah, she seems sad about her religion. She would retire into meditation and have communion with the saints or God or something. All of them were weeny, five feet tall even Uncle Eph, but Aunt Celia was large.

LK *large study of Heisman family:* The Baltimore family of GS’s mother, Amelia Keyser Stein, on her mother’s side. Baltimore family connections for GS were elaborate, since her father’s parents had settled there with their five sons when they emigrated from Germany, and her mother, according to GS, one of eleven children, had been born in Baltimore. [See EA.231] Two of the Stein brothers remained in Baltimore, Meyer and Leb. Most of Leb’s children married and remained in Baltimore, some becoming part of Meyer Stein’s banking house. The Heisman-Keyser children, GS’s uncles and aunts on her mother’s side, made innumerable marriages with other fairly well-to-do families in Baltimore. Since upper-class Jewish family life was, both out of necessity and affection, extremely close-knit, a single marriage brought a host of new relatives who automatically became life-long associates. Fanny Bachrach’s marriage to one of GS’s Heisman uncles brought the extended Bachrach family into the Keyser-Heisman-Stein orbit, and even years after three of Amelia Keyser Stein’s children had taken up residence in Paris, their letters from Baltimore were filled with information about the Bachrachs as well as the other branches of the “family.” And it must be remembered that “you Paris Steins” were suspected of having allowed their family interests to wane, so that only vitally important information about events in Baltimore was transmitted.

sister of David Hersland: While hunting about for a prototype for Mr. Hersland’s sister who was to arrange his marriage to Fanny Hersland, GS discarded the First Draft of the novel, and tore out all the pages of the notebook, after the early pages of “Chapter Five,” in which the First Draft was written. Material from the lost pages, centering on the Hersland early family history, was used, though, for the text of the final draft. What is left of that First Draft constitutes pages 3 to 78 of the novel. The new text was begun in Spring-Summer 1908, two years after the writing of the novel’s second draft had commenced [in April 1906.]

*

NB-MA #26

Corresponds to [NB11, #17](#)

Elaborate farther the idea of Chinese ideal of eating in our daddy. mixture in young David.

Elaborate ideas of thoughts of death. Padua.

AT *Chinese ideal of eating in our daddy:* Daniel's sister took the children to a Chinese doctor and tried all the things Gertrude refers to in the Notebooks. From the Chinese doctor: Mr. Stein took the children's pulse and regulated everything from that. For cures, he had herbs for them, and gave them things to drink. The doctor had beautiful clothes and lived with his children in San Francisco in the Spanish consul's quaint Gothic house. Gertrude and her sister and brothers would come down and play with the children.

LK *Chinese ideal of eating:* Mr. Hersland's ways with eating are first mentioned in the general description of his "queer ways" in [MA 49](#)–52, and references to his "queer ways" and eating are later interspersed in the very extended description of him in [MA 117](#)–149.

Elaborate ideas of thoughts of death: The relation of eating to dying is introduced in [MA 120](#). It begins: "There are many ways of eating, for some eating is living, for some eating is dying..."

The whole question of eating was one of GS's, and her family's, most troubling concerns. There was a peculiar correspondence between the men in her family and the way they had of becoming absorbed in the subject of food. Simon had the appetites of a baby. He loved candy, indulged his appetites enormously, and fattened into immobility. When he was punished for his over-indulgence by his gastric upheavals, or by the swelling of his legs which became too tender to put on the floor, or by his father's anger with him, or by Sally's impatience with him (Sally was his rock), he wallowed in contrition until the pressure was removed.

Mike, who had studied Biology at Hopkins before he studied Law, sent books on food and dieting to his friends, introduced his family to Fletcherism, conducted a food cure on his wife with, as she professed, "marvelous" success, and generally propagandized for the efficaciousness of a scientific approach to eating. Mike, it will be remembered, became the warder of the other children when Daniel Stein died.

But their father, and Leo after their father was dead, had the most particular involvement with food. Mr. Stein's approach was theoretical. It was not limited to up-to-date "scientific" notions of cooking and diet but ranged

freely over a variety of formulations taken from history and from his own ingenuity. But he nurtured his theories one at a time, and the new ones, GS noticed, came at peculiarly appropriate junctures in his private history. The lengthy and reiterated portrait of Mr. Hersland in the MA is an analysis of her father, and the whole of GS's observations of her father with respect to eating are incorporated into the novel beginning on page 117 and continued or repeated until page 160.

Leo's struggles with diet are one of the keys to his enormous complexities of personality. When his sense of creative failure began to take hold of him (it began as early as 1901 during his two-year stay in Europe alone) he began to suffer from mild stomach disorders, and he turned his attention to the proper preparation of his food. This must be understood differently for Leo than for run-of-the-mill amateurs in dietetics. When his attention turned to anything, the matter became imbued with the full weight of the certainties, doubts and exasperations of a mind that had already, and repeatedly, shrugged off a lifetime of almost diabolical self-examination and worrying of aesthetic and philosophical questions. He was a man so uncompromisingly reasonable that his behavior, as GS was to point out, ultimately became grotesque. In his mind, there were direct relations between his food experiments and the general body of his ideas. Fletcherism attracted him after his first experiments, and he became the movement's apostle. Subsequently, as his stomach maladies became serious, he reduced his diet to a small range of greens prepared by himself, and then began experiments in fasting, at the height of which he retreated from the world into an incommodious corner of Florence Blood's villa in Fiesole, and for a time professed to have embraced Buddhism. GS observed these developments from their beginnings to his permanent decampment from the rue de Fleurus and from her life. In her comments on Leo in the Notebooks, and in her studies of him in the MA, one can discern the mixture of exasperation and sorrow she felt toward what she regarded as her brother's irrational rationality. But since eating and its attendant problems were in the forefront of Leo's concerns, they were also of GS's, for at least until 1906, the history of Leo's concerns were in large measure the history of Gertrude's. Her interest in the novel was in eating as a behavioral manifestation, and in this form it remained one of its subjects, in which Leo's whole experience with eating was transferred to the young David. In the early chapters, it was simply used as one of David's characteristics. But in the final chapter in which David's whole development is studied from the perspective of his search for death, the suggestion of this note is profoundly realized. For David's "way of eating" is in fact his way of dying. AS GS puts it in another note ([Note #75a](#)), the "problem of nutrition is the problem of death."

*

NB-MA #27

Adele's letter to Dora.

I was so glad to hear from you. Pardon my not returning Sally's letter. I had it put away carefully to bring back—forgetting it was to be sent. I would have written you but have been saving my eyes for the children's diaries. I did not get at them while Joe was here, partly because it was hot, partly on account of her society, and mostly because she was not anxious to have me do so. I had told her, after my house was in order, that when the diaries and albums were complete, I could die in peace. She answered that she'd see to it that they didn't get done. The fiend preferred to have my departing spirit tortured by work undone. Since her departure I have finished Edward's and done a great deal on Aileen's and am going home satisfied on that score. We have been here 4 months and let me whisper it in your ear, I do not want to go home. It is only the thought of poor Meyer being alone in the house that makes me go. I just love it here, and have found it very romantic to have a visiting husband—(a la your hermitage in the hills—eh?) There is nothing that attracts me down there where you live—not even my friends whom I love so dearly. My mental picture is of grayness—and crowded cars and close stones, and artificial manners at artificial receptions—and inane club meetings and poor servants—and even home comes into my mind—as a too high, too large house that will enslave me! These three rooms and porches just suit me (for here) and my rocks and trees!! I'm wicked, I know. Mind you. I'm willing, that's all. I feel that I am doing my duty to go, and therefor being a virtuous lady, I am happy at the thought of going back and ending my husband's loneliness. But if I had my choice? Meyer here! Yes, or even visiting! I don't want to go, its only my conscience that does. I stayed at first for Edward alone, but I have come to realise lately that I really dread the return.

But really I am grateful, awfully grateful for the time we have had here—for the Beauty and the Peace and the Quiet!

But I must quit. It has come to the vulgar, tag end packing up, but I am rushing it through quickly so that I may spend my last two days wandering about and taking last looks, and hunting out the few maples that have had the grace to die in yellow. We leave Saturday night. Come over and

see us as soon as you can. Better let us know ahead.

With lots and lots of love, even if I'd choose the mountains to you.

As always Your friend

Adele

AT **Adele:** Of the Solomons' children, there was Lucius who was a friend of Sarah's, Leon a college friend of Gertrude's, and Adele [who was close to Sarah.]. I knew only Adele, whom I had met in 1904. She was Mrs. Adele Jaffa, and very independent, very free of Sarah; she sent Sarah scuttling about. Sarah was afraid of her. She tried to put up some defense, but I think Adele just treated her as an incompetent. She had no use for Sarah's heavy intellectualism. They were probably high school mates. Adele was not an agreeable person, but she was nice to be with. She had none of the possessiveness of her children Sarah accuse her of. She was a good mother—a "modern" mother—but with no conscious pretension about it.

At one time Sarah wanted Gertrude to marry Lucius and tried to persuade Gertrude that she was interested in the wrong member of the family [Leon Solomons.] Gertrude knew practically no one in San Francisco. She left when she was seventeen. And the children always hated the father's San Francisco friends, who came and ate the fruit in the house, and who were they?

*

NB-MA #28

[...] before she was always right now she has been wrong and she must take the humiliation and pain well into her.

Why do I want you to do it because I want you to fail to give up something you have believed in -

AT **Bird's Divorce:** Bird's divorce was on the tapis for years, with Bird pursuing it, trying to get proof against Lucius Sternberger. The children, when it happened, were about 3 and 5. Bird had wanted to marry Lucius, and during the years of trouble over the divorce, her family was careful not to remind of it. Howard Gans was probably a connection of Aunt Pauline's or perhaps his mother was one of her intimate friends, in any case, his coming to the house was perfectly natural.

When Howard and Bird were at last married, after Howard and handled the legal end of the divorce and been an intimate of the family while it was going on, Gertrude was plainly shocked. There was, she felt, something indecent about it. They had made so much of their bourgeoisie, and then went and did a thing like that.

They came over to visit Paris in Summer of 1907.

*

NB-MA #29

[...?] to help such a good friend
 more than I can say for I think a great deal of you and you have the making
 of a fine woman (no taffy but honest talk). Your composition is too rich and
 needs toning down. All people who can do things in this world are bothered in
 the same way. if you were common everything would go easy. its hard like
 everything else. one thing makes it hard for a girl is that she can get out of
 things [insert:] you can't run away from yourself, you got to conquer
 yourself—a hard job—first of all Janette down the hysterical side of
 yourself—that half, do it with sunshine in your heart and the hysterics will
 go by a fast train don't stimulate tough ways for you are not tough. be
 feminine not soft or too sweet you will never be soft, be what you are
 without extra accent. You can if you will, cut out the [curse?] its no good

Passage is evidence of a much more completed early version of the novel being scrutinised from its beginning, and GS inserting additions and corrections—beyond the first five chapters extant. This passage would probably belong to a section on Jane Sandys (here, Janette) and David Hersland during their affair.

*

NB-MA #30

General

Old man asleep in cart, young man pulling it. Let us moralise upon the scene.
 For pleasures are like poppies spread you seize the flower the bloom is dead,
 nature of certain (perhaps many people, not of pleasure and pain, they are
 the same).

Here is a note—but I didn't want to see you and here are some flowers—but
 I didn't want to see you

You have been hurt enough

Bird doesn't lie then she has certainly a very intricate way of telling the
 truth.

LK [For [NB-MA #30](#), [#31](#) and [#32](#). Text from GS letters to Bird Stein and
 Howards Gans.]

AT *Bird doesn't lie:* Bird, because of her pretentiousness, would show no
 obligation to where she got her assistance. Gertrude had smoothed her
 difficult path when she became a woman of intellect.

Leo & Gertrude, in the days when they acted as one, didn't let anything pass from anyone. Like the French, they took up all slights, hurts, possible innuendoes, immediately. Leo, in his low voice and gentle way, could say things precisely. Gertrude, with her force, would move around the room with immense speed, and boom her arguments. It was the sort of activity that would make her see clearly. Talking, moving at top speed, shouting and pummeling, she would be dominated by a clear, cold intellect at such moments that could penetrate to the heart of the matter with precision, clarity and exactitude.

*

NB-MA #31

You are a damn fool Howard, thats what you are just a plain common, or garden damn fool.

*

NB-MA #32

I pounded and I meant to pound it in.

You are a pack of stupid fools you see nothing except what's got a label attached—nothing nothing.

The deep joy of understanding something is what you people can never know anything about. I don't envy your success and your thick-skinned stupidity.

*

NB-MA #33

[NB-MA #33](#) to [#40](#) are plans for David Hersland's life from boyhood to his love affairs at college:

You see your time and money are probably not important to you. My time is not important to me, why I use every minute. That's just it, you see I only use a very few of my minutes, but I have to have all my time because I never know what minute I am going to use.

Conversation between David and Julia some of the last talks before the split.

*

NB-MA #34

My God she don't remember. Of course you have no memory when you have no consciousness. David's last act before he dissapears [sic] into the void is his relation to Annette and Mabel Haynes

whom he met through Janet (me) and knew at his new post university where he died. The conversations the creation of an intellect. Describe the whole relation as I have lived it and then ____ but its nice as are most things in this best of all possible worlds except death and taxes and ~~alas~~ those alas we can't escape and so we inevitably get mixed up with sadness.

*

NB-MA #35

This world is all. When I am dead I am dead.

Remember I want you not to submit yourself to me because of your fear of me but to submit yourself to me because of your appreciation of me.

Remember it is not that I have had more experience it is that I have a bigger soul and a nobler nature and steadfast ~~impersonal non-self~~ generous mind.

Remember when I am at my best when my mind and my nature are completely aroused I am as much above you as Michael Angelo's drawings are above your drawings.

*

NB-MA #36

Use as part of David's development the medical school training ~~indivi~~ individuals less important life more important go into that whole experience as part of David's growth.

*

NB-MA #37

David's young life—sunset—walk to Etna etc. bycycle [sic] ride.

*

NB-MA #38

Three types of attitude toward greatness.

1 = Fernande, Don't see it.

2 Annette + Emma = Trying to pull it down to their level.

Make even the face of the Almighty look [scrimtly?]. Drag it with them into the ditch.

3 Aunt Pauline, throws mud at it.

*

NB-MA #39

Make her like Olga

David's astonishment at Helen B's / indignation at man talking to her while she is waiting for him, but what the hell did you expect. Get this out of other story.

LK *Get this out of other story:* From *Fernhurst*:

... they had agreed to meet at a restaurant Adele arriving a half hour late found Helen in a state of great excitement. 'Why what's the matter?' Adele asked. 'Matter' Helen repeated 'you kept me waiting for you and a man came in and spoke to me and it's the first time that I have ever been so insulted.' Adele gazed at her in astonishment. 'Great guns!' she exclaimed 'what do you expect if you go out alone at night. You must be willing to accept the consequences. The men are quite within their rights.' 'Their rights! They have no right to insult me.' Adele shook her head in slow wonderment. 'Will we ever understand each other's point of view,' she said. [*Fernhurst*, pp. 104–105]

Another version of this incident, more downright and possibly more factual, is reported in this note:

Use... me to Etta and the boys. You damn fool incident of May and her dress and 17 year old hoodlums. David comes up[,] this is first flame[,] Helen[,] and addresses[:'] you damn fool don't you know boys of that age are the most dangerous a girl can fool with....Didn't you see that little one trying to touch your breasts.... You women are certainly damn fools mostly.' Describe the light blue dress Helen May wore. [[NB1, #31](#)]

*

NB-MA #40

Oh I am a dog, how could I ~~fe~~ ever feel superior—how could I feel superior. I couldn't ever feel superior I never could have felt superior, I never did feel superior How could I feel superior I never could have felt superior No I never felt superior How could I ever feel superior. No I never felt superior.

*

NB-MA #41

Mrs. Valloton.

I went to a funeral and there were no flowers and no carpet and no music. It was lugubrious.

*

NB-MA #42

Smell for the glass whether the wine had been left in it over night before washing. Milk cooked in the vegetable dish. Sally noticed when she had stepped into something.

*

NB-MA #43

Notes from [NB-MA #43](#) to [#46](#) plan Alfred's affair with Minnie after his divorce from Julia.

Dickie Wolkin introduces Alfie to Minnie Whenn [sic],

Dickie painter met her through his sentimental friend Mrs.

George Ently. Dickie warns Alfie at the same time encouraging him just the way Maurer would do.

*

NB-MA #44

Minnie jealous of Julia Dehning. Julia never left Alfie till after death of her child. because of the child, Alfie saw that she would not get cause for divorce Minnie did not want him to have it because she was tied up with a man cigar store who still loved her would not get a divorce. He keeps her furiously jealous of Alfie. Story ringing a bell in Larkin Street ring up the house does Miss Larkins live here Yes. proof he rang the bell, then she tells him lies about Julia underwear purse etc. Jealous extravagant and yet knows what she wants interesting contrast. Julia after death of little boy which is a release to her leaves Alfie who becomes more than ever slave to Minnie. David's relations to Minnie.

AT **Minnie:** [The real] Minnie [Jake Samuel's wife] was, as I remember, the daughter of a Civil War general, possibly the granddaughter, and she made life difficult for Jake. She was also very extravagant.

*

NB-MA #45

I am a damn fool I am a damn fool There is no getting away from it
 Gertrude I am a damn fool.
 What do you want me to do.

*

NB-MA #46

Corresponds to [NB10 #2](#) and [NB9 #13](#)

Minnie like Marie Antoinette proud of her name any girl with a name like that has got to be gay. Very good to Alfy. thats what the real Alfy says to Alf Hersland.

*

NB-MA #47

All generalisations from experience have equal ~~vari~~ validity. You are superior to everything but anarchy. I have to come to you to prove that I am superior to art. Later, all great art is anarchy.

AT [This entry, according to Miss Toklas, is a response to Leo's 'All experience is valid.'] Of course, Gertrude would rejoin, all experience is valid, that's a commonplace. What really matters is how you see what the experience has been.

*

NB-MA #48

And now we come back to the Dehnings and their very different kind of living, the very different things they needed to win out in, the very different ~~ways~~ way they looked at freedom, and it is for Julia Dehning and Alfred Hersland to make out between them their life when they had made such a different kind of a beginning.

LK This entry is further evidence of the long First Draft in which much of the projected narrative, as envisioned in this Notebook and concurrent notes, was completed.

The notes from [NB-MA #33](#) to [#40](#) are all plans for David Hersland's life from boyhood to his love affairs at college; those from [NB-MA #43-46](#) plan Alfred's affair with Minnie after his divorce from Julia.

*

NB-MA #49

Derain (George Dehning)

It is more than a lack of originality this passion for ideas etc like Max in a man like Derain, it is as in the case of Alice, an endeavor to replace the lack of imagination and appreciation of the significant by a manufactured article, she does it with a dramatic they do it with a manufactured whimsical and feeling full imagination and it is so they create themselves into the thing they would be and hopelessly are not. Now in Alice's case she wants to be it so as to most powerfully taste flavors know the beauty of power. Why do the Derains Steins Fred's Leos want it. I dunnow.

LK The mention of Alice Toklas dates this entry as post-September 1907. Earlier entries in this Notebook date from the beginning of the writing of the novel's second draft in April 1906. It appears that the notes jotted down during the writing of the early draft were subsequently used for recalling narrative detail, as evidenced in the headings that appear on the covers of the very earliest Notebooks, such as:

- [\[Notebook 6\]](#) "A little of Martha here called Selena. A good deal of young David, and some of Alfred, and the Dehnings."
- [\[Notebook 2\]](#) "Life of Dehnings and later life of Herslands."
- [\[Notebook 1\]](#) "Life of Young David & George Dehning."
- [\[Notebook 9\]](#) "Book for life of Alfred & David. Use this book soon."
- [\[Notebook 11\]](#) "Important for later life and beginning of Alfred and David. All their lives later."
- [\[Notebook 12\]](#) "Dehnings and Alfred's marriage troubles. Alfred lawyer and then politics."

*

NB-MA #50

Interesting how Derain & Max approach each other. The fantastic half crazy superficial whimsical spirituelle dreamer and the practical untemperamental unimaginative vulgar bound success making Derain. Sally is right I think that the distinction is the profound unoriginality of it in Stein, Leo F. and Derain. In working out George Dehning's character you must make as theme this profound unoriginality.

*

NB-MA #51

The following two notes are characteristic:

Hutch, Leo F.—Derain

George.

The practical judgment of them is the deepest thing inside him. That is his ~~reacti~~ instinctive reaction to them. The understanding and the feeling for them that is in his head and what there is of religion in him. These are strong enough to start him they ~~not~~ [sic] are strong enough inside to keep him going. They are not strong enough inside him to make win out ~~against~~ a deep personal relation with him, then his practical judgment in the final moment makes him resent them.

*

NB-MA #52

Culture with a big C.

Janet Alice etc. Oscar Wilde completest form. Have ~~an-ele~~ a delicate palate for an elegantly sensuous appreciation of flavors. Meat material is the plastic form no sense for that only sense of flavors ~~the ... beginning~~ no capacity for any vital understanding. Berenson has vital understanding for material and a delicate sensuous appreciation for the flavors of them that go with them, more delicate more sensuous not as clean cut or distinguishing as Leo's but Berenson labors under delusion that he has an elegant sensuous appreciation of flavors when he has not mastered his material that gives him his sense of superiority makes him vulgar and a cad. Hutch tastes reality as though it were a flavor he gets as it were the flavor of the gravy he even drinks it up a bit until it gets bitter and then a practical sense for bread and butter interferes with it. this blood gravy tastes too strong for him. Other people try it and find it the way growing boys do, fat. Neith also has a sensuous sense of flavors but in her case the kind of flavors she likes are sugar in her salad dressing, the kind of gritty sugar all through things the kind one gets in New England cooking until your mouth and stomach and whole system get gritty with sugar (very unpleasant) that is to her a sensuous flavor. She has too a sense of reality, a dry goods counter aesthete. Servant girl element in her.

AT *Culture with a big C:* 'Culturine' was the word created by Gelett Burgess of *The Lark*, the San Francisco paper that was the forerunner of *The Thinker*. It

became the standard California word for making fun of seekers after Culture.

Neith... a dry goods counter aesthete: She was described by a Chicago friend as a ‘bargain counter aesthete.’ She wanted to look like an English Pre-Raphaelite, but it was actually a fairly Middle-West, Connecticut-Valley combination of it.

*

NB-MA #53

Alfy like his mother all there is of importance in himself inside him like hers.

Martha inarticulate like her father.

David completed individual.

AT ***Alfy like his mother:*** Mike [i.e. Alfred Hersland] was very little a Stein, mostly Keyser. He had a gentle, simple uprightness, even the consciousness of it, and that was characteristically Keyser.

*

NB-MA #54

Make Mrs. Rosenshine one of the Hersland family who arranges the match with the Heisman's yes.

LK Planning Note for [MA 70](#)–77. Corresponds to, and concurrent with, [NB-*C #4](#) [“Begin this new thing.”]; [NB-*C #7](#) [At last I have my sister of David Hersland.... Mrs. Matisse and Mrs. Rosenshine.]; [NB14, #3](#) [“Make Mrs. Rosenshine... make the match.”]

AT ***Mrs. Rosenshine:*** Annette Rosenshine's mother Lizzie fought for her children like a lioness. Her marriage to Dolphy was a misalliance, she being beneath him socially. But her life was a real California story. As the oldest daughter, she married off all her brothers and sisters happily and well. Being a really able woman, she could take on that responsibility—to her mind, a natural family responsibility.

She was not really as coarse as *The Making of Americans* suggests, except compared to the delicacy of the Rosenshines. She put everything over. Like a Frenchwoman, when she was engaged in arranging a marriage, she had the ability and the right assurance to make everything a virtue. For a cross-eyed, witty one, she would make the wit appear to come from the crossed eyes. There was a certain brutality almost in her defense of her family. And a very very patient waiting. She waited for years to get the better of her husband's brother's wife, and did.

I knew the Rosenshines in California. Dolphy was very distantly

connected with my father three or four generations back. My father introduced Lizzie to my mother when they were married.

Lizzie was quite plain, dark, had black hair, a slightly crooked mouth, no sense of elegance, and looked small and insignificant.

Carrie Rosenshine, Dolphy's sister, came from an extremely old bourgeois family in New York and accepted Lizzie as a lady does. Her daughter was Stella, a large, bouncing, good-looking woman who was a nitwit—all but lacking.

*

NB-MA #55

What's the use of listening if I can't remember.

They are kindly and selfish and not ashamed of either.

*

NB-MA #56

Corresponds to [Note #62](#)

Solomon said of laughter "It is madness" and of mirth "who doeth it" for even in laughter the heart is sorrowful and the end of that mirth is heaviness. I often think if I could be so fixed as never to laugh nor to smile I should be one step better. It fills (feels) [sic] me with sorrow when I see people so full of laugh.

LK *Solomon said of laughter 'It is madness'...* Ecclesiastes, II, 2: "I said of laughter, It is mad: and of mirth, What doeth it?"

Paraphrased in [MA 44](#): "She [Mrs. Hersland's mother] never ever really stopped her sad trickling, to her joy was as it has been said of laughing, it is madness, and of mirth who doeth it, for even in laughter the heart is sorrowful and the end of that mirth is heaviness."

*

NB-MA #57

And she had many and very little children. She had wept out all the sorrow for her children, they were cheerful helpful gentle little men and women, they lived without ambition or excitement but they were each in their little circle joyful in the present. They lived and died in mildness and contentment.

Draft of text for [MA 44](#).

*

Notebook 14

Notes for Final Draft

NB14, #2

Takey Moses & Meyer Jaffa
Simon H. & [Laurie(?)]

*

NB14, #3

In this note, GS returns to second draft pages [MA 56](#), [70](#)–77 for their expansion, inserting the earliest terms of the “system” into the narrative’s second-draft text. As already noted, the first term to be introduced is the feeling of “importance”—which term, with the feeling of “existence,” produced the urgency—not to say the anxiety—to initiate the “system” itself. In this first attempt at the fundamental realignment of the novel toward what was to become its major preoccupation, Gertrude gradually incorporates, into the descriptions of her characters her newly formulated terms.

cf. corresponding Manuscript [Note #24](#), [MA 56](#)

Make Mrs. Rosenshine sister of David Hersland make the match. Mrs. Rosenshine with a leaning toward Mrs. Meininger go back to that now before the trial launching on the Schillers go back to that then they were together then then a little recapitulation of her Fanny’s character then grown young men and women always as older grown men and women to us the generation always to ourselves grown young men and women knew our parents etc. quote that and then

As I was saying about Mrs. Hersland and her first beginning of the important feeling this came from her meeting with old Mrs. Schiller and her daughter Sophie Schiller and her other daughter Pauline Schiller. and then go on about das [?] etc.

LK ... *Mrs. Hersland and her first beginning of the important feeling...* [MA 64](#). The theme of Mrs. Hersland’s winning her “important feeling” from knowing the Shillings begins in [MA 56](#).

Mrs. Rosenshine... make the match... go back to that now: [MA 66](#). The description and story of the matchmaker is later developed at length in [MA 70](#)–77.

trial launching on the Schillers: The earliest references to the Schillers [= the Shillings in the MA] are in [MA 56](#). But after “go[ing] back to” the

“matchmaker,” the lengthy description of the Schillings follows, [MA 77](#)–85.

recapitulation of her Fanny’s character: Previous “recapitulation” occurred in [MA 64](#); this note anticipates [MA 77](#).

then grown young men and women... knew our parents etc. Omitted in this sequence. Used in previous “recapitulation” in [MA 66](#)–67.

and then as I was saying about Mrs. Hersland: Draft of text for [MA 84](#).

*

NB14, #4

[...?] description of Fanny's marriage etc. then the children as little children in her etc little book and then go on to the Schillers. [Insert:] physical presence for them and then she was a princess to her brothers and sisters reasons

LK “Sweetness,” “power” and “importance,” early key terms used just prior to introduction of new systematic descriptive vocabulary.

Planning Notes:

- [MA 64](#): “the she was a princess...”
- [MA 66](#)–77: Fanny Hissen marriage, and the sister of David Hersland role in its accomplishment;
- [MA 77](#)–78: Fanny Hersland’s “almost important feeling;”
- [MA 78](#)–84: The Shillings and Fanny Hersland’s “important feeling” with them;
- [MA 90](#), [113](#): The three Hersland children
- [MA 98](#)–108: “Existence” and “Importance”—begins full development of system.

*

NB14, #5

Dec. 8 = 100

Dec 12 = 50

Dec 16 = 110

Dec 25 = 100

Jan 2 = 100

Jan 7 = 100

Jan 14 = 100

*

NB14, #7

Three stages, early just being of the earth, then ethical then questioning that May laughed at asking to find out—then experience in Spain when got the awful depression of repetition in history, then realisation much later that I did not believe in progress, that I was in that sense not an optimist, then realising that I was not a pragmatist just recently do not believe all classification is teleological, then realise, that aesthetic has become the whole of me, not so sweet as I was or virtuous, and then through christian science realising gullible through a certain fear like Mike but au fond like the Jew in Auctioneer but I did see him.

Use this partly in history of Leon but also in introduction.

LK Major reckoning at a critical juncture for GS, a sloughing off of old intellectual commitments and older habits. Probably most significant: [spelled out in [NB-D #11](#):] “When Leo said that all classification is teleological, I knew I was not a pragmatist. I do not believe that, I believe in reality as Cezanne or Caliban believe in it. I believe in repetition. Yes. Always and always. Must write the hymn of repetition.”

the hymn of repetition: Discussed above, Chapter Two, “The System,” under heading, “Repetition.”

I do not believe all classification is teleological. On the face of it, this last is a rejection of the rejection of pragmatism. But GS is in fact rejecting intellectual formulations of almost any kind, adopting—at least for this moment and for this passage—a “flattening” of all formulations as, in effect, “decorations” of “the thing-in-itself.” In the same vein, she argues concurrently, in [NB-A #15](#), re: the primacy of the object-as-object which must be known without irrelevant additions or qualifications. That this understanding contradicts the implicit “teleological” design of her contemplated “system” is a major factor, in the system’s ultimate unraveling. ([MA 583](#), [587](#), [730](#)–732.)

like the Jew in Auctioneer but I did see him: (Guessing one’s way through the text of a too-elliptical note:) It concerns, apparently, the persuasions of Sarah Stein and her devotion to Christian Science, and GS’s “certain fear” of getting involved (the problem she shares, apparently, with Mike, Sarah’s husband and GS’ eldest brother.) But—another guess concerning the vanished The Auctioneer (presumably an undiscoverable 19th century melodrama) in which, possibly, the character of the Jew, having experienced a vision of Christ, is skeptical about his own skepticism, since it is contradicted by the reality of

his certain vision. Final guess: The Jew, in an anti-slavery melodrama, is the low-down slave auctioneer who finally sees the light, thank God.

Use partly in history of Leon but also in introduction: Two major plans for revision: (1) Leon [Solomons] as the young David Hersland, —whose history is already understood to be a development toward “completed individual”—is to replicate literally the stages of GS’s own progress. (2) The novel’s introduction is projected to replace the current introduction’s subject of immigrants’ life-adventure in America by the new matter outlined in this note. But the first flush of enthusiasm for these plans waned.

AT May laughed at asking to find out: May [Bookstaver] thought like Melanctha, that all the moral questionings of Gertrude had nothing to do with anything.

It was the unhappy love affair [with May] of 1902–4 that more than anything else made up Gertrude’s mind for Paris. Gertrude was only driven mad toward the end with the complications May made with Mabel Haynes. The May-Gertrude relation started in 1901 in America and was all over by the end of 1903 or the beginning of 1904. Gertrude returned to America in 1904, and there saw Mabel Haynes and May Bookstaver again. She wanted, apparently, to see the follow-up. Then she came back to Paris in the Fall of 1904. Mabel and May were in Washington D.C. during the Winter of 1904–5, and there Emma Lootz saw them. Then Mabel Haynes left for Vienna in 1905, and then it was all over [between Mabel and May.] But whether she [Gertrude] went back because it was over between them first, or because May and Charles Knoblauch [who May was to marry] were definite, or just to study, I never knew.

*

NB14, #9

Leon & Flexner

Leon was dep. ind. surely, Flexner ditto, Napoleon like Pablo.

LK Dep. ind. first noted, [MA 163](#).

*

NB14, #10

the difficulty which even the ablest men seem to experience in analysing character amid the heats of a political conflict.

LK A GS unidentified quote.

*

NB14, #11

The whole moral problem of a development like mine discuss in history of Leon and its relation to Alfie, Mike more and less moral he is less complete & profound.

*

NB14, #12

She comes so near to being a big generous devoted nature that it is hard to believe that she misses being it completely, that she isn't it a single it[...]

*

NB14, #13

Fanny & Sarah & Eph and Sol and sister-in-law—Bessie and Helen.
[...] his impatient feeling lay—note to education business.

LK *his impatient feeling lay ... education business:* Plan for [MA 48](#); an introduction to the theme of Mr. Hersland's "impatient feeling" and his quixotic education of his children. Enumeration of the "different ways ... that made education" occurs in [MA 52](#) and is reiterated [MA 90](#). The double theme of his "impatient feeling" and the "queer mixture" of his children's education weaves through the novel from this page to the end of the chapter on Mr. and Mrs. Hersland [[MA 149](#)] and reappears in the following chapter, on Mrs. Hersland and her servants [[MA 150](#)–288.]

*

Notebook *C

NB-*C #3

3 types of commonplace.

Story.

End of situation to marriage

Incident true sisterhood

Bertha's beautiful hands yes but they are dull they have no expression.

LK *3 types of commonplace:* [Corresponds to [DB #42](#): “Three commonplace versions of doctor clergyman & actor.... Instinct for common-placeness.”]

*

NB-*C #4

Begin this new thing don't forget anything not your first impression such as cutting out the wood Mrs. Matisse passion for routine work build that up into Mrs. Rosenshine plus

AT *Mrs. Matisse passion for routine work... Mrs. Rosenshine:* Mrs. Matisse as a housekeeper always carried it off as she wished it—the room, the meal, the way the guests were received—always as it should be. Mrs. Rosenshine's passion was for organization. She calculated hours, routine, and so on, all in detail. But her vision was longer than Mme. Matisse's. The important thing was not so much what she was doing every day. She would get into collision with her older son—not her husband Dolphy, he was docile—but rows with the son and the other children were considerable. Her older son was fairly able, but he was no power over his mother. The Stinker did much better by just being a Princess who withdrew. She was a victim of her harelip and thought herself not sufficiently protected at home. Dolphy was always ready to be run by his brilliant wife.

Gertrude got the information she wanted about Mme. Matisse from herself. She came and talked to Gertrude while Leo talked to Matisse, and Mme. Matisse was not at all embarrassed in talking about her home life. She was, though, a proud woman. The information about Mrs. Rosenshine Gertrude extracted from the Stinker [i.e. Annette Rosenshine], and she also got all her mother's letters out of her.

LK [Planning Note for [MA 70](#)–77.] [Concurrent with [MA 54](#)]

Begin this new thing.... Mrs. Matisse... Mrs. Rosenshine plus: [MA 70](#). “This new thing” is the detailed description and story of David Hersland and

his sister Martha, the matchmaker. Compounded of the “wooden” Mrs. Matisse and the overbearing “Mrs. Rosenshine plus,” the portrait of her is one of the most carefully crafted and lingered-over in the novel. Unlike Alice, Leo, Matisse himself, and several other subjects whose analyses underwent considerable revision, Mrs. Matisse remained a fairly fixed entity, and was used in portraiture from this time to the writing of the *Autobiography* in 1932. Mrs. Rosenshine came to Paris “in May” says Annette, [i.e., 1908], when GS would have met her. “This new thing,” then, being written post-May 1908, follows by two years the start of the MA in April 1906.

*

NB-*C #5

Use this sense of injury pure to make resentment in type character of Heisman's enlarge in later history of Mrs. Hersland and Aunt Fanny.

LK *...sense of injury pure... of Heisman's...* Used in [MA 65](#). “With these who had sweetness in them, ... many in them, strongest in them... after the sweetness and gentle dignity... had it... to be hurt not angry when any bad thing happened to them, they would be hurt then and their mouths would be drooping.”

... enlarge in later history of Mrs. Hersland and Aunt Fanny: Mrs. Hersland's “sense of injury” is introduced much later, in [MA 175](#), in relation to the first of the Hersland servants.

*

NB-*C #6

Of course the people with the sense of superiority above all that which has no practical or any other kind of basis such as Emma's & Annette's do not have a lively sense of injury, there is nothing to injure.

Servant class particularly earthy have direct sense of injury, the earthy unservant have tolerance

*

NB-*C #7

At last I have my sister of David Hersland the one that makes the marriage Mrs. Matisse and Mrs. Rosenshine. Remember the incident of the book that changed her life. sentimentality of melodrama common touch.

AT *Mrs. Matisse... the book that changed her life:* The novel she read in her

childhood. Gertrude writes about it in the Autobiography. “[Mousier and Madame Matisse] had with them a daughter of Matisse, a daughter he had had before his marriage and who had had diphtheria and had had to have an operation and for many years had to wear a black ribbon around her throat with a silver button. This Matisse put into many of his pictures. The girl was exactly like her father and Madame Matisse, as she once explained in her melodramatic simple way, did more than her duty by this child because having read in her youth a novel in which the heroine had done so and been consequently much loved all her life, had decided to do the same.”

Mrs. Matisse... melodrama: Her melodrama was in her walk—a stride—and it was accented by her speech which literally went into the rhythm of her stride. Her voice would deepen for such occasions. Her subject was, as Gertrude put it, mere melodrama, but I thought she really treated it in the grand tragic classical manner.

*

NB-*C #8

Of course I won't

When your [sic] like that I am afraid of you.

It was not that she had a common feeling it was in a way a stupid way of not feeling that made her give out this common way of seeing. And this way of stupidly not seeing so that the finer thing gives only a hazy sensation, when it begins to work it is a stupid way of feeling

It was not that she did not have feeling but she was not very sensitive in her feeling that is what made it to the Heismans a common kind of feeling.

It was not that she was hard to others in her feeling. She had real feeling she had understanding of the eldest Heisman daughters feeling in religion, she had a respectful humble protecting feeling when she saw the mother always weeping she felt strongly inside her the beauty of so much sorrowing for the sadness in all living, she felt respect and knew how to make others feel it for the gentle dignity in all of them but she never could feel any such a thing inside her as she felt whenever she saw them and it was this that made her common to them she was not a strong woman to them ~~her~~ and she was always a little hard and common for them but yet she was a good woman to of them [sic] to the father who liked her neat dressing and the respect she had for him and to the old mother who never thought

much about any one and to the eldest daughter and there was really a friendship between them and the younger women ~~girls~~ who felt she was a good woman who always did things as it was always right to her feeling to do them. ~~The younger Heisman men~~

LK [Corresponds to [Note #69](#)] Draft of text much expanded in [MA 74](#)–77.

*

Note #69

Perhaps one of ~~Dev~~ young David's later friends will be Anette [sic] daughter of Martha [Hissen], and then we will be able to have a complete picture of the old man Rosenshine

[Manuscript material on Sister Martha] but to the others of them she was a good woman ~~to do things for them~~ but she was not really pleasing to her brother she was not really [inserted: pleasing but she was a good enough woman] but he let her choose a wife to content him. ~~and~~ Soon now then they were married [inserted: David Hersland and Fanny] ~~and she went to Gossels with him. Heisman.~~ [All this text crossed out, and on two other sheets of the same kind, all text crossed out.]

AT *old man Rosenshine:* Annette Rosenshine's father was a rather charming, good-looking, but very weak being. Gertrude had little respect for him, much as everyone else had. A weak amiable man, he would 'yes, yes' his way through a conversation. That was largely, in fact, his conversation. His friends called him Dolphy.

LK [Corresponds to [NB-*C #8](#)] Draft of text much expanded in [MA 74](#)–77.

*

Note #68

Fernande.

indolent egotist, a magnificent illusion is not opposition it is an ideal vapor in which she floats. Occasionally the egotism arises becomes tempestuous and slays as Salmon & Appolinaire [sic]. her visions of herself are not ideals they are perfect convictions. In Edstrom the conviction always remains imperfect, in Hodder it was perfect.

The type lady contains it all within herself. Fernande melts into infinite virtue and idealistic beauty.

Reverse side:

~~Seppie Shiller like most fat sisters was a little afraid of the thinner.~~
~~Generally it was~~

LK *Fernande indolent egotist...* [Concurrent with Manuscript [Note #29](#), for [MA 78](#).]

Sophie Shiller like most fat sisters was afraid of the thinner. Text, [MA 79](#).

*

Note #174

[Draft Text: [MA 91](#)]:

[... .] more the mother lost all interest that she once had in her with the people who were the natural people for her to have in her daily living in the will to do german american being living which was the natural way of being for her. But it never came to be in her ...

*

(1) The detail picture of them comes in the history of each one of the three of them.

[Draft Text: [MA 133](#)]:

(2) In ~~the old~~ Alfred then, there was beginning then a feeling in him as there was in his mother then, he was going then not to be any more of them he was beginning then the poorer people who lived around them more and more then such a feeling went out from him and it was filled up in him out of the feeling that gave his mother her important being. It was different with the two other of them in the daughter of them there was more in her then...

[Draft Text: [MA 113](#)]:

(3) ...had in him, in the younger son the kind of feeling the father...

(4) ...there always remained in him all through his later living the feeling that made him to be one with the people then around him, but all this will come out in the detailed history of them.

*

Note #85

second time, to begin again then when

It was (then) slowly coming to be true of them then [that]

the three Hersland children that they were more entirely of them, the

poorer people who lived around them, than they were of their mother than their mother was then, ~~she and she was never~~ of them then, ~~more of the poorer people~~ though they were all there was of their mother's daily living, then.

LK *It was slowly coming to be true... mother's daily living....* Draft of text for [MA 92](#).

*

Note #105

Elisa [?] & Amalia, Johanna the three dress-maker girls

Genandenfeldt

George Charley Anna Lefollery Mary Cook family

—~~Berkelin~~ Mary Lidell

Katisha Bercklin, (~~May Lidell~~)

Avel Pfefferman Panns.

Jenny Lauder [Lander?] a friend Tilly Brown.

Henry & Ewing ~~Pureklin~~ Richardsons

Kate Rodhammel May Buckminster

Henry Rodhammel friend of Kate Martin.

James } Rodhammel ~~Banks brothers~~.

Henry }

Pauline Sandys, Kate Martin

Wilson Tuggles

LK [Testing names: those that survived:]

The three dress-maker girls: became the three Rosenhagens: Cecilia, Lillian, and their mother. [MA 195](#).

Richardsons: [MA 109](#).

Banks boys: [MA 417](#).

*

Note #105a

When it comes to description of Dehning and his wife and his wanting a wife after her death, he will want a woman he can own. ? [sic]

LK Used in [MA 613](#).

*

Note #175

Draft Text: MA ?93, 95, 113?

1. It was then slowly coming to be true of them then (that) the three Hersland children that they were more entirely of them, the poorer people who lived around them, than they were of their mother than their mother was then, ~~she and she was ever~~ of them then, ~~none of the people poorer people~~ though they were all there was of their mother's daily living, then.

Planning Note:

Use this as introduction to beginning individual history of children second time. To begin again then when.

2. Work up now through description of dress-makers etc. to servant and governess life, children running through it and so to father and education [Insert: Ella Milziner from description by Mildred, debt.]

3. Details of Lies family, Eddy Richardson & family, Louis Champion Cook family, all these just suggested as a family, the detail as individuals comes in individual history in which use each for intro.

Later insertion:

family with the wild son & Bertha, Lidell family, Rodhammel family, Boyce, mother and son and daughter, the Moore's and their later career with daddy. Mary Greenhagen family another part of town describe that.

*

Note #94a

I have a shrewd suspicion that you have to begin over again from the beginning say this for beginning of each special history
Make the qualities of the father to come out in the viciousness and practicality of the son and the idealistic quality in the daughter who is to be like Edgar Mathews wife.

Reverse side of this sheet and first side of second sheet Ms. material about Cora— "a little wooden then"—and Bertha as little girl.

Describe the Richardson family now Edley [sic], Lilly and the father, they will be friend[s] of young David, the little girl Lilly under tuition of Eddy with [?] [will] try to seduce young David. trips in the country etc. father church member smoking for his catarrh etc. After that the Banks boys with the shoemaking father, Louis Champion an[d] his little brother, leading off into

the Cooks friends of one of the Banks boys and then back to governesses and household and father Through the book various other families come in later with school.

AT *Richardson family... Champion... Banks boys:* The people who lived around the Steins in the small houses nearby in East Oakland.

LK Concurrent writing with [Note #94a](#)— (Plan for *Richardsons*)
[Note #43](#) (“In the case of Harriet...”)
 Ms.— (Text for Cora, Bertha, and then father.)

I have a shrewd suspicion.... each separate history. Not used as text.

Make the qualities of the father ... like Edgar Mathews wife: Refers to the Richardson family, which is described, [MA 108](#)–112. The children, Eddy and Lilly, are described in this passage in relation to their father’s religion. not individually. But the promise is made, [MA 112](#), that their “character... will come out then in the history of the Hersland children as they come to know it in them,” but neither that promise, nor the suggestion of this note, is fulfilled in the later histories.

Cora: Described in [MA 104](#)–105.

a little wooden then: Draft of text for [MA 99](#)ff: “the mother’s face was old now and a little wooden.”

Bertha as a little girl: Draft of text for [MA 105](#)–106.

Describe the Richardson family...catarrh etc. Plan for [MA 108](#)–112.

After that the Banks boys... Louis Champion.... Omitted in this passage, the Banks boys and Louis Champion reappear among Alfred Hersland’s friends much later in [MA 531](#)–532.

*

Note #94

And then go on with his schemes of education cooking doing society muttering I’ll take mine later. Got to do it sooner or later. fishing, savage kind of living. More and more not with their kind of people that they were living. Hersl[?] wait till it would turn up.

[...] to her in her feeling if she could ever come to know it by a losing, ~~of~~ by their money going or of their losing from position and such a some wrong doing and such a kind of losing it could never come to Mrs. Hersland ~~as~~ to ever thinking of as coming [...]

*

[...] would be just ordinary schooling. Sometimes the father would be strong in religion and the children would be [...]

*

First he would have people to teach them to read french and german and say they had to peak it all the time—then he would change.

Trycicles [sic]—horse-back—swimming—gymnasium -stop school to learn cooking—ranching [?]—gardening -vineyard—medicine—business always changing.

Caster-oil for the whole family—chinese doctors—a queer blind man to examine Martha etc. which you will hear more about in the history of her.

*

The children felt it hard on them when they would begin playing cards just to oblige him and after a few minutes with them he would have rise in him his impatient feeling in him and would say here you just finish it up. I haven't time to go on playing and

*

he would call the other child to take his hand from him and all these would have then to play together a game none of them would have thought of beginning or that they ever enjoyed playing and they had to keep on going for often he

*

would stop in his walking to find which was winning. And it never came to him to know it was he had made the beginning and that the children were ~~not for themselves~~ playing for themselves but just because they had to for him.

*

It was a small thing but it happened very often to them and most was / annoying ~~to~~ for them and I tell it here because it shows so well the nature ~~of~~ in him.

*

[...] to him. It was hard for the children to walk with him when he would be carrying a big water-melon, the hat stuck way back on his head and almost

[sic] falling and his cane [...]

[...] but often she had a sharp angry feeling at some of the ways he had of doing mostly when it concerned the children.

*

Do Alfy Hersland's experiences like Mike in Meyer Steins family and then with the Bachrachs and so give a further account [?] of little men and women.

*

Must not lose that vision of the relation of Bertha to young Martha.

LK *schemes of education cooking...* Begins [MA 119](#)–129, passim. Preparation for long passage on Mr. Hersland, with passages of text anticipating full description of David Hersland, and shorter preparations for studies of Mrs. Hersland and the children.

Do Alfy Hersland's experiences like Mike in Meyer Steins family and then with the Bachrachs and so give a further account of little men and women: [In Alfred Chapter (MA Ch. 4) possibly planned for his Balto experiences but point of this note apparently did not survive.]

... vision of relation of Bertha to young Martha: Fully developed in [MA 384](#), l. 8 to 387, l. 44. GS's sister Bertha is used as paradigm for "undifferentiated" "independent dependent" "mass of stupid being."

*

Note #221

Describe the Richardson family now Eddy, Lilly and the father, they will be friend of young David, the girl Lilly under tuition of Eddy will try to seduce young David, trips in the country etc. father church member smoking for his catarrh, etc. After that the Banks boys with the shoemaking father, Louis Champion an[d] his little brother, leading off into the Cooks friends of one of the Banks boys and then back to governesses and household and father [word?] [word?] [word?].

LK *The Richardson family:* Planning Note: [MA 108ff.](#)

*

Note #19

Send November number of American with article of James in it. If anything by James or anything of importance in the field of Pragmatic literature

comes out to let me know.

GS note to Toklas to correspondent for copy of the Williams James article in American Magazine for November 1908.

MA ms. in this copybook:

[First passage: Begins:]

"It was then slowly coming to be true of them that the three children were more entirely of them, the poor people who lived around them, than they were of their mother then, than their mother was of them then,..." etc.

[And ends:]

"this was stirred up in her with the governesses and seamstresses and servants who lived in the house with her and then for her poor queer kind of people who lived in the small houses near her."

[Second passage:]

Re: the many families living near 10-acre place in Gossols.

[Third passage, on:]

"There are many kinds of men. Some have it in them to feel themselves as big as all the world around them..." etc.

LK *It was then slowly coming to be true... who lived in the small houses near her:* Draft of text for [MA 113](#)–115.

There were then many families... Draft of text for [MA 112](#).

There are many kinds of men: Draft of text for [MA 115](#).

*

Note #93

With his children the kind of feeling he had in him was very different for they always were outside him, part of the world he was handling, sometimes using mostly fighting, and always dropping or domineering.

LK *with his children... dropping or domineering:* Draft of text for [MA 118](#).

*

Remember his getting mad at trouble and pushing his food away from him.

LK *getting mad... pushing his food away from him:* Used for [MA 123](#): "he, often then, before ending with the eating, would fill up with impatient feeling and then he would push his eating away from him."

*

Address written on sheet carrying above note:

Hapgood
Villa Duclos
7 rue de chemin de fer

*

Note #75

Same as [Note #84a](#)

Use the part of his stubbornness in carrying out some little beginning in eating or doctoring like E. the pride in him that did not touch the big beginning in him

LK *Use the part of his stubbornness... the big beginning in him:* Planning Note for renewed description of Mr. Hersland, [MA 119](#)ff.

*

Use Meininger a good deal later on. let him and his wife try to manage, Martha when she first gets home to marry her to a son of theirs by [pas?].

LK *Use Meininger a good deal later on:* Meininger's attempt to marry off Martha after her return home is not explored in the final draft, though this Note suggests it was to be continued in subsequent chapters.

*

Draft of text for [MA 149](#):

A man and his living has many things inside him, he has in him important feeling of himself to himself inside him, he has in him the kind of important feeling of himself to himself that makes his kind of men; this comes sometimes from a mixture in him of the kind of natures in him, this comes sometimes from the bottom nature in him, this comes sometimes from the natures in him that are mixed up with the bottom nature in him, sometimes in some men this other nature or natures in him are not mixed with the bottom nature for him, made him to the governess and servants in the house with him a man who would not interfere with them for they ~~did not~~ could not feel the power in him for the feeling in him to them that ~~was~~ in his business living made a strong ~~world~~ a fighting [Insert:] in him they saw it in him in the daliy living in the home with him and his family around him they saw that it [Insert ends] used itself up without touching the people he was [...]

In all of them then in all the things that are in them in their daily living, in all of them in all the things that are in them from their beginning to their ending,—in all of them then there are always all these things in them,—in some of the many of millions of each kind of them some of these things are stronger in them than others in them.

*

Draft of text for [MA 151](#):

There are then many kinds of men and many millions of each kind of them. In many men there ~~are~~ is a mixture in them, there is in them the bottom nature in them of their kind of men and there is mixed up in them the nature of other kinds of men natures that are a bottom nature in other men and makes of such men that kind of man. In all the things that are in all men in ~~their~~ all of their living from their beginning to their ending, ~~some of them such as their being important to themselves inside them~~ there can be as the impulse of them the bottom nature in them, the mixture in them of other nature or natures with the bottom natures, the nature or other natures in them which in some men of the many millions of each kind of men never really mix up with the bottom nature in them. ~~Some things in [...]~~

*

Draft of text for [MA 145](#):

[...] in him there was still spread out inside him a big feeling and that was the beginning in him the beginning that had always been in him all through his living

In his middle living then there were many ways of feeling this mixture in him by everyone who then knew him [...]

*

Note #75a

Corresponds to [NB-MA #21](#)

[...?] problem of nutrition is the problem of death, normal death more depressing than pathological death.

LK *problem of nutrition is the problem of death:* The theme is treated at length in [MA 120](#)–123: “... for some eating is living, for some eating is dying... to some to think about eating makes them know that death is always waiting that dying is in them....” etc.

*

Note #96

Now want to go on give the general atmosphere of their home and their lives like ours and the governesses etc. public school queer friends religion mother and father. Trip to Bridgepoint mother began ailing, father's character and then repeat ~~about~~ original description of the three children and begin history of Martha, how she annoyed father two incidents. I will through [sic] the umbrella in the mud and man hitting woman—religion etc. the Flora daughter of Mrs. Moore the other daughter for young David's experience. All through special description of first Martha then Alfie then David keep giving new lights on the atmosphere of the home.

Planning Note: "atmosphere of house and governesses" [MA 125ff.](#)

*

Reverse side of above sheet, interlined with penciled notation—probably draft of letter to Bird & Howard:

"...very definitely I cannot add anything ~~new~~ to them. ~~Everything in them is experienced~~ I do think it important that the two of you ~~both read them~~ both of them and together and reread them and know exactly what I say [...]"

*

Note #87

Make the transition from Hersland to Mrs. and Marie Gruenhagen and her family through Hersland's feeling for his wife

LK *Make the transition... through Hersland's feeling for his wife:* The "feeling for his wife," that "She never knew it in her husband that she was always less and less important to him," [[MA 130](#), [133](#)] is alluded to twice and constitutes only a small part of the "transition" preceding the first mention of Madeleine Wyman [= Marie Gruenhagen.]

Matisse's manner to Mrs. significant there.

LK *Matisse's manner to Mrs. significant there:* Matisse's "brutal egotism" is GS's essential characterization of Matisse, borne out as well, according to this Note, in his treatment of his wife.

*

Note #89A

Next tell how the men in business felt, fighting etc, how his children felt in the beginning of their individual feeling, then his friends men and women, Meiningen and various families and then his wife and governesses.

LK *Next tell how the men in business felt... and then his wife and governesses:* Plan for [MA 142](#)–149, in which all the subjects anticipated are included, with the exception of “the Meininger family.”

*

Note #88

Alfred Hersland marries Bird [= Julie Dehning] (Sally) kind of woman father in his later living needed to fill him, later when he was shrunk away from the outside of him.

LK *Bird (Sally) kind of woman father in his later living needed....* Described briefly in [MA 88](#), anticipating “when [Hersland] would be an old man and weakening.”

*

Note #207

He never knew it inside him that he was not [br]ushing people away from around him when he went away from them in another direction in a [blustery?] fashion until his children in his late living when they were angry with him for his impatient feeling said it to him.

*

4 | 50

12.50

*

Note #90

[...] ~~in the history of him~~ Go on now with a history of him including sexual nature through the governesses to Madeleine Weiman. Then this will have to be used in the succeeding histories and in his end. [inserted: always suggesting his sexual relations at the] ~~then~~ end and his loss of assurance pushing it away by making it a boisterous being now. Work it up and then through Fanny Hersland's relations to servants and governesses to Madeleine and her family and William, then say what was the

status of the children then that som [sic] then the mother saw her family for the last time then before wakening[?] and troubles and so to history of Martha.

LK [The comprehensive plan for the chapter on Mrs. Hersland and the servants, [MA 150](#)–285]

Go on now with a history of him... The description of Mr. Hersland planned in this note is in [MA 115](#)–159. “[T]o be used in succeeding histories and in his end:”

his sexual relations ... assurance... boisterous being: Plan for [MA 154](#)–159.

Fanny Hersland's relations... to Madeleine: Plan for [MA 159](#)–168.

with servants and governesses: Plan for [MA 168](#)–250.

with Madeleine and her family: Plan for [MA 250](#)–283.

and William: “William” becomes “John Summer” in the Final Draft. The story of the struggle between Mrs. Hersland and Madeleine over his impending marriage to Madeleine begins [MA 261](#), [281](#), when he dies of “queer ways of eating.”

what was the status of the children: Briefly mentioned in concluding the chapter, [MA 281](#)–282, but not used as planned here.

Mother... weakening and troubles: Not used as planned here for the end of the chapter.

And so to... Martha: The Martha Hersland chapter, [MA 289](#)–476.

*

Note #92

You see I must go ahead just constantly recurring to Herslands sexual nature and his woman and so introducing his relation to the children and their education and the importance of them to him and of his wife to him and the lack of importance of the children to his wife's important feeling and comparatively speaking unimportance of himself to his wife's important feeling and the relation of all this to all kinds of sexualness and paternity maternity and so on to the suggestion of his character and so on to the development further of his wife's important feeling, then go thoroughly in to the conditions of their living in the ten acre place Mary Gruenhagen etc entirely in reference to her then afterwards turn it to reference to him

to further elucidate his character and education then give general sketch of them both to their troubles and then we will get the transition that I wrote out before to the children, then begin with the individual history but in between there must be a discussion of the lives of the children in general in relation to parents, to conditions governesses etc. and companions and education and so on to the history of Martha as it has been written.

LK A more extended Planning Note for the chapter on “Mrs. Hersland and the Servants,” [MA 150](#)–285., only roughly adhered to.

the history of Martha as it has been written: That is, as written in *Q.E.D.* GS anticipated incorporating a section of the *Q.E.D.* story verbatim as the story of Martha’s love affair and marriage. [See [MA 429](#)–440.]

*

Note #176a

Elisa & Amalia, Johanna Genandengeldt the three
dressmaker girls.

George Chanley [?]

/ Anna Lefoller

Mary Cook family.

~~Bercklin~~ May Lidell

Katisha Bercklin (~~May Lidell~~)

Abel Pfefferman Panns

Jerry Lauder & friend Tilly Brown

Lidell

Henry & Erving /~~Bercklin~~ Richardsons

Kate Rodhammel May Buckminster

Henry Rodhammel friend of Kate Martin

James

Henry Rodhammel ~~Banks brothers~~

Pauline Sands, Kate Martin

Wilson Tuggles.

*

Note #80

Mrs. Hersland was more nearly of the second kind of them
the kind that subdue them [dependent independent kind] but she had so

little of this in her that it hardly made enough of it in her to be sure of which kind she had in her.

LK Draft of text, but passage in MA not identified. General sense of Note is used in [MA 164](#)–167, particularly [MA 164](#): “... these are of the kind of them who always own their children who subdue those they need in living but these of this kind of women have it to have this that is them very lightly in them and Mrs. Hersland was of such a kind of them, these have it in them to be it so gently in them that it never comes out in them... .”

*

NB-*C #9

Got the definite difference now between Hersland and Dehning. Hersland ~~murky~~ murkey sexual character, Leo, on to Matisse. dirtier.

*

Dehning cleaner sexual bottom from Young toward Fred Stein. cleaner.

*

NB-*C #10

Pablo so much dirtier than Raymond or Hutch. they cleaner sexual tabby goes to weakness, dirtier goes to pathology. weakness may end in senile pathology, does so with Dehning, Hersland always remains murky does not get pathological Dolene's preserves perfect balance between the two and so is basis for lady type and the simplest sex type. The adolescent type whether mistress or servant idealistic, sexual emotion pathological rather than sexual action. Same with men. Leo between the two. Derain between L.F. & Roche. Roche between Pach and aristocrat (Green.) Bruce toward the Jahne Leo F. toward Fred Stein, Stern between Derain and intellectual, and Persian, Leon, between Pablo and Stern mixture intellectual Persian & ~~sale~~ dirty Bozaraf. Pablo most genial Bozarof and dirtier.

*

NB-*C #11

*There is no [NB-*C #11](#) in the original notebooks. Number inadvertently skipped*

*

NB-*C #12

Note that Neith, Maria Vladimirovna, Jane Cheron, Ella Milziener, Bird all have from varying complete servant girl of Bertha type to a beginning of Bertha mistress type complete in Mamy Berenson the same passion for intellectuality culture, higher ideas, morality ideally, etc, strongly sexual, mostly fairly stupid the more completely the servant girl the more completely intelligent until in that direction they got over to the flavor group Mary Houghton to the lady group and get really intelligent. Miss Blood, basis, new mistress top Bird quality in common with Alice Klauber who has bottom Adele about which I have already written. Dolene is undoubtedly bottom of Adele. Self-righteous and important and concentrated.

AT Ella Milziener: [Ella Milzeiner.] The very untidy, temperamental wife of a painter who did Gertrude's portrait. She lived up in Campagne Premier in a little nest of studios with her two children and left before I came to Paris.

*

Note #173

The Weiman family went in relation to Alfred and then his family in relation to him, each one, and then his going East.

Weiman family in relation to Mrs. Hersland, [MA 250](#)–285.

*

29897 Kitchen

21530

8322

33213 [Valden?]

19474 Garden

*

Note #91

Must concentrate and bring out Mr. David Hersland's character in the Marie Gruenhagen (Madeleine Weiman) transaction and then strongly in each individual history of death of his wife, and the funeral arrangements and his attempts at another woman broken down.

Its Sol Stein who has Rev. M.S. to find his woman

Now work in the country living for all of them, the children and the poor people, the mother in relation to them, the governess the father, his sexual

nature etc. Give a history of governesses to Madeleine Weiman, (M.G.)
Jeanette Weiman her sister, Adolph her brother make him like Roche

LK *the governess to the father, his sexual nature:* [MA 244](#)–248.

history of governesses to Madeleine Weiman: [MA 236](#)–250.

to Madeleine Weiman: Begins [MA 253](#).

Jeanette Weiman her sister: Becomes “Helen” in final draft. [MA 263](#)–268.

Adolph her brother: Becomes “Frank” in final draft. [MA 268](#).

make him like Roche: [Corresponds to [Note #61](#): “Adolph Weiman her brother, make him like Roche....”] His relation to Roche is problematic. Frank Wyman is described as vague, blonde and mild, with—the physical specificity is unusual—a long head and thick hair; a man who is not slow, but undecided, “a tender youthful being” with “being slower and pleasanter than his father.” The two key terms describing him—key in GS’s system—are these: he has no efficient nature, and he has “enough resistance in him to have his women keep on holding him up while he pleasantly and vaguely kept on living.”

The Notebooks analyses of Roche intersect with this description only here and there. GS quotes—and repeats later in the *ABT*—that Roche is “a translation, as Pablo says [with] intelligence but no real intellect, the unfinished boy quality....no instinct for being a success....no heroic element,” and like the rest of his “group” “stupid. Leo says it is because their minds move so slowly that they digest nothing and it comes out whole as it went in.” [[DB #53](#)] An adolescent type [[NB-*B #16](#)], commonplace and mundane, but with a pride “that is the correlative of a certain passion for beauty and culture.” [[NB-*C #32](#)] But he is also the chic man, the man of gayety [[NB-A #9a](#)], and rather than being characterized by resistance, is of the type who attacks [[NB-C #24](#)].

*

NB-*C #12a

The idealistic group are essentially rational in their intelligence and mystic in their temperament. Does that mean anything ain't very sure.

*

NB-*C #13

All the Bazarofs are at one time and mostly they marry them enamored of the ~~Bazarofs~~ family of Bertha. They like the apparent beauty, the apparent equality and the real inferiority. Bazarofs are not critical they have no touch stone for reality. They have reality and arrogance in themselves and the

combination makes them not susceptible of reality in others. Pablo is the highest type of it because being low he has most reality. I believe he will work out of submission to unreality.

*

NB-*C #14

Of this Therese, is close to Fernande, Therese and Neith are not the Bertha servant girl, or rather Neith may be nay is, Therese is not—Therese is allied to Marie Lorenzen, Dolene as base.

*

NB-*C #15

Marie Lorensen, & Mrs. Manguin same base one has intellect & character to the [r] is nuts but it's the same penetrating malicious unstable soulless feminine quality, the finest essence, it has sometimes a practical intelligence sometimes a piquant one sometimes a nutty one. Our Renoir portrait is the anaemic and lurid and hysterical version of it, what Neith ought to be but isn't would be the ideal basis for flavor group, I think [Nello Bealin?] had it, differs from the lady, lady nearer Hattie Bache but highly concentrated, Mary Houghton intermediate Alice Toklas not at all, it is possible that in an unconcentrated stupid form it is Fernande's base because hers is certainly not Bertha, who is Alice base. I imagine Fernande connects Hattie Bache to this group. Neith's base is servant girl. When this base goes over to Alice it is sale dirty wallows in filth masc—Pablo and so it connects to Adele Jaffa's group.

AT Mrs. Manguin... intellect and character: She was the one with intellect and character. She couldn't demean herself no matter what she did. She had no feeling of superiority, it was not that, but just a consciousness of being right. To her, it made no difference that she was clearly recognized as the nude model in her husband's painting.

Gertrude saw the Manguins for about three years, from about 1906 to 1908. They were not intimate, but Gertrude liked Manguin, who she felt was vigorous and had considerable life. Mrs. Manguin hadn't a speck of jealousy. She believed in her husband's painting but shared none of Mrs. Matisse's and Sally's way with Matisse.

When Sally discovered that Manguin was not a great painter, she threw him over.

Marie Lorensen [sic]... malicious unstable soulless feminine quality: [Marie Laurencin.] The first revelation she made of herself to Gertrude was when she came to the house and told of her abortion with Apollinaire. Later she took offense at the *Autobiography* and told Gertrude, We are public figures with private lives. They are not to be touched for any purpose.

When she was the mistress of the Prime Minister, M. Berthelot, she made no secret of it. His wife got in, forbade it, and Marie Laurencin took to her bed deathly ill. Then the Berthelots came to a dinner party, and Pablo hadn't heard of Marie being seriously ill. He rushed at the Berthelots and said, Do you know Marie Laurencin is dying.

(The drawing by Marie Laurencin of herself, Apollinaire, Fernande and Picasso was bought by Gertrude, and when she was hard up, she sold it to Etta Cone for \$100. Marie was furious when she heard of it.)

Our Renoir portrait: The blonde woman holding the child in her arms. Gertrude always spoke of her as being the Servant Girl type. It was meant to be the supreme love of the mother for the child. When Helene said it was the only picture in the room she liked, Gertrude said, You can understand why, it speaks to her directly.

Hattie Bache: Bird's older sister.

Mary Houghton: A little English woman devoted to her husband. They were among the first people Gertrude knew in Florence. Edmund Houghton never could earn any money. She always did that for him, selling old jewelry, anything. He once started to do photography, which he planned eventually to be a livelihood, and bought equipment and what not for it. But finally, Mrs. Houghton said, I can't afford to keep Edmund a photographer any longer.

in an unconcentrated stupid form... Fernande's base: Yes, Fernande would have gotten the worst of it in a harem, she would have come out badly.

*

NB-*C #16

Gabrielle bears a remarkable resemblance to Marie Lorensen. ~~Fr~~ Between her & Alice.

*

NB-*C #17

I am inclined more and more to derive all men's sexuality from one base, while the women seem to me more of the fixity of species.

LK Corresponds to Notes [NB-*C #37](#) and [NB-*J #4](#), and to passage in [MA 151](#).

“Some of the things all men have in them in their daily living, have it to come, in more men, only from the bottom nature in them than other things in them.”

“Bottom nature” is, according to discussion in [MA 150](#)–155, sexual nature. “In most men and many women go with the way of loving, come from the bottom nature in them” [[MA 154](#).] And [MA 158](#) summarizes: “their way of loving makes their kind of man.” [NB-*C #37](#) expands this notion: sexual character determines the type of intellect, and if the “temperament,” which should be the “background” or secondary to the sexual nature, becomes instead the controlling principle of behavior, the character is “in contradiction,” as in the instance of “Many... hav[ing] their [loving, thinking, working, etc.] to be made only of the bottom nature of their kind of them,... some... have the loving feeling in them with their way of thinking coming from ... other kinds of natures in them not from the bottom nature in them.” [[MA 154](#).]

*

NB-*C #18

Harriet's attitude toward me like Aunt Pauline's and Mrs. Guggenheimer and Mrs. Schoninger that is the bourgeois stupid version of the primitive soul idea, the high falutin ones call me a primitive soul, the others, good-natured sweet, Dolene sympathetic motherly, never get tired etc, and all this is the same as Hutch's sweetness and humanity, its not me.

AT *Harriet's attitude toward me:* Harriet was very easy with Gertrude, liked her, and very early took sides with Gertrude against Sarah. She thought Gertrude interesting and Sarah not. Harriet knew Gertrude too from Fiesole on the trip before the one in 1906, when Gertrude was there for part of the summer and Harriet was flirting with Leo.

Mrs. Schoninger: The wife of the President of the American Chamber of Commerce in Paris. She was a great bourgeoisie and had herself painted by Beatrice Keyser so that her pearls would be immortalized, not herself.

*

NB-*C #19

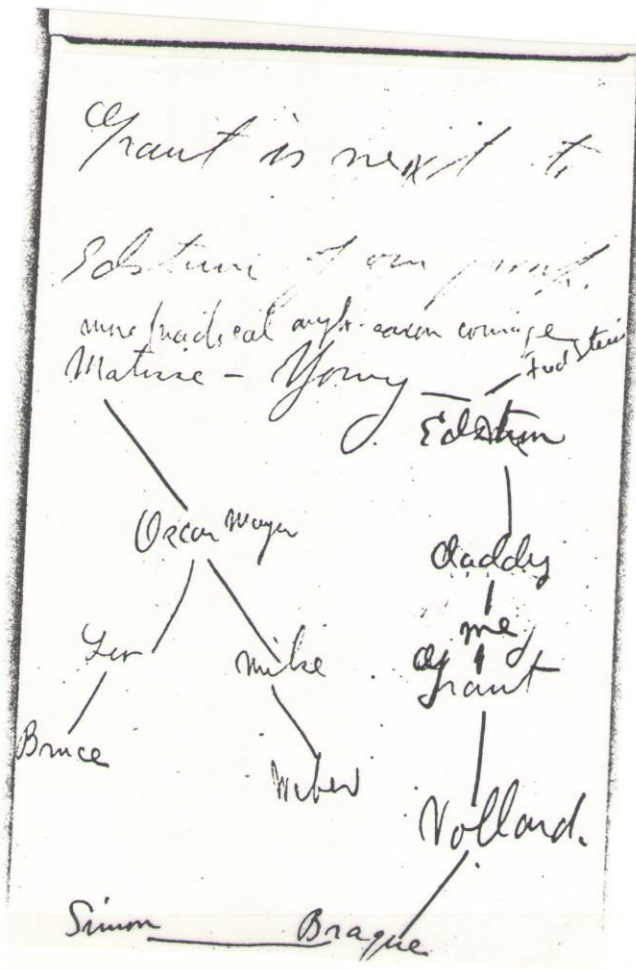
Mrs. ~~Dennon~~ Berenson has the sexual nature of a very unconcentrated, unaccented, not even very jelly fishy Bertha and she has an intellect and a spirit to go with it, she has a ~~nature~~ character very different full of energy, desire and virtue and by that she would live but not having enough intellect she cannot make it come together. Sally has the highest concentration of

the Bertha sex quality and intellect, she has the character of her father of Laura of Madame Vernot she has a great enough intellect to mostly bring it together.

AT *Mrs. Berenson... character... full of energy, desire and virtue:* She once said that she had married BB because he could answer more questions than her first husband could.

*

NB-*C #20



*

NB-*C #21

Consider if the division into—sex and mind and character does not explain those sentimental women cases that are so puzzling, Etta Cone—Fernande, Etta Guggenheimer, etc. I think this makes Bird clearer a good deal she is between Bertha and Sallie in sexual intensity and a [sic] intellect of low caliber to match character opposed so she don't know she lies.

AT *sentimental women cases... Etta Cone:* Extremely sentimental. As for her being a jelly fish, well, she was at the next stage where the shell was forming. And when it cracked, it hurt her and she retired in tears from the offense. She would strike out by giving a gift or making some such gesture. The more she loathed you, the more correct she was.

Etta Guggenheimer: One of Etta Cone's cousins, and Dolene's mother. She was very distantly connected to Gertrude.

Bird... don't know she lies: Later it was true of Sarah too that 'she don't know she lies.'

*

NB-*C #22

Take up the types of sense of injury, pride Alice Toklas, self-righteous Adele—Alice Klauber,—mistress type Sallie,—Aunt Pauline, verges to upper servant,—~~Harriet~~ Bird breaks down—prostitute power only with those who love them—Harriet certainly, greatness does not exist, no mystery for her. Harriet is more stupid than Aunt Pauline. Aunt Pauline recognises greatness and throws mud at it. Harriet is too stupid too insensible to recognise that there is anything ~~gre~~ intrinsically greater or better than herself in existence.

AT *Harriet... too stupid... to recognize... anything... greater:* She was more stupid for herself. 'Greatness' and all that was not interesting to her, it didn't hold her attention. What she felt close to in Gertrude was the warmth and humanity—that, she could touch.

LK *Aunt Pauline recognizes greatness and throws mud at it:* [Corresponds to Note [NB-MA #38.](#)]

*

NB-*C #23

Earth type tenacity and cowardice—Bertha type courage in attack and evasion. Bird an absolute case.

Alice Klauber has base of tenacity (self-righteous) character of Bird.
 Dolene Harriet & Adele. Self-righteous, materialistic, clever intellects.
 Dolene base prostitute, Harriet base materialist, Adele idealist.
 Hutch like Stephen Douglas. never worked his head, trusted to intuition.
 Must seriously work at H.

*

NB-*C #24

I think perhaps the two types Bertha & earth type sort of new parallel. I was thinking of it in relation to Alice T. & Pablo, but more in the fact that Derain and Co may be the earth version of the prostitute idealist, Hodder Greene—Edstrom ~~Reck~~ whose sexual emotional is pathological but whose sexual activity is only nominal. May represents this in women and perhaps Emma, Jeane Boiffard Hortense Federleicht are the earth corelatives [sic], in an earth type this would perhaps natural[ly] take the form of an adolescent type. Then in the concentrated forms probably one would also find the two varieties but this is only perhaps.

AT *earth type... in relation to Alice:* Gertrude mentioned this when I first came over, and I was alternately in and out of it. But one day Gertrude said, poking fun at me, I know what you are, you have the soul of an old maid mermaid. This was during the Spring, very early, in Paris. And I called Gertrude Erda for a while.

Jeanne Boiffard: The daughter of Mme, Vernot.

*

NB-*C #25

Characteristic that the three idealists Hodder, Edstrom & Byron all liked the cold women ideally, loved really the softer ones. Make that the theme for Martha

AT *Edstrom:* Married the cold one, finally. But he much preferred Gertrude's tenderness. He fled to Gertrude for consolation after his marriage with Cora Downer, his second wife. He was very frightened of his first wife, and also of the Steins.

Edstrom behaved like a weak coward. He married his first wife without her family having seen him. She brought him back to Denmark with her, where he was extremely well received and adopted by her family. But immediately he began to misbehave and be his own natural self, and his wife loathed it. They

separated in Paris later, and she went back to Denmark on a visit. Edstrom, thinking he wasn't getting her back, turned up at the Opera in Denmark on the night his wife's family was sure to be there, with a Paris negress on his arm.

During the Spring after the Winter when Harriet saw God, Sarah advised her to use Edstrom as a healer. They flirted around to the point of the ridiculous.

For the first two years before his marriage to Cora Downer, he went completely under her thumb. Once he ran away from her to Vienna, and when he got there, he wired Gertrude, Do you know anyone in Vienna who would be interested in my being here? After their marriage, things changed. Quickly she lost her position as First Reader of the Christian Science Church. Edstrom would beat her up so that she couldn't go to the meetings.

*

NB-*C #26

Perhaps the correlative to the idealists is the Bazarof earthy. I don't know.

*

NB-*C #27

I really think that Mrs. Guggenheimer is the sordid solid base of Mme Vernot Laura Sally group. the mother Mrs. Wordsworth [?] in 3 clerks shows it they love their son-in-laws [sic].

*

NB-*C #28

No one without pride can be self-righteous? The whole subject of being injured is very important have to work it [out] sometime.

LK *whole subject of being injured...* The "whole subject" of "the sense of injury" is taken up in [NB-*C #22](#), in [DB #41](#), and in [NB-A #15](#).

*

NB-*C #29

Note in Harriet the absolute lack of self-restraint in eating in general dirtiness of habit of busting things. All this ~~goods~~ goes with the true devil the spirit that denies the essential lack of morality, the coward fear the tenacity, the brilliancy. There is no evil. Soul of goodness in things evil does not apply. Evil implies its converse good as in posse. The spirit that denies can not affirm.

AT *Harriet... lack of self-restraint:* Harriet's greed at table was plain. It was not

that she wanted to eat much, but wanted everything there was so that she could have a choice and leave it on the plate. She had a great consciousness of the purchasing power of money. Not that she was nouveau riche, she was much worse than that. A dollar was a terrific sum to her, even though she had a very good income. Her greed extended to money. She wasn't anxious, though, as Sarah was. Sarah also didn't want it for herself but wanted to destroy it.

When Harriet got intimate with the Mike Steins the first summer in Fiesole, they asked us to come to dinner. Harriet, a very good raconteur—a gift Mike loathed in her—told her take about a Mrs. Brown of London, and since Mike and Sally knew the people, Harriet elaborated on the tale. Leo and Gertrude roared, Mike and Sally sat silent and disapproving. Mike plainly hated the tale, but what Sally really resented was Harriet holding an audience. In any case, it would not have been in Harriet to realize that she was offending Sally deeply by the tale of these people.

All of them [the California set out of which Harriet came] were vicious, Harriet less than the others. Polly Jacobs once asked me to come buy something with her. When she had made her purchase, she asked me to take her purse from her arm and pay the bill. Polly didn't want to know how much she was in for.

*

NB-*C #30

Masculine quality of Mabel Haynes. The sexual quality there is not a concentrated one but an aggressive one and so it makes for masculinity, with it goes strongly the instinct for elegance and so this type is sexually really a masculine type. It is as far as I know the only really masculine type. In all the other concentrated sexually are concentrated to attract this is is [sic] concentrated to attack, they are therefor rarely favorite with men, often men mistake in women like myself because by temperament and point of view intellect and consciousness is masculine and the erotic emotion is masculine that the sexual nature is, my actual sexual nature is pure servant female. I like insolence I find it difficult to work up energy enough to dominate. Annette has not enough of sexuality for her type.

*

NB-*C #31

Mundane, Bohemianism.

All people in this sense are mundane who have not a kind of muggy sexuality. That's the real reason Sally's house is less Bohemian. Purman,

Variot & Weber are mundane in this sense, morally respectable clean, in old men even these change, Mike is so a little murky but his affirmation is for clean, Sally has no murkiness, neither has Bird, nor in effect the Leo Friedman group, this sometimes goes with a murky kind where the affirmation is against as in Mike. By this group I don't mean worldly people but mundane that is so to speak morality that is without a profound acceptance of the basis of good and evil. Ethicalness and intellectually and sexually Sally is this, intellectually, sexually prudently, vainly and practically, temperamentally and emotionally and intellectually with the critic intellect she is not it, but it is the other that the Bohemians feel. Matisse is like ~~Don~~ Hersland so big it don't count he is both, both murky coward, and on the other hand attacking and mundane and on the other hand idealist and irrepressible conflict person. Mundane in this sense means a non-recognition of the profounder meanings of evil, of damnation, in old men it passes away because old men must understand evil and its sex basis, young men may make it out of their imagination and then in their maturity deny it. Leo Friedman a type case of this, these understand that the Bohemians the ones that understand evil are dangerous. Harriet queerly enough has just a little dirt which might save her which is murky and not material but one can't reach it. Alice she is pretty nearly all bad.

AT *Variot:* Jean Variot, who wrote a book on Jeanne d'Arc. He was not an intimate of the Steins, just visited. He was a French Protestant who was converted to Catholicism during the First World War because he had the idea that the Protestants had ruined his life.

Harriet... has just a little dirt which might save her: When Gertrude said, After all, she didn't kill herself, I replied, Don't forget she wants to live more than anything else.

*

NB-*C #32

Of the group Purman Leo Friedman Derain Stein Bush Pach Roche to idealist Bruce to Oscar Mayer Stern off in another direction, they have essentially the quality of wooden faces. Leo & Purman the most forceful and successful, they estimate themselves best, they are in a way teachable [sic] for they have no pride, but they are the least sensible they are hard and mundane in ideal as well as in nature, they move

directly to their end. In all of them their minds are practical, detailed, unimaginative and common-place but in Leo Friedman and Purman there is no struggle because there is no intense personal pride. The intense personal pride in Derain ~~Pach~~ (least) Pach & Roche ~~are~~ is the correlative of a certain idealism a certain sensitiveness to beauty to the uncommonplace the unmundane. Derain and Goguin have it least but Pach and Bush and Roche had it very strongly this pride that is the correlative of a certain passion for ~~pure~~ beauty and culture. Bruce has something else as Roche has something, in both there is a sexual base that is not truly of their group less vigorously male Bruce in direction of Puy and intellectual quality of it Roche in direction of Hodder, Stern sexual base like Leo F. & Purman but rest of character temperament Persian not a keen personal pride, rather the pride of conceit, the lowest form of what in Adele & Raymond Alice Klauber etc. passes over into concentrated pride of self-righteousness. Claribel & Alice between the two. Alice Klauber the least concentrated sexually and personally of that superbly dramatic group Dolene Gabrielle Adele to Mary Houghton. Alice Toklas has not the right sexual base for this group verges on Bertha. Alice Klauber has not intensity it takes more the form of pseudo intellectual morality such as Bird's energy rather than concentration, resistance rather than power. In Dolene & Adele resistance and power are one and inseparable they are the meeting point of the resistance group (earthy) and power group (Bertha). In earthy group power is practical not aggressively attacking. Dolene is a perfect example. Adele also perfect but infinitely more subtle.

*

NB-*C #33

Braque—Guerin these two represent for me the bottom earth type and Bertha type. Guerin is Bertha. The German man. Chalfin is of the Braque family, this are [sic] the unconcentrated sexual male types.

*

NB-*C #34

Salete—Adele, Pablo Harriet, Mary Houghton—Alice sexual base is not it, in Alice Klauber verges into the lady, Dolene really lady, it is when the flavor character is dominant that it is dirty, Alice without doubt has Bertha

bottom her daddy is the real thing. Etta, Annette Mabel Haynes, sexually more dirty, personally not.

*

NB-*C #35

More and more to the two general groups the unconcentrated sexual groups show themselves. The general character of the Bertha, Sally, Edstrom, Edmund May, courage group clean sexually, practical not sordid, strong in attack, have to be beaten to be conquered, hard, type Anglo-saxon and American, the other earthy, sordid, cowardly, tenacious. ~~Grant~~ prudent—Grant, ~~Lincoln~~ Matisse, Young, me, Harriet, etc. [long? lay?] etc. now the interesting new point, is that the first group have to be cowed to be respectful, to know fear to love, the second group they have too intimate an acquaintance with fear to wish it, they love freedom, they wished to be conquered only by themselves for that is to conquer fear. Edstrom is a coward, but he is a coward of the first group, a courageous and practical person who has been cowed, and that is why he would ultimately fail to understand Harriet. Matisse belongs essentially to the earth group as I do still more as Grant did as Young does. Now certain lurid groups are one kind some the other, Puy luridly [sic] is degenerated, first group. Valloton, Jaehne Jack Preiss, Fred Stein, are all this group, Jake Samuels, May Bookstaver Roche they are all this group. It passes over into cowardice in the sensitiveness of Jaehne and Valloton, into modesty by excess of sexuality in Jakie Moses, & Puy, into insensibility in the tabby cat group Edmund and the clergy and Henry Clay, into another kind of inefficiency in the idealist group, Bertha is really the female correlative of Edstrom so is Olga and in a lesser degree Fernande. In the second group it passes over into fearlessness in the creation of self-righteousness in Adele, Alice Klauber Mary Gruenhagen, Dolene, fear has been hit and hardened into consciousness of virtue. Leon was the intermediate stage (the Bazarofs are then again it all intermediates self-righteousness or fanaticism or pure passes into luridness in Mabel Haynes group which is in this genius.) group the correlative, of Puy, Simon H., Laurie, in Simon H and Laurie is the most complete sordidness this group is capable of that is the first group. Then the second group goes through a process of cleanness in Mike to lack of internal spring in Leo Friedman that is their nearest approach to the practical quality of the other group, the

unimaginative side.

The real flavor group are not of group two but of group one.

Mary, Alice Toklas Janet, Mary McClean their sexual base is not earthy, they are the salete of Bertha's group, they have a lady version and it is not of Aunt Fanny, it is Hortense and Mrs. Samuels and Emma and Maud Tilton and so we come to adolescents but these are not clear yet. Dorothea Reade and Gracie Gassette here we have I think the most courageous of the fearful second group where there is no sexual concentration, they are really very fearful, but their attack is as if they were of the other group, Dorothy knew she would take no risks but she carried it off grandly, I imagine that is also true of Nelly.

AT ***Edstrom is a coward... and... would... fail to understand Harriet:*** He would fail to understand her because she would have no effect on him at all, and he could only have effect on people who could have effect on him. The two weak people could not affect each other. Harriet and he were pleased about their relation, he as a new experience, and she because she thought she was becoming a new kind of woman. But then it all wore thin.

May Bookstaver: Once she overheard her father and mother say, What a pity that since two of our children had to be taken, it should have been the wrong two. When her sister died, to prevent May from inheriting the money, the father gave as much as he could to charities and the income from the rest to the mother, so that even the mother couldn't will May the money. She was kept in luxury by her father and then by her mother until she married, but until then was permitted no financial independence or security. The story of the horse accident in 'Melanctha' is literally true. When it happened, the father refused to get a doctor for her, and May stayed in bed until she was strong enough to get up and go to friends, who called a doctor.

The history of Melanctha is true through the Jeff episode, but not Jem. Rose was added not as a portrait of Mabel Haynes, but a little bit of the Mabel Haynes story in connection with May Bookstaver. The relation between Rose and Melanctha came to Gertrude in a flash when she saw the two negro women one stormy night at Old Point Comfort, Virginia, when she was traveling north after a visit to Virginia. She was waiting for the boat to go back to Baltimore and saw this on the dock.

Gertrude [in *Q.E.D.*] used 'Helen Thomas' as the natural name for May—Helen Carey Thomas, remember, was the President of Bryn Mawr—and Mabel Neathe for Mabel Haynes, after Neith Boyce.

modesty by excess of sexuality in Jakie Moses: A perfect description of him— ‘modesty by excess of sexuality.’

Puy: A contemporary and classmate of Matisse and Manguin in Carrière’s class. Gertrude certainly wasn’t seeing Puy any more in 1908, though she was still seeing Manguin. But she had known Puy through Matisse.

the female correlative of Edstrom... Olga: Olga Meerson was Purrmann’s love and Matisse’s first transgression. She used to come up to men, never to women, grab them by the collar and say breathlessly, I have something to tell you, and then would have absolutely nothing to say. She did that with all men. Olga wasn’t proud, she never knew failure. Matisse swam in her beauty and her seductions. They went off together for about a month, then it was over.

*

NB-*C #36

This question of slow mindedness, It is a perfectly definitive quality that goes with the various sexual types. The earth type generally is slow minded slow and active, slow and inactive less slow, least slow the aggressive type is quick minded. Etta Cone, Annette to Mabel Haynes are slow as Pach and Bruce so slow they come to a stand still so slow that they are insensitive and worldly, so slow that it takes a tremendous stimulus to fire them. My group are slow but always in motion. Dolene is not slow Alice is not slow The Bazaroffs are not slow they are blind, they are facile they learn really easily, but they are blind. Pablo’s instinct is right, he does not wish to slow himself but to concentrate himself.

Mike comes nearer to Leo Friedman, Derain is a good case he is the correlative of Annette, he is facile but not real, the Bazaroffs, Sally’s group are facile and real, they have the aptitude for culture. Berenson and Chalfin both have the ordinary bottom of Bertha group sexuality, slow of their type both are facile but not real. This is not sure because I think Chalfin’s sexuality is like Braque’s and B.B.’s like Alice but Alice is much quicker. BB’s is not a very slow mind it is about like Leo’s Bertha’s, Chalfin Simon’s group. Hutch is a non-earth Bazarof. The Keyser group if they did real thinking would be slow but they have none of them bottom for that, to be real they must be either like Mike or like Daniel Meyer. With them the facile, the sensitive, the superficial lyric is all there is of them.

AT Dolene: She was widowed before I met her. Her sister came over with her. The sister was very plain and Dolene was quite lovely with violent eyes—

gentle, small, quite fancied herself. Dolene married late, at twenty-eight or thirty, and when I saw her in Paris, she was about forty. When her husband died, quite suddenly Dolene had too much knowledge of his stocks and bonds and assets, and as soon as he was dead, she managed all the business matter very quickly and knowingly.

Pablo's instinct was right: He never made an effort to be either slow or quick, he just wanted to concentrate his gift.

*

NB-*C #37

The conception of the sexual character determining the type of intellect and the temperament being either the background or to the detriment of the whole being the controlling force is constantly showing itself more clearly. It is the rare person like, Mike, like the Keyzers, like Mary Houghton where there is no such contradiction, Aunt Pauline, perhaps.

See [NB-*C #17](#) and [NB-*J #4](#).

*

NB-*C #38

Connect the dramatic sense the reaction to the demands of the moment actuated by the temperament of the person as the essence of the dramatic temperament and to be found in what I call clean not muggy sexuality, Clay, Sally, Edmund, Fred, etc.

*

NB-*C #39

Bird shows a combination different from Sally. Sally has the character and intellect of Laura with the temperament of Aunt Pauline but in Aunt Pauline it is homogeneous it is the whole of her it goes all through her but in both Sally and in her they ~~play~~ fight to win. Bird fights to win something, she is sordid, in a sense greedy and grasping, Alice Klauber is greedy but does not want what she gets, Bird is greedy and wants it all, Au fond Bird is just the weakish prostitute of the ordinary type that accounts for her lack of maternal feeling. Mme Demarez and my german lady, are the purer and at the same time more practical expressions of Lana Oppenheimer, Sally's family, the thinner with the emphasis on the spiritual quality, Mabel the thinner with the emphasis on the sensitive [sic] and prudish and pedantic

quality, because in all of them their morality can become prudishness.

AT *German lady:* Fraulein Adelaide de or von Hessler, who lived in the court of the rue de Fleurus from 1908. She was a sculptress and was working on a large composition of an angel and a devil. She was a friend of Mildred Aldrich. Two things about her fascinated Gertrude, her reversible coat, the first Gertrude had ever seen, and her question—this is in the *Autobiography*—Miss Stein, in your writing, do you do it by intuition, by imagination or a theory? She disappeared in 1914 and was never heard of again.

*

NB-*C #40

General theme moral attitude in three different people in relation to men Sally, Bird, Alice Klauber and in relation to their type of mistress character. Sally married the master, the mistress greed the least and the other nature in her greatest, Alice Klauber next she rejected him at the last minute, Bird took hers. Archangel look in Sally to go with this possession. Bird bottom of Miss Blood, no prostitute quality, the determination and [liking?] the Bertha version of my group Adele Alice Klauber etc.

AT *Archangel look in Sally:* It was Mildred Aldrich who called it the 'Little Eva expression.' It was perfect when Sally was with Matisse.

*

NB-*C #41

Alice Toklas has not a slow mind, it is a blind mind, and not ~~enough~~ an awful lot of it but it is quick enough, everything in her is personal flavor turns into affection or the attack is direct, fondness for young people fondness for their aroma, perfect specimen of flavor group except that it does not satisfy her. Have to do miracle on another to win her, the worldly side of her, the appeal to her admiration of success, like B.B.

*

NB-*C #42

Sally, Bird, Aunt Pauline, The combination in the three is the same, in Sally the sensibility is great the need is great and the mistress end is not for sordid purposes, not for practical results but for the love of power. (Edstrom, practical results.) Bird the mixture is the same only there is much greater quantity of the dominant stuff and its all practical ~~almost~~ to the

point of greed, in Aunt Pauline it is almost all the practical, it is not greed in her it is like Sally's excepting only that it wants results. Bird is the least capable person of the three.

*

NB-*C #43

Sally's bottom sensibility and reserve, and benevolence, this in Mabel Weeks is only sensibility never practical benevolence and a petty mystery in place of real reserve. The reserve has in Sally and Laura the correlative of real intellect, the petty mystery in Mabel has its correlative in student intellectual pride, now Sally with Matisse comes nearer Mabel than any other time I have ever seen her, she melts him with sensibility and nerve, he possesses her in that sense she enters into him so. In Mademoiselle and the German lady, the reserve concentrates into a more practical quality with a practical intellect, in Mademoiselle purer in German lady less pure, in Madame Vernot it is all over the shop and sordid but real.

It is that sensibility that in some of them might become sheer clairvoyance that makes their apparent lying. Edstrom explained that very well, they have impressions it is only afterwards that they can prove them and their realler [sic] knowledge which they have afterward they are often inclined to believe they had at the same time as their impression and so they think they always knew they were always right, looking upon themselves as intuitive and being intuitive that is in the highest degree responsive, and being so sometimes intuitively right, their being no moment between perception and apperception it is most natural that they should think themselves to be right so much oftener than they are, particularly where the mistress the dominating quality is strong because then passes over so spontaneously into directing, consequently Sally would think she would be running Matisse when really she would be only in the most intensive way reacting to him, she so explains things to him, gets him as Leo puts it to make him do what he wants to do, never what he does not want to do. It is this which is the basis of their apparent lying, in Bird the sensibility is so at the minimum that she mostly don't lie, in Mabel it is mixed up with this petty spirit of mystery, in Edstrom it takes the form of hard practical success, in Sally and Laura in the belief that they were right, much oftener than they were particularly in important things where they only came to the right

conclusion after a long time, vanity of course which all of them have helps to this, and so I think that unless it was extreme and completely fought out between them it would remain what it now is sensibility and nerve, entering into aggressive egotism and sensibility.

AT Mabel Weeks... petty mystery in place of real reserve: That was my impression of her. I was supposed to rescue her when presumably she was alone in Paris. When we met, she was with several other people, and then went off with a man, but we agreed that I would telephone her the next day. When I did, she was, she said, unfortunately occupied, but there was no explanation.

Sally with Matisse... melts him with sensibility: Gertrude called it her 'tremulous, gross flattery' of Matisse. I remember her once talking to Matisse *tete a tete* when she put her foot on his chair to support herself in her enthusiasm to tell him something. Matisse, as a Frenchman, noticed it, resented it, looked troubled, and didn't know how to withdraw.

[Sarah's] clairvoyance: Sarah could devance your speaking your thought before you said it or were ready to say it. That was her method of proceeding.

*

NB-*C #44

Mike differentiate[s] himself from Leo Friedman and Purman in being an individual, he is conventional, mundane as they are, he transcends it by being completely themselves [sic] they don't.

*

NB-*C #45

Mike and Harriet are of all people I know most simply and perfectly individual without egotistic admixture, Leo & Sally and Pablo all three have the mixture, Bruce is a weak individual, Hutch is like Leo and Sally, Leo is nearer the individual Sally nearer the egotist. Edstrom is a weak aggressive egotist, Matisse is a strong and Edmund are strong brutal egotism, I am a strong tenacious egotist. Chalfin is very weak mixed individual, Alice is an individual in Leo's kind, but weak, so is Mary & B.B. May, Purman, Leo Friedman, Jeanne Boiffard, Annette, Roche, are not individuals, Alice Klauber Adele Jaffa etc are individualists of a strong type who have the egotistic point of view and so fail as human beings. All the adolescents in this sense are not individuals although tremendously efficient, Simon H of course is, Dolene is but has the egotistic point of view, Claribel is very greatly an

individual, Etta I don't understand.

*

NB-*C #46

My attack on Alice is like Grants on Lee and that is the essential character of the unaggressive complete egotist, always a forward pressure, often suffering fearful loss (Wilderness campaign) perfect discouragement and then takes to drink ~~but~~ or amusement but always a forward pressure till the final achievement doing the necessary things. Johnson (Samuel) same kind, Balzac same kind, me. The aggressive egotist, (possibly Shakespeare) Matisse, Edstrom, Van Goch ~~ete~~ Sally etc, if they achieve will achieve the greatest because they have brilliancy and direct attack added to what the others have. If Matisse does it, he will be the greatest, Edstrom is a weak one but a complete one, Van Goch was too aggressive for his egotism quantitatively [sic] also Sally is. Their sensibility is too great for their resistance. Napoleon was not in this an egotist he was an individual, Abraham Lincoln, Leo, Pablo is half and half. Young was the aggressive egotistical type but not a very full natured one.

Hutch is the mystic and practical these are not egotists, they are also connected with a kind of powerful aggressive lurid practical persuaded sexuality which arouses fear in me. Green between Hutch and the idealists (the aggressive egotists) Braque and Appolinaire between Hutch and Matisse. Pablo and Leon to the beauty Bazarofs. The female correlative group, aggressive sexualists and mystics, and individual in type, they are individualists with the egotists point of view, they are mystics and self-righteous, they have the profound contradiction of being mystics, absolutely negation of themselves in the infinite and and [sic] most aggressive sexually and individually, consequently it takes the form of self-righteousness most commonly, Hutch is the very same type of it, Greene is also of it but tends to idealist group. They have the tolerance of the mystic universal they have the intolerance of the intensely inefficient practical dominating perhaps rather than aggressive actual.

Edstrom and Sally are really aggressive, efficient and practical successful, and their religion has the larger movement of this their nature, their danger comes from the passion of success, which makes them lie etc because they must always have been successful always have been right. This

I think makes clear, Adele's child passion for there this can be best expressed the mystic and the dominant, the complete abnegation and losing herself in the infinite and the relentless aggressive ~~domi~~ intolerant domination, Alice Klauber it is the same, in Mary and farther in Alice, mysticism becomes less domination less efficiency greater. Dolene is the material basis of all this. This was true of Jeane. they all have this lurid passion.

*

NB-*C #47

Women (probably Lucrezia Borgia) Puy's women, Fabre's woman, practical cold, don't care for their man, care enormously for something else children, business, friend, something, hold a man of a weak nature beauty living, flavor with strong lurid sexuality, Fabri, Therold, Mrs. Therold is the finest type of it, they have a beauty of fine plaster cast, they so completely hold the man for they satisfy him sexually entirely they can't be hurt by them for they don't care for them they care for something else, the[y] are practical tyrannical [sic], beautiful, immobile, more or less efficient, in their weaker forms they are like Mrs. Mathew and Mrs. Putnam their husbands then think them absolutely pure and good, ~~somehow they connect with~~ Mrs. Therold at one point touches Adele, they may be the Bertha version of the Adele group.

AT Fabre's [sic] woman: [Egisto Fabbri.] The woman to whom Fabbri was devoted, and for whom he sold all his Cezannes to build a chapel after her death.

Mrs. Thorold... cared for something else: Mrs. Thorold cared most for her religion.

*

Big new long book

Draft text & planning note:

One must remember all the different kinds of ways one sees them, as men and women, as one kind or the other kind of them, as bottom nature, as flavor, as basis, as emotions in them, as acting in them, as wordliness in them, as life and vigor, in them, as joy or sorrow in them, as repeating of them, as vanity and modesty in them, for different kinds of value in them, all these ways of looking at them each one of them must be brought out in this

history of every kind of man and every kind of woman.

Then too goodness and badness in them, honesty and dishonesty to themselves and to others around them, are important in them to understand them.

AT *Alice... flavor:* I was supposed to be in the flavor group, but I got out early. [LK: So she imagined. GS, in the Notebooks, assumes Alice continuing as prime example of the “flavor group” character, certainly until the end of the Notebooks.]

LK *Big new long book:* [Draft text & planning note:] Probably the first entry for *A Long Gay Book*. Written, apparently, as both text and planning note, but not used as text. Corresponds somewhat, and only in part, to *LGB*, 16–17.

*

NB8, #12

A long book.

A history of everybody.

Leo concentrated and blinded makes fanatic like Raymond. this unidealised makes into Hutch.

*

NB-*B #1

I have in truth some penetration; I am able to say when a flea bites me from what woman it came.

Source unidentified; at a guess, Jonathan Swift

*

NB-*B #2

A long book, being a history of ~~many~~ all kinds of men and women, ~~and~~ when they were ~~first~~ babies and then children. and then ~~then young~~ grown men and women, and the many kinds there are of them and the many millions always made of each kind of them.

LK *A long book, being a history of all kinds....* [Corresponds to [Note #139](#).] Text later appended to the title of *A Long Gay Book*; it appears on the front cover of the first of the Long Gay Book’s eight manuscript volumes.

*

NB-*B #3

Planning Note:

Short note for long book -

Begin with life history of Alice go on to Mary H. and then a general discourse on all the Bazaroffs to Stern and Leo and then on through the idealists male and female ending up with Puy and servant girls through Marie Vladoniovna and Hortense Federleicht.

*

Note #34

Planning Note:

In this book give all the fashions of allying oneself to eternity by various ways Sally and the being buried alive, May etc. and finally created work, family, pride, intellect, materialism go [on] and show how they all do it. With my experience a sort of connecting thread routine work another way of grasping eternity, ethics, beauty, love, philanthropy money,

LK *In this book ... allying oneself to eternity:* Plan for text in *A Long Gay Book*, p. 15.

*

Note #23

Planning Note:

In this book there will be discussion of pairs of people and their relation, short sketches of innumerable ones, Alice pablo, Pablo Fernande, Leo and I, Sally and I, Annette & Laurie, Matisse & Mrs., Manguin & Matisse, Mike & Sally, Miriam & Joe everybody I know Brenner & Nina, Leo and Nina, Leo & Jeanne, Jeanne Boif & me, Marie & Helene, everybody I can think of ever, narrative after narrative of pairs of people, that will be the long book.

Manguin & Mrs., Valloton & Manguin, Braque & Harriet, Sally & Polly, Therese & Sally etc. etc. everybody, Sterne & us, Leo F., & us, Emily Dawson & me.

AT *In this book...* Marchand the painter did a picture of two women who weren't looking at each other or anything, and Gertrude said, That's a very very interesting relation you have in those two personages. There were two isolated figures, and yet not separate but in relation. Gertrude told Matisse at Vence when she saw him there, and he flew up to see the picture. What was it he hadn't yet done, that was original in painting?

In *A Long Gay Book*, Gertrude would take a kind that suited her, and then make something suitable to put it in relation to another one, not necessarily of the same kind. Pairs, it would be, and in fictional situations.

Leo and I: Gertrude was never dependent on Leo, though she adored him, but only as a younger sister. She didn't refer anything to Leo at any time. By the time I came over, it was Gertrude who was making the flat statements that Leo could take or leave. Leo would come and argue them, and at first Gertrude would answer him, then a little later, she stopped bothering. When they were still arguing, and Leo would say something, she would cut right through with enormous force, and her powerful body and voice made it even more forceful.

As a protector and older brother, Leo was extremely kind. When they traveled, he saw to it that Gertrude was comfortable, he saw to the arrangements, he saw to everything. And they were very close then. On the third trip over to Spain, they had the greatest difficulty getting two rooms because no one would believe they were brother and sister but took them for husband and wife. Or living as.

LK *In this book ... Emily Dawson and me:* Outline of plan for *A Long Gay Book*, but incorporated as text in LGB. The text substitutes pseudonyms for the names mentioned in the Note, as follows:

In this book there will be discussion of pairs of people and their relation, short sketches of innumerable ones, Ollie, Paul; Paul, Fernande; Larr and me, Jane and me, Hattie and Ollie, Margaret and Phillip, Claudel and Mrs. Claudel, Claudel and Martin, Maurice and Jane, Helen and John, everybody I know, Murdock and Elise, Larr and Elise, Larr and Marie, Jenny Fox and me, Sadie and Julia, everybody I can think of ever, narrative after narrative of pairs of people, Martin and Mrs. Herford, Bremer and Hattie, Jane and Nellie, Henrietta and Jane and some one and another one, everybody Michael and us and Victor Herbert, Farmert and us, Bessie Hessel and me.
[LGB, p. 17]

But this outline, though incorporated into the text of LGB, is subsequently ignored, and the strategy of analysing "pairs" in the rest of the work is for the most part abandoned. The analyses of characters tend to be listic, one following another, as in the concurrently written MA and *Many Many Women*. A different list of pseudonyms is used in the LGB [see [Note #14](#)]. The names in the later list and in the published text retained from the note above are only these: Paul (Picasso); Larr (Leo Stein); Jane (Sarah Stein); Claudel and Mrs. Claudel (Matisse and Mrs. Matisse); Murdock (Michael Brenner); Elise (Nina

Auzias); Nantine (Felix Vallotton); Bremer (Georges Braque).

*

Note #24

First side, apparently concluding a previous note:

Heiroth and his wife must pervade this history

*

Remember that illustration Sally to Harriet, if you dreamed your mother was dead if you wake up would you put on mourning, Mrs. Matisse would if she believed it as H. does her dreams. Mrs. Matisse connected with the fanatic group but both more attacking and more attackable.

LK *Remember that illustration...* Plan for section of LGB, expanded into text, 17.

*

Note #32

Go carefully into the flavor question giving short sketches of ~~Neith~~ B.B., Chalfin and any other man you can get describing the complications then branch off into the women, Neith, Janet, Grace Lounsbury etc to Alice, and then say that its hard to bring it in with other feelings in them but it has been done and I have seen it and so you must hear me tell it and then describe Bertha, as I have known it [sic] from Bertha go on to all kinds of women that come out of her, go from them to Sally's group, then come back and describe Hattie's group, then spinster Etta's group always coming back to flavor idea & Bertha idea, then go on to adolescents, mixing and mingling and counteracting. Then start afresh with May's group, practical, pseudo masc. etc. Then start fresh with Aunt Fanny and business women earthy type and kind of intellect, enlarge on this and then go back to flavor to pseudo flavor, Annette's group, and then to the concentrated groups. From then on complicate and complete given [sic] all kinds of pictures and start in again with the men. ~~flavor~~ Here begin with ~~adoles~~ Leo Victor's group and ramify from that. Simon bottom of Chalfin Braque et al. and then go on and tell how one would love and be loved as a man or as a woman by each kind of them and so end up with the refrain and I from love escaped am so fat I.

AT *Aunt Fanny and business women:* Aunt Fanny organized her family comfortably and beautifully in a small, quiet way. Gertrude said she always

managed her economies by saving one and one and one and one. Her small economies were saved up for household furniture, for household things, and so on. It was always done gently, quietly, efficiently, with nothing sordid about it. So in that sense, she could be connected with business women.

LK *Go carefully into the flavor question ... as a man or a woman:* Plan for section of *A Long Gay Book*, converted into draft for text, used in LGB 18. This text duplicates and expands Planning Note [[Note #139](#)] which was incorporated into the text in the paragraph immediately preceding.

And I from love... so fat I: See [Note #139](#) for corresponding entry.

*

Note #14

Single sheet, both sides, written by Alice Toklas:

Ellie Olive	me
Paul	Pablo
Fernande	Fernande
Leo Larr	Leo
Jane Sands	Sally
Hattie	Harriet
Mildred	
Margaret	stinker
Phillip	Laurie
Claudél	Matisse
Minnie Claudel	Margot
Martin	Manguin
Nantine	Valloton
Maurice	Mike
Helen	Miriam
John	Jo
Murdock	Brenner
Elise	Nina
Marie	Jeanne Charron
Jennie Fox	Jeanne Boiffard
Sadie	Marie
Julia	Helene
Herford	Valloton

Bremer	Braque
Nellie	Polly
Henriette	Theresa
Michael	Sterne
Victor Herbert	Leo Friedman
Farmert	Berenson
Bessie Hessel	Emily Dawson
Pauline	Bertha
Eugenia	Etta Cone
Mabel Arbor	Hattie Bache
Sophie	
Fanny	Aunt Fanny
Helen	Grace Gassette
Lucy	me
Simon	Simon
Alden	Chalfin
Henderson	Pritchert
Myrtle	Neith
Constance	Janet Dodge
Nina Beckwith	Grace Loundsbury [sic]
Grace	May Buckstaver [sic]

Rest of list written by GS:

Sloan	Pelrot
Gibbons	Lee Simonson
Johnson	Russell
Hobart	Spaniard
	*
Carmine	Winzer
Watts	~~Black Man~~ Coolidge
~~Johns~~ Arthurs	Frost
Miss Lane	Purman's American
Vrais	Roche
Mrs. Gaston	Mrs. Edstrom
George Clifford Clifton	Frank
Punkley	Purman

Miss Danien	Danoise
Miss Waltny	Vohlmuller
" Hendry	Funke
Inez	Olga
Haick	Francis
Marie	Inez

On next side: Real and fictional names reversed:

Nelly	Nettie
George Clifton	Tom
~~Grace~~ Nina	Elise
Mildred	Madelena
Helene	Mary
Sayne	Mr. Peter
Mrs. Sayne	Mrs. Peter
Bruce	Flint
Allan	Martin
Ulman [sic]	George
Maddalena	Maddalena
Egenia [sic] [<i>Etta Cone</i>]	Eugenia
Mabel Dodge	Minnie Harn
Miss Mars	Miss Furr
Anne Fletcher	Anne Helbring
Carrie	Minna
Steichen	Mr. Hurr
Simonson	Sender
~~Gibb~~ Harris	Henns
Gibb	Donger
Bruce	Clay, Clellan
Miss Blood	Miss Harvey
Basil	Wilbur
Howard	~~Deotlys~~ Antliss

AT **Pelrot:** [Perlrot.] A Matisse pupil. A dreadful Austrian or German painter who wore heavy pale gaiters that got a little dirty as the week went on. Everyone would announce, Pelrot has new gaiters this week.

Anne Fletcher: A dull creature, an American art student from Richmond whom Leo picked up. Bruce used to roar with pleasure at Leo's taking such people seriously. It was another thing that made Bruce scorn Leo's judgments, predilections, views on people, philosophic pronouncements. Leo had a facility for taking up with bores like these. And, too, he was flirtatious in a strange kind of way.

Harris: The son of Sam H. Harris, the theatrical producer. He was a friend and patron of Harry Gibbs.

Winzer: A charming Pole and a painter, probably a bad one. After the first world war, he was in love with Adrienne Monnier, the partner, sort of, of Sylvia Beach.

Coolidge: A tall Bostonian, Harvard probably, who was brought by Lee Simonson. Very elegant, very black and white, very tall and a little lugubrious. He came twice at most.

Danoise: The woman with the Cheshire cat smile in the court [of the rue de Fleurus] when we went out.

[Die] Vohlmuller: The woman Purrmann finally married when he didn't marry Margot Matisse. Her brother was a poet, and later a famous aviator, though that perhaps was another brother.

LK List of pseudonyms planned for text in LGB, partially used, as follows:

Sloan	=	Pelrot, p. 28, l. 21
Gibbons	=	Lee Simonson, p.28, l. 27.
Johnson	=	Morgan Russell, p. 28, l. 32
Hobart	=	Spaniard, p. 29, l. 1
Carmine	=	Winzer, p. 29, l. 9.
Watts	=	Coolidge, p. 29, l. 14
Arthurs	=	Arthur Frost, p. 29, l. 17
Vrais	=	Henri-Pierre Roche, p. 29, l. 23.
Jane Sands	=	Sarah Stein, p. 30, l. 9.
Larr	=	Leo Stein, p. 30, l. 22.
Mrs. Gaston	=	Mrs. Mary Baker Eddy, p. 30, l. 32.
George Clifton	=	Frank Jacott, p. 31, l. 2.
Claudel	=	Henri Matisse, p. 32, l. 29.
Mrs. Claudel	=	Mrs. Matisse, p. 32, l. 33.
Payman	=	Hans Purrmann, p. 33, l. 12.
Miss Hendry	=	Miss Funke, p. 33, l. 18.
Miss Damien	=	"the Danoise" p. 33, l. 23.
Miss Lane	=	"Purrmann's American," p.33, l. 31.
Miss Watling	=	"die Vohlmuller," p. 33, l. 34.
Minnie Claudel	=	Margot Matisse, p. 33, l. 37.

Marie	=	Inez Cohen, p. 34, l. 13.
Haick	=	Francis Pollak, p. 34, l. 16.
Nettie	=	Nelly Jacott, p. 37, l. 2.
George Clifton	=	Frank Jacott, p.37. l. 8.
Elise	=	Nina Auzias, p. 37, l.18.
Madeleine	=	Mildred Aldrich, p. 37, l. 37.
Mr. Peter	=	H. Lyman Sayen, p. 38, l. 37.
Mrs. Peter	=	Mrs. Jeannette Sayen, p.39, l. 19.
Flint	=	Patrick Henry Bruce, p. 39. l. 20.
Martin	=	Allan Stein, p. 40. l. 13.
George	=	Eugene Paul Ullman, p. 40. l. 30.
Maddalena	=	Maddalena, p. 41, l. 1.
Eugenia	=	Eugenia, p. 41, l. 15.
Minnie Harn	=	Mabel Dodge, p. 42, l. 7.
Anne Helbing	=	Anne Fletcher, p. 42, l. 8.
Minna	=	Carrie Helbing, p. 42, l. 9.
Mr. Hurr	=	Edward J. Steichen, p. 43, l. 18.
Clay	=	Patrick Henry Bruce, p. 44, l. 27.
Anne Helbing	=	Anne Fletcher, p. 45, l. 11.
Minna	=	Carrie Helbing, p. 45, l. 28.
Thomas Whitehead	=	? p. 46, l. 11
Clellan	=	Patrick Henry Bruce, p. 46, l. 26.
Murdock	=	Michael Brenner, p. 47, l. 27.
Nantine	=	Felix Vallotton, p. 47, l. 31.
Lamson	=	? p. 49, l. 8.
Miss Harvey	=	Florence Blood, p. 51, l. 12.
Wilbur	=	Basil, p. 51, l. 12.
Clellan	=	Patrick Henry Bruce, p. 51, l. 32.
Vrais	=	Henri-Pierre Roche, p. 53, l. 17.
Boncinelli	=	? p. 53, l. 30.
Mr. Peter	=	J. Lyman Sayen, p. 54, l. 19.
Mrs. Peter	=	Mrs. Jeannette Sayen, p. 54, l. 19.
Clellan	=	Patrick Henry Bruce, p. 55, l. 26.
Wente	=	? p.62, l. 3.
Bremer	=	Georges Braque, p. 66, l. 3.
Paul	=	Pablo Picasso, p. 66, l. 4
Herford	=	Felix Vallotton, p. 66, l. 12.
Clellan	=	Patrick Henry Bruce, p. 66, l. 20.
Cheyne	=	? p. 66, l. 28.
Helen	=	Miriam Price, p. 66, l. 34.
Paul	=	Pablo Picasso, p. 67, l. 5.
Dethom	=	? p. 67, l. 13.
Clellan	=	Patrick Henry Bruce, p. 68j, l. 7.
Larr	=	Leo Stein, p. 68, l. 23.

Clellan	=	Patrick Henry Bruce, p. 69, l. 35.
Gibbons	=	Lee Simonson, p. 70, l. 16.
Lilyman	=	? p. 70, l. 25.
Fabefin	=	? p. 70, l. 35.
Watts	=	Coolidge, p. 71, l. 10.
Donger	=	Harry Phelan Gibb, p. 71, l. 34.
Murdock	=	Michael Brenner, p. 72, l. 6.
Clellan	=	Patrick Henry Bruce, p. 73, l. 29.
Antliss	=	Howard Gans, p. 74, l. 1.
Clellan	=	Patrick Henry Bruce, p. 74, l. 37.
Donger	=	Harry Phelan Gibb, p. 75, l. 5.
Polly	=	? p. 76, l. 30.
Anne Helbing	=	Anne Fletcher, p. 76, l. 33.
George	=	Eugene Paul Ullman, p. 77, l. 3.
Henns	=	Harris, p. 77, l. 6.
Antliss	=	Howard Gans, p. 77, l. 17.
Sender	=	Lee Simonson, p. 77, l. 26.
Donger	=	Harry Phelan Gibb, p. 78, l. 29.

*

Note #37

When you come to Mrs. David ought to have [-?-]

~~D. D. the way she teaches me everything.~~

~~Grace love story, ma, all.~~

Mrs. Manguin children, husband, no desires.

go on to her fear. her ma and her submission and he[r] waiting to have friends and going any one better and not really having feeling.

Dangerous woman?

oDo*

Combine utilitarian and marrying Vall[o]ton

*

education of children etc. washing, family

*

Dora Israels. Her failure and effort, her movement, her illusion, her love and her incapacity to do the thing she has always in her mind. suffrage devotion.

*

Double-cake

AT Mrs. David: Cora Downer, Mrs. David Edstrom.

D.D. the way she teaches me everything: D.D. is “myself.” Gertrude also used the initials possibly in her writing at Vence one summer, in about 1924.

LK [Miss Toklas made a point of avoiding explanation of these initials beyond the fact that they stood for her. She told me instead:] When Virgil [Thomson] was here a few weeks ago [asking questions about the volume he was introducing for the Unpublished Writings series, Gertrude Stein’s Bee Time Vine] I told him, ‘No, the initials stood for nothing. They were made up out of pure imagination.’ I wasn’t going to tell him what they stood for. [When I asked if I might know what they stood for, she reared back with a laugh, and barked:] You may not, young man, I’ve told you enough already. [They remain a subject for ingenious supposition.]

AT ***Grace love story, ma, all:*** [Grace Gassette.] Gertrude knew Gracie through Mildred Aldrich. Her relation with Gertrude was that she wanted to own her, and still she knew that Gertrude had more value if she didn’t own her. She was simpleminded but astute, told stories about her mother, herself and her mother’s two husbands to entertain Gertrude, and they did. She behaved badly about Mildred Aldrich at the end and came and cried to Gertrude that she didn’t know [how Mildred had been suffering], and Gertrude said, If you wanted to know how Mildred was getting on, you would have gone to see her, stop making a fool of yourself. Grace’s mother, Mrs. Gassette, was a very weak, very dignified, calm, feminine woman, above all feminine, who ran things with an iron hand in a silk mitt.

Mrs. Manguin children, husband, no desires: When I saw her, she was surrounded by her husband and three children. I didn’t get to know her at all. Gertrude’s intimacy with the Manguins was over when I arrived. She was wellborn, of army people, but that didn’t deter her from posing nude, recognizably, for her husband. That was all right, she felt, if that’s what he wanted.

marrying Vallotton... family: Vallotton married a Mme. Henriquez, a South American with two boys and a girl. It was of her daughter that Gertrude said, She’s a very pretty girl with thin Jewish hair. Vallotton complained to Gertrude while he was doing her portrait about the bourgeois family dinners of his wife’s people, and that his stepchildren were too noisy and took up too much room.

Dora Israels. Her failure... her love: She was in love with a very young boy half her age. A typical old maid, very plain, dreadful. It took all of Gertrude’s patience even to make a note of it.

Note #138

For A Long Gay Book, references to page numbers in the Plain Edition and in the Dover Edition of Matisse, Picasso and Gertrude Stein and Two Shorter Stories are identical.

*Manuscript Notebook #8 of LGB, pp. 1–17, is concurrent with [NB-*B #1](#), the [Diagram Book](#) & [Notebook *C](#). The Note below is one of a number of versions of introduction-cum-planning note for the LGB, none of which survived intact.*

GS Manuscript. note:

[A LONG GAY BOOK]

"Many kinds of people have it in them to be proud inside them—there are many ways ~~then~~ of having such a proud feeling. Then go on with all the kinds of proud feelings and those connected with being important to themselves inside them and those connected with the sweetness that one loves in them. then go on elaborating this through the whole gamut then describe intelligence and idealism and sex and success in all its forms, Any descriptions of all the groups in relation to their most dominant feature etc. etc. the common-placeness, sordidness, earthiness, religion, ethics. Many kinds of people have it in them to be proud inside them."

LK Close to period of [MA 128](#), re: Pride, Kinds, Babies, and "a man in his living has many things inside him." [[MA 149](#)]

Many kinds of people... proud feeling: Early draft of text for LGB 14. Not used.

Then go on with all the kinds... religion, ethics: Planning Note for passage intended to follow text above, but not used as planned.

*

Note #139

On front cover of first notebook for LGB Notebooks 1 to 8:

"A long gay book

by

G. Stein

[Added later to title:]

"being a history of all kinds of men and women, when they were babies and then children and then grown men and women and then old as old men and old women have it to be in them, being a history of the many kinds there are of men and women and the many millions always made of each kind of them."

Cf. [NB-*B #1](#).

Also in ink, on facing page is the quote from Chaucer:

"Since I from love escaped

am so fat

I never think to be in

his prison lean.

(Geoffrey Chaucer)

Inside back cover:

"Make this book a general leading up to the description of Alice as an exception (bottom nature), then speak of the Bertha servant in her and describe in full Bertha then describe in full spinsters (whole group Etta etc) then grade from them to Hattie Bache group, then come back to Bertha and go through the whole woman group ending up with Sally and her relation to men and so to the group men ending up with Pablo genial. Then take a fresh start with Aunt Fanny and run through servants and adolescents to me and so again to women and how they love men and how they are in detail, and so to Simon as type man."

LK *make this book a general leading up to... type of man:* Planning Note for LGB, p. 17, l. 29 to p. 18, l. 6 converted into text and expanded, with pseudonyms replacing names, as follows: "This is a general leading up to a description of Olive who is an exception in being one being living. Then there can be a description of the Pauline group and of the Pauline quality in Ollie and then there can be a complete description of the Pauline group and there could be a description of ones who could be ones who are not at all married ones a whole group of them of hundreds of them, and they grade from Eugenia to Mabel Arbor who is not like them in being one who could have been one not being a married one. Then once more one can begin with the Pauline group and Sophie among them, and then one can go through whole groups of women to Jane Sands and her relation to men and so to a group of men and ending with Paul. Then one can take a fresh start and begin with Fanny and Helen and run through servants and adolescents to Lucy and so again to women and to men and how they love, how women love and how they do not love, how men do not love, how men do love, how women and men do and do not love and so on to men and women in detail and so on to Simon as a type of man."

"Since I from love escaped ..." Quoted from Geoffrey Chaucer [d.1400], "Merciles Beaute, a triple roundel:". The brief poem, on love's capture and

the lover's fortunate escape, is in three parts: I "Captivity;" II "Rejection;" III "Escape." The third part, celebrating escape, concludes:

Love hath my name y-strike out of his sclat,
 And he is strike out of my bokes clene
 For ever-mo; [ther] is none other mene.
 Sin I fro love escaped am so fat,
 I never think to ben in his prison lene;
 Sin I am free, I counte him not a bene. [W.W. Skeat, *Complete works of Chaucer*, 1899, vol. 1, p. 388]

[See [NB-*B #1](#) for corresponding entry.]

*

Note #140

Note for LGB 35: "In beginning going on living"

"~~Filling-being-living~~"

*

LGB 42: "Having come to be that one he was one come to be one"

"How Fernande taunted [haunted?] him with her society[?] and how he was a liberator forcement[?]."

*

LGB 47: "Nantine if he were a sadder one would be a lonely one."

"(do a lot Manguin etc)"

*

LGB 48: "In putting down anything"

"(Go on with Matisse)"

*

LGB 49: "If, and if not then it is not,"

"(Go on in being ones and works of art)"

*

LGB 65: "One knowing everything is knowing that sometime"

GS deleted following paragraph, and revised as printed:

Why should any one want to know what they come to know. In coming to know what they come to know they come to know what some knew and if some knew then if they had been told they would have

known and having known they would not have had to come to know and not having had to come to know they would not want to know it when they came to know it. In short it is a foolish thing that any one must use what they have when some one else has more and there is not any reason xpecting that it has not been why everything should not be known to the one who has not known what was known."

*

LGB 70: "If he were seeing clear if Gibbons"

"(List of clear seers]"

*

LGB 79: "Enough of them who walk walk quickly and so there are very many."

"(Go on to Spaniards)"

*

LGB 96: "A lame way to say that the day is not that time"

"Go on with any scene"

*

Note #16

Mr. & Mrs. Claudel	Matisse
Minnie Claudel	Margot
Pairman	Purmann
Miss Danien	Danois
Miss Waltny	Volmuller
Miss Hendry	Funke
Miss Lane	American
Inez	Olga
Haick	Francis
Marie	Inez

Frank's crisis in detail. remorse, arm, telling, everything. filling days.

Go on about days.

Describe Sally's Frank's

Nelly's, Sayne's, Bruce, Matisse, Leo's mine.

Frank

Ray's [?]

Frank's stories

Pleyell

[Ambling ?] German etc.

etc. anybody's

AT *filling days. Go on about days:* Generally. all of Gertrude's days were empty. There was just her work to do, but otherwise there was just taking distractions as they came. She never had on her mind what was to be done today or tomorrow, never, never. When Gertrude said, We must do..., it was the only thing planned to do for the next week or two. There was nothing else that actually had to be done.

Her days before I came to Paris were for the most part uneventful and not very social. She would see Mildred Aldrich, go for short walks, buy the paintings, have an American visitor or so, dinner perhaps with Leo and a visitor, and then proceed to the question, What to do after dinner, with Leo answering, There's nothing to do in Paris at night. She did know Alice Ullman then, and Mildred Aldrich, and Gracie Gassette, and certainly Beatrice and Ernie Keyser, whom she saw constantly then.

After the time I came to Paris, her days were more social. There were tea parties both at the house and at Mildred's, and there were evening parties at Gracie Gassette's, who knew officialdom. At Gracie's, there would be the official painters, or Bonnard, or a visiting Chicagoan—her home town—or an English dignitary. Mrs. Gassette would be there to receive them too. It was a conventional life that Gracie led. Mildred's was more mixed.

The Saturday Evenings produced relations and connections, amusing and otherwise. Always there were the visits to Montmartre. And Gertrude took to taking me around to the suburbs for walks. We would take the Sceaux line out to Sceaux, and I would catch cold on the way back in the snow in the open-top bus. In the morning Gertrude would come down so late that lunch was already ready. She would take cafe au lait at the table and start lunch.

Gertrude always worked at night. She tried to do it in the morning during Bilignin, but there were always interruptions and difficulties. So it was always at night, *quand meme*. She would start after everyone had left at night, would walk around the room, quite madly, circling the two little tables and the enormous writing table at the center of the room. She would walk around them very quickly, then suddenly sit down. I couldn't even turn a page as I sat silently in a corner of the room reading. Please don't bletter, she would call out. She wrote like sheet lightning, and the pages would turn down almost every second. Then she would go to bed at four or five in the morning, and sometimes wouldn't get out of the house for weeks except for a short walk at five or six

in the evening. During the writing of *The Making of Americans*, she averaged four or five hundred words a day. Later, in the Twenties and Thirties, it was three hundred words a day.

In the Twenties, she could talk about writing—always about painting, but before writing was not for conversation. She commenced to go about to see people, and in the early Twenties, she saw the young. Later, it was all kinds of people. When she came down with such a bad cold in the early Twenties that the doctor was called in, I told him of her habits and then, Gertrude taking the doctor's strenuous advice, started to get up at eight in the morning, then at nine, then at ten, then eleven, then would take a short walk, then another short walk in the evening, and would be in bed at twelve. Even during the Occupation, the night walks with the dog continued.

When her habits changed in this way, she wrote when she was free to write, and usually worked in the evening. During the first world war, she would not even work until midnight because she had to be at the garage to attend to Aunt Pauline [the Ford she drove for the war relief fund] at eight thirty in the morning.

LK *Mr. & Mrs. Claudel...*

Inez: Repeats partial list of pseudonyms in [Note #14](#) and used as working note for LGB 32.

Frank's crisis in detail: LGB, pp. 34–36.

Filling days. Go on about days: LGB, pp. 36–37.

Describe Sally's.... Leo's mine: LGB, pp. 37–41. The sequence of descriptions appears to be: Nelly Jacott, Frank Jacott, Nina Auzias, Mildred Aldrich, Lyman Sayen, Jeannette Sayen [sic], Patrick Henry Bruce, Allan Stein, Eugene Paul Ullman, Maddalena, Eugenia.

*

Note #39

~~D.D. and doing.~~ Mamie Weeks, her efforts to create herself energy enthusiasm intellect anger character.

*

The trip to Boston.

Her dignity. Her pedantry. Her pride. Her movement.

A little more of Mabel. Her pedantry, her pride, her love.

*

Go on with May, her sentimentalism and weakness and energy and intention and ~~honesty and dishonesty~~ and loving and marrying?

*

Telling the way she was a hard one. The way she was attacking and not being a courageous one, the way she was [-?-] and being a courageous one.

*

High class stinker. Princess. Muriel [?] and Mabel. Love nigger, love what she got. virtue & weakness D. not a stinker but has to have what she has to have.

*

Mabel Earle & Lilie [?]. The character of the criticisms they make on their fellow-men. & women. Then her life and Lulie [?].

AT Mamie Weeks... anger: She had angry animal eyes. The Stinker [Annette Rosenshine] had them too, not intelligent eyes, really animal. Mabel Weeks had a love affair that came to nothing, but I don't know the details.

Go on with May: [May Bookstaver.] At Urbino in the summer of 1910, we spent a day or two looking for Italian pottery. I found for very little a late Fifteenth Century pot with signs of the Passion on the inside, and a cover. Being entirely utilitarian, I left the cover purposely because I couldn't carry it, and when we were back in Paris, Gertrude said, I'll send it to May Mary because she was very nice about *Three Lives* and I never gave her anything.

Probably in the summer of 1910, May came over with her husband. Mr. and Mrs. Knoblauch lived in great estate, she with her low-cut evening dress and all her gems. I received them before Gertrude was up, and that's when I got my impression of May. Their visit to Paris lasted only a few days, perhaps a week.

High class stinker. Princess: Dolene [Stein Block.] Gertrude thought of her as the Princess. All the little Baltimoreans had a tendency to become Princesses in Gertrude's mind—her mother was the Princess in her family—in the sense that they were treated as such, and also, they had the airs and graces of it. It's easy to see why Dolene was it in her family. Her sister was coarse, but Dolene was prettier than you can imagine, delicate, with almost exquisite ways and movements, always with the sad violet eyes. But she was a stinker all right. Dolene too must have had the crossing of the T, the dagger thrust. She never

forgot herself, never, and she was always out for herself. When her [first] husband died, she looked at the stock reports before he was buried. An innocent, clinging little person, a little violet, who knew all about the Stock Exchange, thank you. Her husband had been a rather distinguished man, and the second marriage to Block was a sort of shock to everyone. But he loved her, and she wanted protection.

Mabel Earle and Lulie: Lulie was Mabel Earle's sister.

*

Note #38

Abe Ortenried Miriam's religion in relation to sensibility an[d] her letter-writing. Her whole set Demarez, Miss Donner and the german lady, and then give her relations to everybody, & to Florentine who is like Harriet, about the governess. Conditions & traditions as formative education.

AT Miriam [Oppenheimer]'s ... relation... to Florentine [Sutro]: Florentine was a niece or something to Mrs. Oppenheimer. She was interested in the women's vote in France.

*

Note #40

~~Fernande. Get into her intelligence and poise more and hostess quality, then d. and [definitives] and [-?-].~~

~~Marie. Marie, Marie Pierre & Marie.~~

~~(Pierre,) child, mommy. Difficile & patient.~~

D.D. [Alice Toklas] expecting nothing needing everything, having everything. Go to Mrs. Matisse melodramatically accepting.

~~Harriet and telling and loving.~~

~~Germaine, her voice, her pleasantness, her neuresthenia [sic].~~

~~D. round ones and loving.~~

Olga. Tell about D's decisions and dislikes without prejudice.

Go on with marriage and then child. money, work, tastes, people, American.

My little dearest one existing, that is everything.

De jew & de Chlichaw hurrah hurrah. Wunderband. What you feel.

Excellent wife and step-mother and swell. Galumping and all the rest. The

Brenner's Fernande, Sally. Go on make her more specific and the D's. being little helpful and being spoiled, sense silliness [adieu??].

AT Fernande... her intelligence... poise... hostess quality: She was always

hostess in her own home, even when they had nothing. At Clichy, she even became something of a *salonniere*, and introduced everybody, moved about, owned her home—and this, when she was about to leave Pablo. Yes, she had the poise. She couldn't be flustered, got through her story, did what she wanted to do. All this was true of her social graces.

Marie... Pierre.... child: Marie was the servant of Mike and Sarah. Mike told Sarah that Marie was getting stout. So she should, said Sarah. But actually, it was not just her well-being that was doing it; she was pregnant. It had happened with a mail clerk on the railroad. Pierre was probably the name of the father. Marie came one day with the baby, who looked sickly. Sarah, so moral, had to have a little bastard thrust upon her. The baby was born just before or just after I came over, but it died soon after. Marie was a passionately devoted mother, though not a good mother, any more than Helene [Gertrude's and Alice's servant] was.

One day, Helene's baby was there when I came down. Helene said to the baby, Say how do you do, and the baby said, *Oui, maman*. To all questions, the baby answered, *Oui maman*. Helene was a proud mother, but not a passionate one.

Mrs. Matisse melodramatically accepting: Probably about [her daughter] Margo [and her physical handicap], Mrs. Matisse 'melodramatically accepting' as in *The Autobiography of Alice Toklas*.

Harriet and telling and loving: 'Telling' is telling stories. 'Loving' was only for her nephew. Gertrude referred to her as having an 'aunt' heart. Only this nephew got it, in that way.

Germaine... her neurasthenia: Neurasthenia, yes, definitely. With all her energy, she was neurasthenic.

D round ones and loving: Dolene was small and dumpy. She was a little round one when I knew her. Just her head had that distinction.

Excellent wife and step-mother... Galumping and all the rest: This is Mme. Matisse, definitely. She was a fine step-mother, and she definitely galumphed.

Notebook *B

NB-*B #4

In people like Alice and Bird, the apology is necessary for them to recognise that they have made reparation, that is because of the strength of their pride, in Sally not because though she has pride truth is too strong, in Harriet and Annette not because it has nothing to do with vanity only with pride, the[y] either know it or they don't the apology don't affect them, when one goes over into the world of the self-righteous then the question comes more complicated also in the world of the unmoral ones.

AT In people like Alice... apology is necessary for them: I told Gertrude about my father, who invited a lot of men to lunch. I was being hostess, and since there was no red pepper to put on the game, I began to offer my apologies. Don't ever be sorry, my father said. There should never be cause for it.

Annette... pride: Annette had shame rather than pride, shame at discovery. She flushed, rather beautifully in fact, at such moments.

*

NB-*B #5

Very little doubt, Edstrom connects, Van Goch, Jean Jaques Rousseau to the men of the world and through Byron to the pure idealists, they all have the fanatic quality.

But the purest fanatics, Mrs. Eddy, Adele Jaffa to -Harriet ~~the have~~ they have absolute self-righteousness and no self-consciousness, Alice Klauber too and Dolene, Alice Toklas has a good deal but it is flavor in her because her sexual base is not that of course, her sexual base is May, the elusive, finer purer flame of the prostitute. Of course, Neith, Chalfin, Berenson, Alice, all flavor because of that contradiction. Therold & Fabri another version, but it is only pure when it goes over into lady, fanatic self-righteous or ~~Nape~~ Mary Houghton evil Napoleonic or Marie Lerrenzen [sic] insouciant, completely, not real flavor because reaction in all these cases is complete the meat is chewed characteristic of Mr[s]. Eddy & Marion & Adele, the importance of women, their belief in them, their domination over a man, their genuine intellect and their horrible literalness and practicality, their assertive dominating quality, and their lack of practical efficiency,

their greed and vanity, they have almost a demoniac power of possessing themselves and others, that accounts for their tempers. their intellect is very genuine but unoriginal, it is personal and intensive but runs into theoretical general grooves [wired?] with moral purpose, Mrs. Charlotte Perkins Stetson type case, singular lack of penetrative beauty, their literalness has too great a poignancy to be beautiful, it is too pure too unbased upon the earth. for them to be literal is to be empty, I think Mrs. Bruce and Mrs. Davenport are allied forms, Bird is this in the unidealistic prostitute form. Remarking that in Sally this literal practical, uninstructional unsensual dominating hardness, does not act as it does in Edstrom and Bird. In Edstrom is [sic] is alternative with the sensitive religious and sometimes confines with it in Bird it is continuous in Sally it does not combine with herself and except in her archangel moments which are always less and less, that is certainty without knowledge or instinct but on the general principle of vigorous assertive attack, not assertive domination without knowledge or earthy instinct that makes Adele.

AT *purest fanatics... Adele Jaffa:* Definitely of the fanatics. She was so fanatic on any subject she was taking up that she didn't see it clearly. It prevented her normal judgment from acting.

Fabri: [Egisto Fabbri] had the Cezannes, lived on a small income and collected the paintings when he could afford them. He was himself a painter, of a poor Tuscan family with two banker brothers in New York and he the poor one. He was Mme. Matisse's love; she thought him beautiful. He was like a seventeenth century portrait of a silken charming prince. He went back to Florence to live, and finally sold his Cezannes and built a chapel for his mistress who had died.

He didn't come much to the rue de Fleurus; I never saw him there. Gertrude took me to see his Cezannes in Montmartre where he lived, but in *a monde* apart from the bohemian Montmartre of Picasso.

Mary Houghton: She was a little English woman who married a man above her station and held him by her force. She was a hard-working creature and he a shilly-shallying weak man who had all the grace and beauty and manner that she hadn't. It wasn't the habit to like Mary, but everyone liked Edmund. She was a little grubby. I knew Edmund more, and Gertrude knew them in Florence, never in England.

She becomes a little clearer from a World War One story about her and her husband. He was driving an ambulance with patients in it when he ran

over a child in the street. When she saw him after, her first question to him was, Did you get your cases back to the hospital?

Marion [Walker]... horrible literalness and practicality: I doubt whether 'horrible literalness and practicality' is true of her. Gertrude always spoke in praise of her. It wasn't so much that she was true to type as that she was true to her beliefs.

*

NB-*B #6

A man like Quimby could be a real idealist a person like Leo, any one who has the power of abstraction in unity that is as a whole but people like Edstrom, Harriet Mrs. Eddy, Hutch can't because for them idealisation must be essentially mystical, the intensity of the hold of the practical ~~and-or~~ or material aspects and in cases of like Thorold of the sensual that idealism with them can only be when they are completely dual personalities or when as Edstrom does with Mrs. Eddy they worship the practical in its most energetic expression; Mrs. Demarez, as a whole is an idealist boy

AT *A man like Quimby:* He was the man in Mrs. Eddy's book that gave her the start. He was a real doctor, though, who inspired her and from whom she stole the original thought. Gertrude read Mark Twain's book on Mrs. Eddy in Paris. It was written at the time.

Gertrude felt about Christian Science that unless you felt it to the degree of Mme. Demarez, it was nothing in them except as an expression of character. On the other hand, she was really interested in Mme. Demarez' Christian Science because she lived it. The others practiced Mrs. Eddy's tenets consciously; she didn't but lived them instinctively.

In cases like Thorold of the sensual: [Algar Thorold] A regular man-about-town, a diner-out, not necessarily with his wife. She was probably better born than he was, though he was a nephew of Labouchere, an MP. Thorold inherited his money and lived the life of an *homme de lettres*.

LK *A man like Quimby:* Phineas Parkhurst Quimby [1802–1866], a clockmaker and mental healer in Portland, Maine, was developing a 'science of mental health' when Mary Baker Eddy consulted him in 1862 and 1864. She became his most ardent patient and disciple, and, according to Mark Twain and other detractors, his most unconscionable plagiarist. Mark Twain claimed in his book on Christian Science that the whole of Science and Health, Mrs. Eddy's testament, was stolen from Quimby verbatim.

See Mark Twain, Christian Science, with notes containing corrections

to date, NY and London: Harper & Bros, 1907. [Two parts. Part One was based on Mark Twain articles that had appeared in *Cosmopolitan Magazine*, 1899, and in *North American Review*, v. 175 (Dec 1902), 756–758; and v. 176 (Feb 1903), 1–9, 173–178. Part Two was previously unpublished.]

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NB-*B #7

I understand now how that feat is accomplished the anglo-saxon not letting his right hand know what his left hand doeth, In Dolene it is because the whole of her occupies each direction successively and there is no self-consciousness, no memory. In Mary it is like Harriet, the prudishness is a conviction, a virtue and a defence [sic]. It goes with the practical personality.

*

NB-*B #8

Chalfin (connoisseur of conversation) intellect goes with sexual character good-ordinary with a very great deal of energy in the sense of keeping it going but with very little capacity for letting it work by itself so the results ordinarily are below the actual calibre of the intellect which is a thin version of the Vollard type the kind that when it is forced is absolutely commonplace, Grant's type. The flavor aspect the pride and the dominating quality of it has also a great deal of energy but is not a very sensitive quality, it is good academic preciosity [sic], no more, it is so that he gets his impressions and these which are good academic preciosity [sic], he backs up by the vigorous action of his intellect which is then perfectly common-place, his moments of real quality are the impressions of his own life which are the parts of his existence when he has allowed the penetrative (the affirmation) of his nature and intellect to act of itself, with the flavor of his flavor feeling, that is his boyish idealism, his feeling for his sister, his feeling for decay, his melancholy, all this has little energy, no effectiveness but a great deal of beauty. His flavor perceptions are good the energy and ambition and domination of them are strong, but they are neither as vigorous or as nearly actual as in the case of Alice nor are they as fine in their quality as in the case of BB, or as steady and crude as in the case of Neith. Mary Houghton they become a complete thing no longer flavor group, in Janet Dodge they are a less refined and very dull version of B.B. (with an ordinary sexual nature? [sic]) In BB the flavor quality is very fine, his intellect and sexual

nature ?) seem to be a more practical version of Lamb's and Alexander Heiroth's that is approaching Valloton which is a highly sensitive man of the world's not an earth type at all, connects to Fred Stein and Jake.

AT Chalfin: Chalfin the Charmer. An American of North Irish Catholic extraction, and an absolute charmer, nothing like him, the dark beautiful creature that he was. He had a mercurial quality, floating in and out. He held himself like the magpies [in Four Saints in Three Acts], with a movement you could see but not feel. He had great taste and no money, and in spite of having to earn his living in various ways, he always kept his independence and himself intact.

He was susceptible to anything. He could fall in love with a pigeon, a man, a chair, a woman, anything. He visited me at the Notre Dame des Champs flat, I saw him at Gertrude's, then he disappeared, then he came back. Sometimes Thornton Wilder is so like him that I see his face rather than Thornton's.

Chalfin was not a great painter by any means. He came with a commission to paint a mural and he did, a very primitive, Italian-influence one, with a purity that he didn't have.

*

NB-*B #9

The impressions of the aesthetic flavor group, Chalfin & B.B. have the same uncertainty as Edstrom pointed out in intuitions, sensibility to persons, like his and Sally's may be of the person and may be of the person thinking of some other person or some other person entirely, in short they may be right or they may be wrong but they are of no value except when they are backed up by experience and intellect, the same is true of the esthetical ~~sensi~~ sensibility and in BB's case it is backed up sometimes, rarely ever in Chalfin's. In a case like Weber it is like in Lana's the whole nature works together, in Mme Vernot it works together but badly having mixed it with its material earthy considerations.

Flavor in Alice almost has reality, it is so strong, I think one may say it has reality. In Alice au fond the sexual character which is allied to Lamb and Mary Houghton and Alexander, is not aggressive and so pride has not the bottom source, pride is all connected with flavor which in Alice almost comes to affirmation so complete is it, in Harriet, the bottom is I am quite sure a sexuality like the type Kaysers [sic] just between complete submission and

reaction, earthy type, I don't think her vanity has this deep root but her vanity is the complete positive expression of her complete denial. There is a certain vanity connected with her sexual bottom but only that of existence the female version of Mike. ~~In him~~ not an aggressive vanity like her denial vanity but a passive one like in our mother. In Annette the bottom sexuality like Mabel Haynes is aggressive and the vanity has this deep root and also is aggressive, luckily it was not as aggressive as Mabel Haynes but its idealism for me is aggressive also not as Alice's for Nelly which is loyal but not aggressive. Harriet is in between. Annette has a double vanity, that is the reason it is more tenacious than Harriet's which her vanity undoubtedly is, at bottom Harriet is not pathologically vain. Annette has all Emma's vanity and all Mabel Haynes's vanity, and the combination makes that died in the wool superiority, Harriet never feels superior when she is hard hit, Annette does and being aggressive and practical she can to a certain extent make it good.

AT *Weber:* A student without paying at Matisse's atelier. Bruce was the massier, the one who directed the academy, arranged the easels and places, and also took the fees at the end of the week. Bruce persuaded Matisse that Weber should be allowed to work there free. But at the end of the year when Weber went back to America, he went back with a Picasso. It didn't come out until much later that the free student had bought with the money he saved on the fees the rival's picture.

Bruce had a charming laugh, a little one, the opposite of Gertrude's but just as effective. How he laughed when he told the Weber story after he heard it.

when she is hard hit, Annette: Annette, who came to Paris to paint, had been thoroughly upset by Gertrude and Sarah. Her own existence was filled with her own troubles—her tragedy of the hare-lip, of her position, of Lizzie being her mother. She spoke of her 'debt' to Gertrude and myself, but I wouldn't let her enlarge. She saw Gertrude only in connection with herself. She never thought of Gertrude's existence other than in that way.

*

NB-*B #10

Sally the ~~bottom~~ instinct is sensibility, sympathy, unaggressive, character—dominating & aggressive, Edstrom same mixture sensibility more profound more original, character worse, sum total lower expression with greater moments, Jean Jaque [sic] Rousseau the same and so to the whole

idealists group Byron etc. Matisse instinct aggressive sensibility, character earth fearful and tenacious muddy etc. and aggressive sensibility working through that makes a great result, in Sally sensibility does not work through her character but sometimes becomes fused with it, hand reading and best art work but makes originality of temperament not of point of view, Matisse's temperament is less original than his attitude this is also true of Edstrom his sensibility is more profound and original than his temperament that is his character, and they practically never coalesce. I have the character of the tolerant and understanding not the instinct, I have the material instinct which becomes sensible only in its tenacity to negation, _____ [sic]. I still don't know about Harriet.

*

NB-*B #11

In Sally the sensibility temperament, in common with Edstrom, in her it is drowned in the thing, not the thing drowned in the sensibility as it is in Edstrom and Rousseau, so in Edstrom and Rousseau the sensibility has originality and is an end in itself, they want success to be sure but it is not necessary to their self-realisation, the moment of extreme sensibility, the sensibility being so great but not great enough to be self-expressive in the pure existence, with her success is necessary, that is the reason that she has this incapacity to remember failures or to expect them, because that would give the lie to her whole scheme of self-expression, success is the *sine qua non* of her existence, but not a self-seeking success there is no element of grab in it, for she has no element of a small self-interest but it has that appearance sometimes because so badly does it need support, so little can it stand alone, so strongly is the instinct of self-justification to preserve it intact, for to be wrong is to be all wrong, success is the only self support there is to justify it, therefore there is the constant tendency to attack, to justify herself—to have been always right, to have the sense of power. the sensibility lacks originality as I have said owing to the fact that it is not sufficiently egotistical, it is not sufficiently an end in itself, Sally is the egotistic type but she is not an egotist and that is the weakness of it, Edstrom tremendously is, Matisse even more tremendously is, and therein is Harriet right in saying that Sally's power of self-justification makes hers pale, but the fundamental difference as I made it was I am sure correct.

Now in Bird there is the same need of success but instead of great sensibility there is the minimum just enough to make her lovable and a power to those who care for her. Mabel Weeks has a great deal of that sensibility but no aggressive power, and so she is haunted by a sense of failure.

*

NB-*B #12

Miriam's letter-writing expresses her too. It is always personal although arid but she is arid with the one exception of Felix Adler. She is by nature a pessimist not a moralist, she would have had her natural growth in rather a large experience with men and in despair and as such she would have gone crazy. The influence of Felix Adler the moral meaning to the universe makes her sane but arid, leaves her without enthusiasm for anything but the person who gave her her gospel. She should have been a pessimist and a lover of men. Laura is an optimist by the abundance of her human sympathy, Miriam has very little of that, she belongs to Adele's group in that respect but she has attained a servant tolerance through her gospel of morality and Felix Adler. Adele Oppenheimer is very different, with her her gospel is her own it is a religion, a fervor, Miriam's religion is second hand as is her optimism, it is Felix Adler's. He is her Christ, she should have been a sinner and a pessimist.

AT *Miriam:* [Miriam Price] Leo once said to me that Miriam was like Nelly. Now it is true, in this description. Leo apparently thought of Nelly as this fulfilled, and possibly that's why he was in love with Nelly and held back from being completely in love with Miriam.

*

NB-*B #13

The true base of Alice Toklas is the same as Harriet Clarke's, the great and beautiful suggestibility combined with impersonality and personal ineffectiveness is the great characteristic, it is the slender white stem soul, and there goes with it a clear cut, subtle quick ~~but~~ humorous but not sensitive intelligence. they both have the same fancifulness. In Harriet there is no complexity, with Alice this soul is of little power in her most of her is the elderly spinster mermaid, with all her faults. I think Alice is a perfect example of the intellect with the sexual nature, her hands also show

this.

AT *Alice Toklas... great and beautiful suggestibility:* At this time—during the first six months of our friendship—Gertrude was struck by me as an ‘exotic,’ as someone outside the run of her experience. Everyone she knew then was well within the run of what she was accustomed to. And then too I could always make her laugh with stories, first about my father whom Gertrude loved to hear about and thought a wonderful character, and then the fact that I was so unlike what he would have been expected to produce in a daughter.

No, it was not as though there was anything special in my grasp of her conversation. Anyone at any time could understand everything Gertrude said, and if not then one question, and Gertrude would clarify thoroughly.

We saw each other very frequently during that time. There was in those months the loneliness when I first came to Paris, the unhappy situation I was in when I left San Francisco and to which I was to return, the inadequacy of Harriet as a companion who had to be taken care of almost, with her fears and her illnesses and her indecision—even about such things as going to see the great balloons launched in the Paris sky—and in the midst of this, there was Gertrude, with her world and her experience and the pleasure of her company and her conversation.

Alice... the elderly spinster mermaid: It was in the late Winter 1907 or early Spring 1908 when Gertrude used this in conversation. When she said it, I said Oh rats.

*

NB-*B #14

The man in the train made me wonder if the bottom of BB was not like the bottom of Simon H. and Laurie. I rather think it is their sexual type their superior type and their intellect, sane and clear, they are all temperamental and little au fond inexperienced, Laurie more so than the other two. Sam Stein is the successful bottom of it.
[V]ery important idea. Classification, this goes over but is not the Puy type.

*

NB-*B #15

Alice T. Edstrom Weber, sensitive, crooked, good at bottom ~~Annette not~~ that is they are not bad, their sensitiveness and their desire at bottom makes for good, weak and wobbly, Alice feather-headed, Edstrom cowardly, Weber crazy.

Annette not good at bottom good at top. Adolescent insensitive neither good nor bad at bottom, neutral, could go in either direction depending on intelligence and object and worldly influence. Sterne etc.

Women adolescent perhaps more positive toward good at bottom Loyal but so are the men. Sterne, Derain, Leo F., Purman not the true adolescent type. Pach, Roche, Bruce, truer adolescent type.

*

NB-*B #16

Heiroth like Leo. Impulsive, impatient, proud, original, non-temperamental, lyrical, intellectual, mature, serious, sexually masculine, and aggressive, sensitive and tender hearted and influencable [sic] by much patience and independence. B.B. top is that bottom is like Simon H. & Laurie, not aggressive sexually rather pathological common sense, reasonable ~~not~~ nervous rather than impulsive, hysterical rather than impulsive, petty desire for fine gentlemen, not aggressive, always 'good', protecting others. Howard like Annette superior.

I think Alice is nearer BB. than anybody else only she is crooked her being a lady is being a prostitute as to flavors only.

Puy is in that group too, only his sexually [sic] is so great it drowns itself.

AT *Heiroth like Leo:* Gertrude heard most of their conversations in 1906 and 1907 [i.e., before AT's arrival.] I don't think she was as impressed by it as this note suggests, but Gertrude thought very well of Heiroth. I'm not surprised she writes so warmly of him here.

*

NB-*B #17

Braque and Palmé.

AT *Palmé:* Probably a Florentine association.

*

NB-*B #18

Bring out strongly in both books the difference between follower and leader, between individual egotists and school.

*

NB-*B #19

Man like Chalfin with his three aunts. tall and talked Italian.

*

NB-*B #20

Chalfin is like Alice neither one nor the other has brains enough to go round, intellect enough to do the job made for them and they know it. Harriet and Annette have brains enough for their job but not character enough. Leo does his with his brains, Sally hers with her character, B.B. with both brains and character, that is ~~th~~ so they get their ini[ti]ative their propelling power. Matisse, Pablo and I do not do ours with either brains or character we have all enough of both to do our job but our initiative comes from within a propulsion which we don't control, or create. Edstrom lacks this and so he is no good. His propulsion is only emotional and sensitive reaction of the highest type there is nothing within him that speaks. Hutch has also the lack of inward propulsion, his, too, is reaction, Edstrom and Hutch two excellent cases where reaction is the whole, nothing inside even to keep going after reaction from outside starts them, therein they differ from Derain, Sterne, Leo F. etc.

Braque and Palme [sic] ~~there~~ and Chalfin and Alice there is inward propulsion but not enough. Braque and Palme enough to keep going and they have enough brains to content them. Alice & ~~Edstrom~~ and Chalfin have not enough brains to content them so they make it up, he with energy (manufactured), with sensitiveness and taste and charlatanism, she with crookedness, melodrama, desire, and prostitutism. Edstrom tries to make [up] for his lack of inward propulsion by charlatanism, claim to higher sensitiveness, and the Jesuit ideal. B.B. has enough intellect for his job, but not enough for his social ambition, not for his desire for success, he has enough inward propulsion for his job but he uses everything else for a cheap success.

*

NB-*B #21

Laurie, Simon H., Francis., B.B. ~~Pe~~ Valloton & Jaehne Puy Francis is the pure form of it. In him in his youth there was an intellectual integrity of a kind, not an absolute kind but still not a practical kind, he wanted to reason and endlessly and [sic] he had genuine devotion to follow out reason as it lead

him but his ambition was for success, his belief was in utilitarianism, he had nothing that by instinct succeeds, he had a rational subtle intellect, he had common sense as an ideal but not as an instinct, he attained to common sense by the force of reason. He was as I have elsewhere said of BB. he was nervous not impulsive, that is true of Simon H. Laurie & B.B. and I imagine of Jahne [sic] and Valloton. Their intelligence is clear and rational their desire is for success, they are sensitive but not finely imaginative not lyrical at all. they do not connect to the idealist but I suppose they do to sensitiveness and intuition although not having emotional sensitiveness nor dramatic instinct it never comes to intuition. They all like worldly ways and comfort. I think for two reasons their common sense brains which makes them understand the value of success for which they have no instinct therefor never any tendency to despise it [-for?-] knowledge and their nervous sensitiveness which makes them dread harsh intrusive discomfort. they have a sensitive excess of nervous sexuality, not of any attacking kind, sometimes I think Hutch's top is like this not his bottom. In Francis in his youth there was the integrity of rational thinking and the natural ethics that goes with it but his ideal was entirely to the other part of this nature, success, subtlety of mind to uphold authority expediency, opportunity, it was deliberately embraced, with all these people ~~what~~ their ideal is formed out of their nature and very deliberately embraced. In Chalfin three layers.

Simon H -

flavor -

Braque -

In Simon H. after some struggle the ethics side of the integrity was embraced as an ideal. In B.B. the intellectual integrity side of the complex was embraced as the ideal. They are none of them aggressive, in BB. it takes the form of protecting the lady whom he might get into trouble, in Simon H. in drowning himself in her, in Francis his more balanced opportunist nature again showed itself, he frankly took her for what she gave. In Jaehne and Valloton you get a new form, there it becomes large in volume and you get in Valloton the common sense realistic satirist, who has never embraced any ideal but is simply a man manque and in Jaehne it becomes almost impulse and pathology.

I guess through Puy they pass into the dull ones who love themselves

in ladies, Edgar Matthews type and the kind of woman like Therese then to Algar and Fabri there you have a kind of cowardly emptiness but more of all this by and by, by and by is easily said.

AT *the dull ones who love themselves in ladies, Edgar Matthews type:* He was an architect, fairly futile, whom Sally created out of practically nothing. He was discovered by Olga Ackerman in San Francisco—this, from 1900 on.

*

NB-*B #22

Hortense Moses, May-Maria, Nelly, to Jeane, Alice, Gladys. The first lot have rather a flat and empty bottom, they lack poignancy at bottom, they may be stupid and get common place, they may be common place always, they worship genius, M. Maintenon, they are glorieuse, they learn all things well, thoroughly, quickly, and intelligently, they want to influence but are not impatient if they cannot, indeed they don't insist if they meet genius. They hold themselves to be inscrutable, they are fearless, but never genuinely tolerant or charitable. They are all things to all men and hold themselves to be inscrutable, and that is quite true they are for they are a vanishing point. Spiritually, they are negative, they are never positive except in emotional passion and then it is a reaction. Roche is like them. They are passionate but not temperamental, they have no profound sensitiveness as has Sally's group and so they have no real understanding as has all of Sally's group. As I say they are like M. Maintenon gentle, and charitable and sweet poignantly so sometimes but they do not really feel this deeply and they can be quite merciless. Hortense is the intermediate to the lady. They are thoroughly worldly but rarely practical. Nelly seems to be that but even she is not so ultimately. ~~I think they are the correlatives of Roche to~~ I don't quite know their relation to the adolescents ~~they~~ second part of the group is positive at bottom not negative.

AT *Hortense Moses:* The wife of Jacob Moses, who was raised in the home of Etta Guggenheimer, Dolene's mother. She didn't like them and none of them liked her.

May-Maria, Nelly... they may be stupid and get commonplace: In May Bookstaver's photo at Yale, you can see where she's stupid. Nelly was stupid all along the line, but not when the moment came to be awake. That's why I resented Gertrude's 'resemblance' idea of Nelly and May B.

Nelly didn't arrive in Paris until after I had been there several months. Gertrude used to say over and over again after she met her, 'There's something about Nelly that jingles the way May's did. What, I would ask. The way she throws back her bracelets.

I didn't like Leo's finding Nelly like Miriam Price nor Gertrude's finding her like May Bookstaver. But Gertrude gradually got to like Nelly a lot. This note was probably written after the first few times Gertrude had seen her.

When Gertrude spoke of the bracelets comparison, I had still no idea of *The Making of Americans*, nor of Gertrude's deep interest in the varieties and contrasts of people. It was in September 1908 that Gertrude got to know Nelly in Paris. Nelly had gone in August or July to stay with the Bracketts in Maison Lafitte, and then took a flat in Paris in the Fall.

Frank [Jacott, Nelly's husband] was an awful bore, impossible. As Virgil Thomson put it, 'The glorious, uproarious forties. Since that was what Frank was going through then, I wanted Gertrude to meet Nelly alone first, so Frank came on the scene for her later.

Maintenon... glorieuse: Gertrude must have been reading Mlle. de Maintenon's diaries. That's why 'glorieuse' comes in.

*

NB-*B #23

I think this is a solution, the non-individual, non sensitive, Sterne, Purman, Leo Friedman are the unindividualised unsensitised form of Braque. As Fred Stein is of Leo. They are not adolescent, the real adolescents, Pach, Roche, Bruce, Anette [sic], Mme Boiffard Emma, they are real adolescents, ~~non~~ not unsensitised adults. that is the reason that Leo's group have ~~the~~ pseudo [sic] the imagination and intelligence of our group and they have really only reaction (practical). I think 'em yes. Carfioil [?]—Zobl [sic]—Pablo.

Weber and Manguin and the Keyzers generally are another class from the above, they have great creative sensibility, but are dull, have no originality of personality. The first there are original whether it expresses itself in their creative activity or not. I don't know where in this matter Alfy comes in. I myself am most likely to be deceived by that group not deceived, because they are original but to believe in them, as having creative power which they do not necessarily have.

Annette Bruce Pach all have an inward impulsion but not enough to break through all that has in these cases to be broken through. The weakness in character is when the top is stronger than the bottom for

whatever reason brains lacking, character lacking, inward propulsion lacking, weakness need not necessarily be failure of the goal not failure as to success. Hutch & Chalfin and Alice are type cases. ~~B.B. &~~ Also in a way Sterne Leo F. and Purman & Derain. Leo F. the least because his ideal is least, he is like Francis, they both choose the lesser expression of their bottom at least the least idealised. Sally and Neith and B.B are all strong enough in their bottom although they unify only fitfully with their top. Edstrom does not unify with his top at all. Leo and Weber and Alexander and Pablo have no top. they are individuals. Mike has but a very important one. Matisse and I bottom breaks persistently through making it over into itself of all the top as it breaks rather than an amalgamation. Mike's amalgamation is practically complete ~~also Miriam's, also Laura &~~ Mimie Weeks like Edstrom practically never amalgamation and with her top is mostly in evidence with him bottom.

AT *Roche... [of the] real adolescents:* Roche had a false freshness that wasn't adolescent at all. When Gertrude called him the Introducer, Pablo contradicted her and said, No, he's a translation.

Bruce... [as] adolescent: This is strange to me. But it helps explain his end.

Emma... [as] adolescent: [Emma Lootz Erving] had a love affair when she was living with Gertrude at Johns Hopkins. Lena [their servant, who figures as the servant Anna in *Three Lives*] started bearing tales to Gertrude who didn't want to hear anything until it came from Emma. When Emma told her, Gertrude said, she behaved like a child.

Carfiol: Karfiol was a really young painter who had an early success at the Salon, and so the following year he sent several paintings, as was proper after the first success. They were all refused. Then he went to Young's in the dead of night, and pounding on the door, kept shouting, Let me in, I'm a disappointed man. This, at twenty-two. I never saw him, I only know the story.

Zobl: Czobel was a Hungarian peasant proprietor's son whose wife was a disturbing factor because she slept with so many men who kept cropping up. Czobel who was really bourgeois had to put up with this. His was a very very gentle side of the Hungarian nature, it was almost something you could touch. I knew him only to say hello and to watch him. He was quite well known later in Hungary.

Alfy... I... most likely to be deceived: [Alfred Maurer.] But Gertrude was not particularly deceived by him. He had originality, but no endowment, and

so it came to nothing in the end.

*

NB-*B #24

Simon H.'s group are hysterical but not suggestible. Annette's group are more suggestible but only very slowly and with complete idealisation on their part. They are hysterical from repression only more pathological perhaps than hysterical. Simon H.'s group nervous hysteria. Anette's group are superior because of their intense self-absorbtion [sic] and vanity and they do not need the world as a mirror, the vanity of other concentrated female groups need the world as a mirror, as an admirer or as slaves or objects of adoration. Anette's group not.

Why is Simon H.'s group superior. partly because they lack self-confidence and real self-absorption, they dare not use the world as a mirror, they have pride but it is different from the orgueil of Leo and Alexandre different from the self-defensive pride of Claribel & Alice, different from the sore personal pride of Pach. I don't know their pride well yet but it carries with it a certain pleasure masochism witness B.B. in abusing him Simon H. Dolene, France et. Hutch has some connection with these but ain't very sure. this character of the Simon H. group is very clear.

Alice is really modest and to bolster herself up she ~~covers~~ covers herself with her pride and false success, with melodrama and crookedness and prostitution, (the lily soul is alright for great moments but ordinarily pretty impossible too determined & clear.) Chalfin has to do the same, its because neither of them have brains enough to win out on their bottom lines Where does Alfy come in and why are Simon H.'s group patronising, thats [sic] it rather than superior. Annette's group is superior, Simon H.'s group is patronising. this is a part of them for protection as well as [positive?] in them. The kind of possession in authority that Alice has is true of her bottom along with the modesty like Harriet Clarke. When you get it in Mabel Earle it becomes more like Lilly Hanson which then goes through Mrs. Bruce (offshoot to Adele Jaffa) through to Theresa Therold. These last are not modest they are rigid, not suggestible sure always.

Mary Houghton conceives herself with a lilly white but it ain't there, flavor which in her is wickedness. She is a strong crooked (O.M.) not (O.M.M.) is all her. so is in his way Edmund.

AT *Lily Hansen:* Lily Hansen came to Paris with Mrs. Boyle largely on account of me, whose California friend I had been. She was Scandinavian, that is, of American Danes of Norwegian extraction. She visited Gertrude once, and came away and told me that, no, she was not intimidated or overpowered by Gertrude, just by the pictures. Gertrude asked her no questions but got the drift. Lily asked me, Do you think Gertrude is an altogether wonderful and extraordinary woman? And I said, Perhaps. What a pity, said Lily Hansen. She didn't like anything overpowering or anyone to be over powered.

She came to San Francisco originally to study music, and then came to Paris with her mother and her sister Agnes. There she lived a tense life of one story after another, and finally became tired and anemic. I suggested Gertrude's French doctor, who gave Lily twelve bottles to use, and she used not one. Then Gertrude suggested Edstrom, but when he asked her, Now what about your father, tell me about him, she simply told him, That's my business, not yours. She loathed Edstrom for that.

She was really a lovely creature, beautiful even now, one of the nicest experiences of those years for me.

O.M. not O.M.M. = Old Maid, Not Old Maid Mermaid

*

NB-*B #25

That thing of mine of ~~natur~~ sexual nature and correlative mind I think works absolutely. Chalfin, Braque, Palmé Grant, aggressive sexually not vigorously but not cowardly unaggressive wallow such as Young, Matisse, me. Saml. Johnson, Balzac ~~Grant~~ not sure. Leo F.'s group sexually vigorous, masc. aggressive but more affectionately so than passionately, Leo & Alexandre's group passionately aggressive sexually, Leo F. romantic and sentimental, in Sterne more poignant in the direction of psychicism like ~~Leon~~ Leon, in Purman, faith, but not at bottom, bottom same in all four Derain, Leo F., Sterne, Purman.

AT *Young:* Mahonri Young was a descendant of Brigham Young and a well-known American sculptor. He lived and worked in Paris for a time and was a friend of Alf Maurer's and a group of young Americans.

*

NB-*B #26

Our group Matisse, Young, Edstrom, Saml Johnson, Balzac top not bottom all cannot stand solitude. they get scared in solitude scared of themselves,

they are influenceable but not at bottom. They can as Leo said of Sterne ~~bl~~ blow hot blow cold, can't think profoundly, no inward propulsion.

*

NB-*B #27

Interesting the common-placeness of Greene Fielding Hall, Alice Keith in Clever [?] woman of the family, the more empty and sexually unaggressive version of Leo & Alexandre.

*

NB-*B #28

Bentley the type Jake Samuels etc type judicial man striking in that ~~conversation~~ conversation about Hutch, yes your analysis shows how little would make the difference to produce a work of art and therefor the differences have no meaning, they exist and the work of art does not come off. The lack of sense for significances, common sense of facts, judicial mind.

LK **Bentley:** [Dating: Introduced to GS and Leo in Paris by Hutch in the Spring of 1908. Before May 8th, when GS was already in Fiesole and Leo still in Paris. Bentley saw both Leo and GS in Florence in May and June 1908, left for US with wife on June 5, 1908. Hutch and Neith in Paris before leaving for US June 12, 1908.] [This Note written either in Paris before May 8, or in Fiesole before June 5.]

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NB-*B #29

Jack Preiss, Jake Samuels to Bentley then to Valloton and then to Jena. This whole group have the sense of fact of reality, not dogmatism but existence, personally highly sensitive, not emotionally sensitive but what you might call physical spiritual sensitiveness, responsive to so to speak the touch intellectually emotionally etc. spiritually etc. They do not transmute it they react to it, they do not reflect it as Edstrom Sally's group but they react, they do not recognise and react, they do not act out of their own insides as do the whole of what I call the genial group Pablo's, ours, the Cleveland Grant, Balzac, and the concentrated feminine groups, they do not transmute into emotional meanings May, Roche, etc. they just plain react to it, nor do they recreate as do Leo Alexandre etc. they just react, direct, sense of

fact, sensitive, proud only in that sense, unimaginative but real in their reaction, judicial, scientific, practical minds, well to be married early, else they get into sexual difficulties later.

AT *Cleveland:* [Grover Cleveland.] His attack on trusts put Gertrude violently on his side. During his administration was the only time Gertrude was ever interested in a Democrat.

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NB-*B #30

Great vanity of sensitiveness. Weber etc. Interesting Simon H.'s letter, his being in a hole and lonely and yet puts it in such a way it sounds like patronising, their vanity is not sure, their reaction is not sure, nothing in them is sure, and they always over emphasize to cover it, not consciously of course their over emphasis is inevitable.

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Notebook *J

(No Notebook J)

NB-*J #1

Simon's group are not superior, they patronise, they are nervously hysterical not worrying, they are never sure, they overemphasise everything to make themselves sure, they are to a certain extent practical sensitive to facts and in that sense judicial but not enough so to make that simply their reaction, they help it out by principle, by conviction by over emphasis. make it Valloton, Jena Benm [?] Mr Meininger Sim, Meininger, Laurie, Berenson, Simon H, Francis, Herbert Spencer. J.S. Mill, Puy they are not enthusiastic or impulsive, they are sexually not genuinely attacking but muggy.

Puy goes over to intellectual group. They are given to emotional suffering, over emphasis in every direction, a genuine sensibility but always has to be reinforced and so they are not sure, nervous, and patronising, and dogmatic, or like Valloton manque.

*

NB-*J #2

The spinster group, Etta Cone, Fernande, Olga, to a certain extent Emma and to a certain extent Annette they have very different bottom natures take this lot but they all have this in common that they see themselves no not see but absolutely vitally completely feel themselves to be quite otherwise and what they are is so small a proportion to what they are to themselves they are completely self-centred and completely vain, they hold the world as a mirror up to themselves and that mirror always completely flatters which is the true mark of the spinster, of all the people in the world they are the only ones to whom one cannot tell the truth, they would never forget or forgive that they would be implacable, they copy always the thing that is most successful near them. In Emma & Annette they have enough real idealism to be able to hear the truth and profit by it. Of course they [sic] are many people who resent the truth, Bird and Harriet and Claribel but they can forgive it, the true spinster cannot. The pure female like Bertha everything in her that is not female is spinster but then there is such a mass of female, Hattie Bache group is sentimental but not vain to an

inordinate extent this group ~~are~~ is like Leo Friedman's the Hattie Bache, the bottom dough of female or male as the case may be has completely woodenised, solidified ~~with~~ not concentrated or moulded or just a piece cut off, simply liquified that is made solid into wood therefor they have no fountain of of [sic] expression, they have no profound sensibility but they have a fairly deep superficial reaction and this may have various forms. This in the women ranges from Hattie Bache to Jeanne Boiffard. In the men you have it lead off to Ulman and Robert Kohn in whom the bottom wood is pretty well lost. In fact I am not sure but Robert is more like Chalfin at bottom.

Therefor it is that these people can never do more than copy ~~nature~~ life they cannot create it ever.

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NB-*J #3

The spinster lives in the thing she isn't not alone the thing she isn't but the thing that has really no roots in her, it is not that she thinks herself something she isn't but she is something she isn't. She does the things she is and she lives the things she isn't. Take Sterne he lives the thing he is though he conceives himself the thing he isn't but it always remains play acting. A woman like Bird conceives herself what she isn't but she lives out the thing she is. That is true of many women and also many women are the two things as Alice Toklas as Chalfin, then Simon's group also feel themselves to be what they know they are not and May's group feel themselves to be what in a sense they are that is what is always in them in posse, etc etc but the spinster group is different they live in their conception of themselves because what they are is with its accompanying train so small ~~that~~ proportionally to their lives so to speak. Take Etta all she really is is a little practical edition of Bros. Mosey, while she has the husks of the complicated temperament of most of the Cones, she lives in these husks not in her practical self, Olga lives in the husks of bohemianism, Fernande in the husks of maternity and womanliness, Emma in her vanity but in her and in Annette there is a balance, Mrs. Valloton in the husks of good housewifery and independence. Bird lives in what she has and in principles. May's group in what she is and drama and intellectualism, Harriet in what she is and vanity, Claribel in what she is for that is egotism as she degenerates, ~~she~~ that is

weakens the ~~defen~~ superb defensive egotism will become pride. Mary Berenson lives in what BB stands for she is a spinster, Now Bertha has a little spinster but that is so much sloppy oozy female in her that that is only querulousness, almost all spinsters are querulous, jolly Mary Berenson is ugly, all spinsters are ugly. Etta Guggenheimer is a different case Write them up sometime as I described them to Claribel. Brother ~~Mosey~~ Moses is not an egotist he is a man who believes his tradition and his tradition is the law of the world, for everything else is foolishness, it may be pretty but it has no purpose, hence his limited understanding. Impossible to really tell spinsters the truth. Inez Cohen. She is like Etta Guggenheimer. Hortense's flatteries all must be written up.

AT Sterne... it always remains play acting: Sterne was very ingratiating, flattering, good-looking and suave. He had long lashes, of which Nelly said, Beware of men with long lashes. There was a great deal of sentimentality evident in him. I thought he saw himself in many roles, but it may have been more continuous. He always wanted his women to feel he was the only one in the world they were interested in. He was really a little too suave.

Gertrude and Leo knew him in Paris as much as they did in Florence. He had very pretty ways with Gertrude. He wasn't very American in manner, but it was hard to tell what European manner it was. He gave the same consideration to Leo, but that was genuine, there was nothing suave about that. He walked a little like a red Indian, one foot directly in front of the other.

His intimacy with Gertrude and Leo? He confided in Gertrude and listened to Leo. He told Gertrude a great many of his stories. One of them was about Raymond Duncan. He went to Greece soon after Raymond did and lived in the interior. He told the natives he was an American. They didn't believe him. If you're an American, they said to him, why don't you wear the national costume like the Ducans [who being in Greece wore white sheets, chitons and sandals.] Sterne lived in the Grecian hills alone.

In Anticoli he was alone too. He went there because the handsome peasants would later come to Rome as models, and Sterne found them out in their habitat so that he could get them cheaper. People, though not very rich ones, gave him money to go to all the places he visited and lived in—Borneo, Greece, and so on.

He was very low-keyed, had a typical American voice, no gestures, no 'glorious uproarious forties' like Frank Jacott's. One woman that Sterne fell in love with from California looked like a Greek goddess.

Gertrude said he was an extremely nice house guest, no one could have

been pleasanter. The Casa Ricci was a small house with just Leo and Gertrude in it, it was not modernized in any way, and Sterne fell into their routine pleasantly and easily, talked when he wanted to, didn't when he didn't. He spoke low, pleasantly and modestly. That was Sterne—so suave, smooth and gentle.

Gertrude's friendship for him wasn't a lasting one at all. There was an intimacy, she liked it and the conversation with him, but when he came back [from three years in Borneo], there was no attempt to revive the friendship. She just found him as uninteresting as she had remembered him. When she was doing the portraits and the character studies, she found everyone passionately interesting, but in himself, no.

most of the Cones: There were eleven children: Etta, Claribel, a younger brother, a brother who killed himself, the oldest brother Ceasar, a sister, and five more. The oldest was always called Brother or Sister So and So.

Olga lives in the husks of bohemianism: Olga Meerson was very bourgeoisie. She later married a German kapellmeister during or after the first World War. It was the last anyone heard of her. As a pupil of Matisse's and innamorata of Matisse for a short time, and intimate of Purrmann, she tried a flirtation with Mike, who was flattered and bewildered but not at all engaged. She always ran and was breathless, she was small and pudgy, and she bleached her hair of which Gertrude said, she never knew how far she'd gone, a little more would always make it lovelier.

Mrs. Vallotton: A Jewish widow of a South American Catholic. A strange mixture of French, Jewish and Bourgeoisie. Then she married a Swiss but maintained a family and household for all that. Vallotton complained about her low middle-class come-uppance relatives who were picture dealers, but he never complained about the housewife. Gertrude spoke of her daughter as very pretty, but with 'thin Jewish hair,' which meant not curly but rather straight.

May... and intellectualism: I never saw any sign of it until much later when she translated Apollinaire following the Armory Show. It was printed after the war. She did prose too for a New York little magazine.

Mary Berenson lives in what BB stands for: But that was very nice, because BB would never have sustained himself so well without her belief, her confidence—unwavering, her presence.

all spinsters are ugly: In the sense, probably, that when they show their spinsterishness, it is not comic but simply wrong and ugly. Marsden Hartley once, when Harriet was describing her own clothes or something to him,

retired from it. It was particularly ugly coming from Harriet.

Etta Guggenheimer: Dolene's sister. Dolene married a rich man because she was pretty. Then when she was a widow, she married her ugly sister [Etta] to a rich man. Etta was literally a spinster—an old maid when she married.

Brother Moses... his tradition is the law of the world: In explaining the morality of Trusts to Gertrude once, Brother Moses talked of 'The Higher Law of Trusts.' She loved it and remembered it for a generation.

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NB-*J #4

Vollard group gets strength from wallowing, Algar's group melts in it so they have not enough left for use in work. Simon's group Puy etc, exhaust themselves in it, Leo's group enjoy it, Mathews dissipates in it, Alexandre intermediate.

LK [Corresponds to Notes [NB-*C #17](#), [#37](#)]

strength from wallowing: Note is recast and generalized in [MA 154](#), as follows: "Some men have it in their loving to be attacking, some have it in them to let things sink into them, some let themselves wallow in their feeling and get strength from the wallowing they have in loving, some in loving are melting—strength passes out from them, some in loving are worn out with the nervous desire in them, some have it as a dissipation in them, some have it as excitement in them, some have it as a clean attacking, some have it in them as a daily living...."

*

NB-*J #5

Mike and the wooden group attacking no particular result from it. Bentley's group no particular result. Hutch connects on to Simon's group but strong in it becomes a mystic. Edstrom mystic who should wallow. Hodder mystic who should enjoy. Genial group attacking group who get poetry and meaning sometimes mysticism out of it.

*

NB-*J #6

Zobel [sic], Jewelry boy to Barker, unoriginal genial type that is not genial type original sexual type. imitation of genial type, like black butterflies. Interesting how this jewelry boy [Levy?] one imitation and Sterne another imitation touch Leon and Pablo two versions of the genial type par

excellence. Sterne's group the attacking adolescent insensitive attacking adolescent.

Ask Leo about originality in relation to this group, strong sexuality in this group but no vital originality, wonderful adaptability of the things sinking into them.

Zobel originality is to the point of novelty, journalesse.

*

NB-*J #7

Sally—no woman who has Bertha really as a foundation has any real originality any real playfulness it is a serious a dramatic, an aggressive but au fond attackable temperament that is its domination is only with those who love it or fear it, it can never resist an assault.

No matter whether it is large or small fine or deadish in quality it always has the same lack of idea of playfulness of originality, it is highly sensitive but always reactive always personal, even its practical sense is always highly personal, therein it differs from what we may call the peasant type. This is a little true with men of that same type but their practicality and their sensibility may become informal and so they may be original but generally speaking it will be an originality of a moment not of a continuous process, as it is in Edstrom, in the greatest expression in Jean Jacques and Van Goch in other men it takes a practical form such as in Jack Preiss Jake Moses uncle Sol, and Bentley, in our daddy and Leo and Alexandre it becomes really creative in criticism in ideas in personality.

*

NB-*J #8

Faith hope and charity, the greatest of these is charity, Sally is faith, Harriet hope, and Mademoiselle Demarez charity, faith type belongs to the (nothing bad can touch them, true female appeal) can be raised to the aggressive point of Mrs. Wildmann, hope can go with grab (Bird's greed is not ultimate—ultimately she is dependent) Harriet, Adele, Mrs. Eddy Alice Klauber, then the resignation version Mrs. Samuels, and the lady type generally then through Mary Houghton to the genial personality, in these we can in its highest expression get love, love as Lincoln & Christ and St. Francis & Mme. Demarez with meekness of heart and love of God, or as in ~~me~~

~~through~~ Pablo me Balzac Zola through love of beauty. The true and the beautiful. Leo from Matisse through Jake Samuels concern themselves with facts or science rather than with emotion and so these things are not the vital part of them. Now Mrs. Hersland like Mrs. Samuels almost creative old man her father was. Louisa Frohn etc. etc. various types, in relation to femininity and religiousness.

Harriet is a miniature Mrs. Eddy Charity-love is no part of her emotion, she can come to very complete religiousness without it in fact the more her relation to God grows the more she realises him the less will she need charity-love in relation to humans so it was with Mrs. Eddy, she will own God and she will not need people. Marie Gruenhagen was like her, so was Alice Klauber and Adele, Mary Houghton not she approaches Alice on the creative side, these last are genial personalities, Adele's group are original and assertive personalities.

Sally's remark about Edstrom's statement that it is her sensitiveness that would stand in the way of success, no it is the lack of originality, of personality in Leo's sense of bottom ideation. Supremely sensitive reverent, not charitable nor humble except as a dependent woman. Faith in great degree, sensitiveness to the point of complete realisation but not complete comprehension. ~~yes complete compreh~~

Faith type par excellence, not aggressive Mrs. Wildman and Mrs. King, not an egotist like Edstrom, not a brutal ~~wallower~~ attacking egotistic wallower like Matisse. Complete realisation, bathing in faith, and sensitive realisation, real realisation, never real creation. realisation not profound comprehension except through the shock of other personalities. Bird stupid in that respect, [he? be?] willed life an intensely passion realisation of a formalism, [imposes?] early in life. Howard like Annette with a mixture of Zobel family imitation quality. Faith -Sally—all women with Bertha bottom, aggressive Mrs. King and Mrs. Wildman—Miss Blood. Hope, grab Mrs. Eddy et al, resignation Mrs. Samuels. Charity—Mme. Demarez Beauty Class, Neith etc, Mary Houghton the flavor group—Alice.

AT highest expression... Balzac Zola through love of beauty: Gertrude read all of Zola she hadn't read in America when she got to Paris, even some in French. She never reread him later, but he was the first realist that moved her after the Russians, whom she had read in America before she read Zola. Balzac too always interested her. Gertrude liked those men who hadn't the time to

finish their styles, who just wrote and wrote and wrote—Cooper, Scott, the older Dumas. It was their fertility rather than their effort she liked.

Except for the complete Flaubert in French, about all she read in French was the Zola she couldn't get in English and the Mardrus direct translation of the *Arabian Nights*.

She was enthusiastic about the Mardrus translation, and much preferred it to Burton. When Mardrus and Gertrude met in the Thirties at Natalie Barney's, she laughed when he read his translations that pleased her. He didn't like it because he didn't know that Gertrude laughed when she was pleased, not when a thing was funny.

Sally's... lack of originality: Gertrude told me that when Mabel Weeks was here, Sarah complained to her that Gertrude didn't treat her as an intellectual equal.

Sally... Supremely sensitive reverent: She had no reverence, that was her trouble. Her attitude toward Gertrude was one of reverent attention, but really it was just attention through jealousy. Not exactly jealousy, but wanting what the other one had to add to herself. She really took anything that anyone had that she considered admirable, and anything could be admirable that fitted in with herself. For example, she believed in Matisse as in no one else, but later when she had no money to buy Matisses and she was possessing Gabrielle de Moncy, Matisse was practically forgotten. Only when the pictures were hung in the new house could she talk about them again, and then to visitors.

aggressive... Mrs. King: The San Francisco woman who had such great influence on Harriet Levy. She stirred, moved, upset Harriet as no one else did until she met Gertrude. She was a woman of great force.

brutal attacking egotistic wallower like Matisse: In his attitude to Picasso's painting, he wallowed in being able to feel—with Picasso absent—this very ugly emotion of his—this was in 1914–15. I thought at that moment he was the most offensive person I had ever known. There was nothing *maladif* about Matisse's attack, it was a healthy point of view, not like the Stinker's and such. Gertrude made no defense of Picasso as she never did. As she said, you only explain to the stupid. She listened enthralled to Matisse, fascinated, but had no feeling for it at all. It didn't touch her feeling about the pictures. Gertrude's dispassionateness.

Matisse used to find the things that were wrong with the pictures—the aesthetics was wrong, the *métier* was wrong, and where was it going to end. Matisse objected to the whole Cubist movement, and though he didn't like Leo *au fond*, and had no respect for him as a painter—Leo painted like a commonplace American with a Renoir influence—he agreed with him in this.

About that time, people used to say that Picasso was not really a painter, that he couldn't put paint on canvas, that he was interesting more for his ideas. Of the Blue Nude with the red flowers on the wall here [at the rue Christine] for example, they would say, It's a picture but it's not a painting. After this attack period, Gertrude and Matisse practically never saw each other. Matisse was furious when Gertrude kept only one of his pictures when they were divided with Leo.

As to the first Matisse they bought [the Portrait of Mme. Matisse], it was bought at Gertrude's suggestion. Leo didn't like it but generously said, If you want it, buy it. But Gertrude said, No, not if you wanted it. But then they both bought it.

LK *Sally is faith... nothing bad can touch them, true female appeal:* Elaborated in [MA 161](#), l. 17–35: “many women have [the]... feeling that... the last end of a bad thing cannot come to them.... they are part of important being... somehow something someone will take care of them... many have it in them as a religion.”

can be raised to the aggressive point... [MA 167](#), l. 41–44: “women [who]... never believe that anything can really drown them, they have aggressive optimism in them....”

Mrs. Hersland... almost creative old man her father was: GS relented from this judgment. In [MA 167](#), l. 7–40: “Mrs. Hersland never had her religion to be in her like in her father.... [R]esignation to the pain that killed her, that was all the religion she had in her.”

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NB-*J #9

Adele Harriet Mrs. Eddy not capable of idealising. Annette's group love is all. real intellect but sluggish and dormant and capabable [sic] of idealism.

May's group vanity on Sally's insensitive and love, true mistress group, no real intellect.

Mine the peasant group, earthy, patient, real intellect, strong sense of reality—Marie Lorensen a variety of Lady and flavor groups concentrated reactive creative but no intellect.

Bertha's group including Sally. She needs me ... I love her, their strong love for little babies. I want to teach Harriet to say I need her therefor I love her. this is the reason that the Bertha group to May's with its minimum of maternity have power only when they are loved, the lover

needs them that is his claim and weakness. Harriet's Adele's group they need the object of their love and so they must subdue it, Annette's group need the object of their love and so they grovel before it. The flavor group, the genial groups generally are more inconstant, it is always a demand for beauty and so there is give and take, attack and allurements. Mrs. Matisse is Adele's group with a strong leaning to peasant type, has that kind of humbleness, the servant girl group appeals by its dumb despair. Fernande is a spinster servant girl. Jeanne is an adolescent peasant servant girl, Emma is an adolescent spinster mistress servant girl, that is upper class servant like Lawney[?], which connects on to Bertha's group.

LK *Bertha's group.... She needs me ... I love her.... Harriet's Adele's group they need the object of their love:* First pronouncement of what are to become the two major types of human being, to be defined subsequently as "dependent independent / independent dependent." [See [NB-*J #14.](#)] Its statement here is concurrent with its first appearance in the text: [MA 163](#), l. 27–34: "Some women have it in them to love others because they need them, many of such ones subdue the ones they need for loving, they subdue them and they own them; some women have it in them to love only those who need them;... others loving them gives to them strength in domination as their needing those who love them keeps them from subduing others before those others love them."

*

NB-*J #10

Harriet has a genuine receptivity that is creative, she receives beautifully, not a mirror like reflex like receptivity but an [sic] sinking receptivity, it is not engulfed it sinks into her.

Added later:

Harriet is a pill
she is a stinker.

AT *Harriet... genuine receptivity:* Harriet was still coming to see Gertrude immediately after seeing God.

Harriet is a pill... a stinker: This is odd, because Gertrude was passionately interested while doing something, but thought of it as a dead subject when it was over. Harriet's provocation could have been her greed, anything, and Gertrude would get discouraged and impatient, because not God not Gertrude not any other G ever had any effect on Harriet, nothing changed her.

The following year, when Harriet was under the influence of Edstrom, Gertrude would come up to the flat once in a while, and I would disappear so Gertrude could have long talks with Harriet to find out how things were going. These discreet investigations into Harriet's progress interested Gertrude enormously, but the following summer, when Harriet went back to America and Christian Science was over for her, Gertrude lost all interest in the subject of Harriet and it was dead.

Gertrude had really washed her hands of Harriet in the autumn of 1909, when she had been turned on to Edstrom, and Gertrude also turned her on to Harry Phelan Gibb as an innocent distraction, more though because he was very interesting, a very good painter, and extremely hard up.

Gertrude had great comfort from him, in fact, because he was the first one who knew what she was doing. He was in a way the first abstractionist, but by then he was poor, old, and living in the isolated English countryside, and it came to nothing. Gibb, oddly, discovered Matisse about a year after Gertrude did, was interested for a while and then threw it off.

*

NB-*J #11

James (Wm.) is what Hutch is in appearance his voice which in Hutch is only sound is in James full his humanity also go into this more.

AT *James... his humanity:* Gertrude met William James on the street in Paris, said he had heard she was in Paris and asked what she was doing. Well, said Gertrude, my brother and I've been writing. I've nothing to show of the writing, but the pictures can be seen at the studio. Can I come now, said James. They went at once together, and James scrupulously regarded each picture, and all the while he was looking at them, he said nothing. Well, he finally said as he was leaving, saving all his approval for Gertrude, I always say, keep your mind open.

James was anxious for Gertrude to make up her failure at Hopkins, because he already had a position picked out for her in an insane asylum. That was the definite end for Gertrude of the study of medicine and psychology.

*

NB-*J #12

Nelly Joseph is the most material of May's family, she might be a dress-maker, Maria might be a model, May might be anything. they are stupid at bottom they have no real intelligence and that is the reason they don't hold, they are insensitive really and commonplace. they have a fine attacking

sweetness, they need a supreme emotion to give them momentary quality. If one does not love them they are nought. Perhaps they are a female version of Leo's Friedman's [sic] family, but I don't think so.

AT Nelly Joseph... May: Gertrude used to say Nelly and May Bookstaver both "jangled" and I resented the comparison.

Nelly Joseph... material... stupid... insensitive... commonplace: This, strange for her. Although Gertrude was never enchanted with Nelly, she always liked her charm, her warmth, her feminine quality. She liked her because she liked me, whom she liked.

*

NB-*J #13

I wonder if Dickens does not belong to Hutch's family, read his life and letters next summer.

AT Dickens... read... next summer: Gertrude never read him here [in Europe.] She probably did before, in America, but not here.

*

NB-*J #14

independent dependent (Sally's the blue eyed
dependent independent dark-eyed.

AT the blue eyed... dark eyed: This was the time [c. Nov-Dec 1908] when Gertrude started with physical resemblances being indicative. At that time, Gertrude began to question me about all the people who looked like other people, and therefore were like other people. If she knew one, she wanted to know all the others. A physical resemblance would be something that was enough to cause one to say, 'Oh, she looks like...', and then, 'What was it that made them resemble.' Later, she lapsed from resemblance in the face to the physical resemblance of the type.

She would give me the example and ask me to provide examples from people I knew, examples related to the people of whom she was speaking. She asked me more about Nelly whom she had met, but she dropped Clare at once as not interesting to her. She was determined to use only the normal, because she felt the abnormal was of no value. Trying to find out the bottom nature of people was fairly complicated because the symptoms were not easy to distinguish as symptoms or as excrescence. It was Annette who made her realize that nothing was characteristic [of a type] in an abnormal person.

What I answered may have had no interest or relation to her interest

at all, but she would listen to all of it. She had endless patience, listening to the rhythm, the repeating of whoever for as often and for as long a time as she had.

*

NB-*J #15

I don't know whether I put down about Claribel's almost inspired egotism becoming as she grows older and admiration and adulation does not flow to her a sordid selfishness. More interesting in one way than Willoughby's because she did once not have either sordidness or selfishness she had a large bland unaggressive ungrasping, non-sordid egotism with the grandeur of I am as I am and I can't change. Etta's grip may also have helped the change.

AT Willoughby: Out of Meredith's The Egotist, probably.

*

NB-*J #16

Allan may become one of the Dicken's [sic] family, that is to be like the character of Dickens himself, belongs to Wm James and Matisse's family.

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NB-*J #17

Probably use the tragedy of the Cone sisters as a big episode in other book.

AT tragedy of the Cone sisters: It was used in The Making if Americans and also in 'Two Sisters.' The tragedy was the eternal combat with no gains, no points on either side. It was alive, their relation, but it had no advance in it.

Gertrude once said, When I say 'sisterliness,' I mean the Cones, for example. Etta was dependent because the younger, because of Claribel's temperament, and because Claribel treated her as such. Etta was jealous of Claribel, and Claribel had no reason to be, she simply wallowed and swam.

In the Hansen sisters, I saw the complete idolization in one and dependence on the other sister.

*

NB-*J #18

Bird's and Edstroms weakness springs from the fact of their cowardice not from their sensibility as in Sally and Alice. There are moments when Edstroms weakness springs from his sensibility but those moments are

excessively rare for generally speaking his moments of sensibility are great moments and so they are moments of strength not moments of weakness, this cowardice comes in them both from the Bertha quality in its sordid expression it is closely connected with the passion for an ordinary practical, mercenary practical worldly success, practical efficiency is their desire and aim, might be called political success with a mercenary accompaniment. Bird idealised this to herself and so it gave her to my young eyes a quality of brilliant courage, there was courage in it, the courage of resolution, I never knew the meaning of the cowardice behind it, Edstrom with his sensibility has also infinitely less courage of resolution and so he fails more steadily, while Bird on the whole wins out. Sally has neither sordidness nor mercenary nor even political desire in her instinct for being a success, hers is a dramatic desire, she knows the weakness of her sensibility, she has but does not know it the weakness of unoriginality but that is not important, Alice is the completest in sensibility quality, with her it is so complete that it is creative, but she misses entirely the success side because she has not even the mercenariness of drama the practical quality of drama she has the failure of melodrama. Bird then has no sensibility in her weakness nor in her strength. Edstrom has enough not to make his own life but to make it in spots and so be more original than Sally. When you get to the masculine types like Matisse and Young they don't count as such because with them sensibility cowardice et al are merely part of their personal equipment, they own them, they are not owned by them. In the case of men like James & Dickens you have a condition of more complete possession by sensibility but still it is not that sensibility owns them, they are at moments a complete mass of sensibility, it is more like Edstrom on the one hand in his great moments and Alice on the other hand in her complete moments except that with them there is the constant play and acquisition by their intellect and character of material which makes a unit with their moments of sensibility.

AT Alice ... has the failure of melodrama: Gertrude said that I was like The Charge of the Light Brigade, that was my pleasure in failure. It was not that the Lost Cause appealed to me, or that it had glory, but to me it was nothing shameful.

NB-*J #19

That Howard is quite entirely like Annette I think there is no doubt, he has more fineness to cover it up but it is good taste in its almost creative form but it is nothing more. It is not as in Alice and Berenson creative. His sensibility and lack, the fact that nothing really counts that does not concern him, his essentially [sic] immortality with idealism therein differentiated completed from the allied ethical forms. it is perfection idea in all of them, Alice's group idealise but they create their ideals this group worships anything they need. Mabel Haynes of all this group was the most nearly creative, elegance with her almost went over into something creative, in the rest it is only disguised and limited vanity. it is never creative of that I am certain. And his humility is not real humility, anymore than Annette's it can be so by effort and it sometimes becomes so but mostly it isn't, it is pleading. this made it possible for him to disregard my letter this made it possible for him to be neither a just man nor a gentleman, I still think he is like Annette. He knew he loved Bird when he was denouncing the L.S. He knows it now and he is not ashamed.

AT Howard... quite entirely like Annette: His resemblance to Annette always left an unpleasant taste in Gertrude's mouth. She got to actively dislike Howard when he came over with Felix Frankfurter after the peace. The story in *The Autobiography of Alice Toklas*— 'over ever since the peace.' Gertrude thought they were a pair well matched.

Howard... knew he loved Bird when... denouncing the L[ucius] S[ternberger]: Howard was a great deal at Bird's house and fell in love with her soon after her marriage to Lucius Sternberger. Gertrude was horrified at Howard's being in love with Bird at the same time that he was being just to the first husband. She probably felt too that Bird was foolish in not realizing the kind of love Howard had for her.

*

NB-*J #20

Several things tonight made Bird clearer, Careless determination, which might as in my case in the face of failure take the form of lass bleiben. She has courage except when attacked and then she appeals as do they all. She is not hard she is simply insensitive, I am right life has not made her harder, it simply has not made her more sensitive. Her intelligence is alright but it is not penetrating nor continuous, it is essentially practical

like Sallie's, but she has no material to use it on as Sally has because she has no sensitiveness. She is essentially a practical not an efficient animal and she don't change. Nobody has influenced her except the ideals of her father and the current culture and that is all, the current culture started with L.S. That whole group have a passion for knowledge, sometimes they become students, but they have an aggressive optimistic passion for knowing things, they are essentially uncreative. Bird cares only for a child and Howard is the only one who has so appealed to her, Howard and her father, no one else has ever touched her, she admired and depended on me, she had a passional affection for me, the kind Sally has but the dependence was the important element as it is in all the group except Alice and I love her. The picture of her is clear, careless domination is a bad phrase but it will help me. It would have been nicer in me to have been friends but I really don't care and it would not have been so instructive, she surely is more like Sally than she is like Hattie Bache. She has the persistent courage that goes with that kind of domination, she is not egotist she is not selfish, she is simply insensitive and don't really need any thing except her father and Howard. She has not enough charm to be magnetic and she has no sensibility, she is not passionate enough to be magnetic and she is absolutely without a trace of sensuousness and so she never has really had any women friends, she could only be important to a man like Howard who as Sally puts it pastures on her. She understands nothing—nothing, not because she is stupid but because she is so insensitive. She is not stupid, she is simply practical and attacking, and responsive to immediate stimulus of every sort, she needs everything for anything can feed her. She is by no means a bad sort and they are very well matched. She is nervous but that is simply physical, neither sexual nor moral. It interests me very much the fact that I think people generally find their sexual kind, (that is people who are grown up) that is their kind of the two kinds the most important to them for friendship, except for the ~~pas~~ complete passional relation or the one important need of their life. Sally Matisse, Me Pablo & Leon. Annette, me but I think it is true, ... Sally Hortense, Bird,

Mabel Weeks more

May still more

Alice most

have never really touched me, it is the same with most of the men of that class. Simon H. & Francis, Alexandre & Hutch are the exceptions, Jake Samuels, Jack Preiss, Greene, Bentley etc are the rule.

Those who are exceptions are the Bazarofs and they touch me by their nervous intensity. That's the reason I know Annette did not care that way. Jeanne Boiffard is another case so is Edstrom and Matisse. It has to be the completely opposite thing or the like thing. But I hope I have Bird vigorously clear now, I think I have. As anything but a superficial relation it is over, and to have expected moral courage for her was impossible because she has a splendid memory for facts but she has not a grain of constructive self-consciousness and she has never been one bit influenced. I was quite right about her going on when everybody was falling dead all around her. L.S. must have been nearer her match then [sic] Howard but he was not strong enough to win out because of the idealism of her attacking that she got from her father I could go on repeating it but it is clear her sense of facts, her splendid memory for such facts, her zeal, her energy, her continuous attacking her lack of ~~sens~~ all sensibility, she has not to any marked degree either vanity or pride, she wants success and she has it, why not, all these people do not count their failures Edstrom don't count them nor Matisse but they feel them, Bird neither counts nor feels them, Sally counts them but she don't really feel them.

AT Alice ... I love her: [Miss 'Toklas' response, when this note was read to her, was astonishment at first. Then, after a pause: 'She says it.' Yes. 'Just like that.' Yes. 'Well then, c'est ca.' For Miss 'Toklas, the frank reference legitimized public reference thereafter to the fact. It was also, in its, for her, surprising unambiguity, clearly deeply satisfying. From both the dismissive note on Howard and Bird, and the 'I love her' entry, she dated the note Autumn, 1908.]

Bird... as anything but a superficial relation it is over... never been one bit influenced: Gertrude's disillusionment with progress was wedded to the experience with Bird. You couldn't do anything with people. Annette was done with by this time, Bird finished in this note, Harriet pretty well a lost cause.

L.S.... not strong enough to win out [over Bird]: Lucius Sternberger came from a more cultivated family than the Steins. Bird's cultivation took the form of California-style 'culturine'—shaded lamps and false Gothic, and so she could go on with no conscious jump to the [Mike and Sarah] Stein's 'Tuscan Renaissance.'

(Harriet called the flats influence by the Steins the 'Steindissimos.' Harriet's and my rue de Notre Dame des Champs flat, also furnished Tuscan Renaissance, was too funny to be Steindissimo. It would have had to have been more sober.)

Bird belonged to one of the first 'mother' classes, and she was no mother at all to her two children. She was the leader of the group, but she was not inarticulate but a bit illiterate, and she had Gertrude write papers for her that Bird read to the group. Amy Stein [Bird's and Fred's sister] who went to Smith also had great trouble learning things.

Bird was restless and had butterfingers then. She had physical presence when she came into a room, but that's all. She had a bitter smile, a silly laugh when nervous, and was small and dumpy.

idealism of attacking that she got from her father: Gertrude's father and Bird's [Gertrude's uncle Sol Stein] didn't get on better than did Aunt Pauline and Amelia. Sol made his money first. He sounded very unpleasant to me, but perhaps he was not. His 'ideals' would probably have been business ideals. During the Pre-Radcliffe days, when Gertrude visited New York once or twice from Baltimore, she disliked Sol and Aunt Pauline actively. Later they interested her.

LK ***Several things tonight made Bird clearer:*** [Dating: Written, apparently, September 1908, when the quarrel was over. Reconciliation seems to have been effected by letter, no longer extant.] This Note was written the night of Bird's and Howard's visit to rue de Fleurus.

Bird to GS, NY to Paris, Jun 22, 1908: "On July 9, Howard and I are to be married and we sail for Europe on the eleventh. We expect to be in Paris in September so I suppose we will see you then."

*

Note #78

Go on to the servants and then the governesses and then the seamstresses like Nelly, then after all this has been done in detail then come back to page 247-248. to Mrs Eddy and Harriet and how they covet [?] and come over to Madeleine Weiman and how she owned and her relation to Mrs. Mrs. the children and their later feeling about her. then to the history of struggle.

*

After the servants.

Now begin with repeating in substance page 427-428 then go on to

their being sometimes a mixture of them then go on to Mrs. Hersland being of the first kind of the man then later on repeat this page 427-428, then speak of the mixture, Alice is a perfect example, of the need and the top layer of Adele bottom Sally top Adele & where Mrs. Hersland was of the first kind.

*

Mrs. Eddy & Harriet
sway, rocking in cradle,
reckless not before attacking
my stockings
jewelry

AT *the seamstresses like Nelly:* Nelly reminded Gertrude of the seamstresses [her mother used] in California.

Mrs. Eddy & Harriet... rocking in cradle... jewelry: Mrs. Eddy had people rock her in a hammock because it soothed her. That was when she first founded Christian Science. Mark Twain has this in his book on Christian Science.

Harriet had a great fondness for jewelry and for decking herself out. When Mike was making jewelry, Harriet was his greatest admirer.

LK *Go on to the servants... history of struggle:* [Planning Note for [MA 169](#)–285. Used as follows:]

the servants: [MA 169](#)–193;

and then the governesses: In the final text, this order is reversed. The section on the “governesses,” [MA 236](#)–248, follows the section on the “seamstresses,” [MA 193](#)–232;

then come back to pages 247–248: of the manuscript. In the final text, the repeated passage is taken from [MA 133](#), l. 31 to 134, l. 30.

to Madeleine Weiman and how she owned ... later feelings about her: Plan for [MA 252](#), with much repetition and recurrence of these passages to [MA 285](#).

then to the history of struggle: Between Mrs. Hersland and the Weiman [= Wyman] family over Madeleine Weiman. Plan for [MA 261](#)–265.

Now begin with repeating in substance... of the first kind: Plan for [MA 169](#)–192.

Mrs. Hersland was of the first kind: Draft of text for [MA 165](#), l. 43–44.

*

3. GS NOTES FOR THIRD AND FINAL VERSION OF *THE MAKING OF AMERICANS*

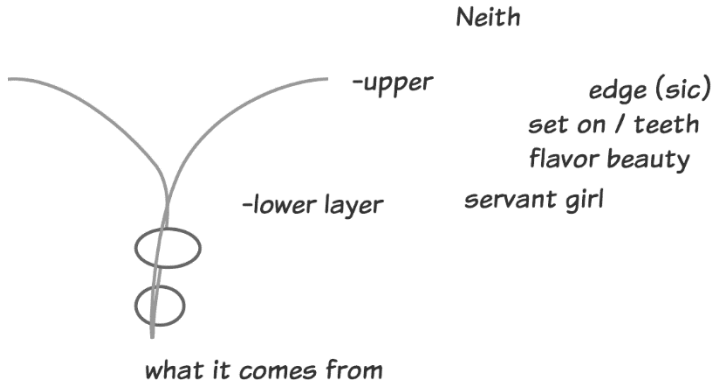
1908–1911

GS Notes for “The System” begin with the first entries for the novel’s final version. The development of “The System” is largely, almost wholly, accomplished in these notebooks. They are (more or less simultaneously written) DB (= [Diagram Book](#)) which contains eight GS illustrative diagram. Written concurrent with the Diagram Book are three other Notebooks: [Notebook *B](#), [Notebook *C](#), and [Notebook *J](#). These four Notebooks and the loose notes attached to them assume the completion of GS’s construction of her typological system. Apparently, the terms of that system were composed before the diagram book, although there appears to be no record of notebooks in which those terms were initially assembled. Further, unlike GS’s insistence that *A Long Gay Book* was begun well after the development of the system itself, in point of fact *A Long Gay Book* was begun *simultaneously* with the first notes in the Diagram Book, and consequently, simultaneously with the earliest use of the finished system.

Diagram Book

DB #1

Inside front cover



*

DB #2

Diagram Book

In this book (the long book) describe all the kinds of women and the way the men are like them.

*

DB #3

The long book.

For this book use all the diagram people, plus the complete lady & servant girl + prostitute.

Earth group, not.

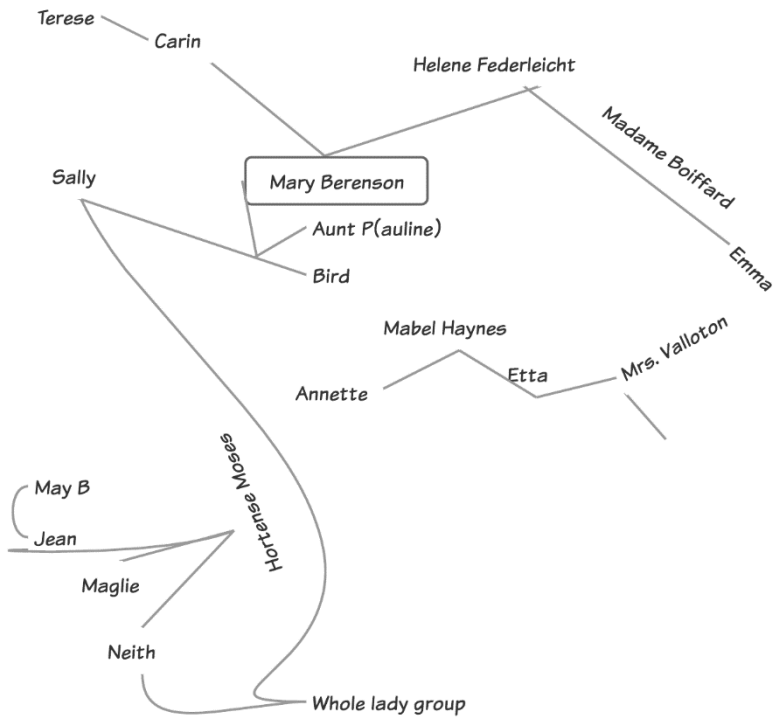
*

Note #48

Neith & Ella Milziener [sic] come together servant girl side, neither of them are thoroughbreds.

*

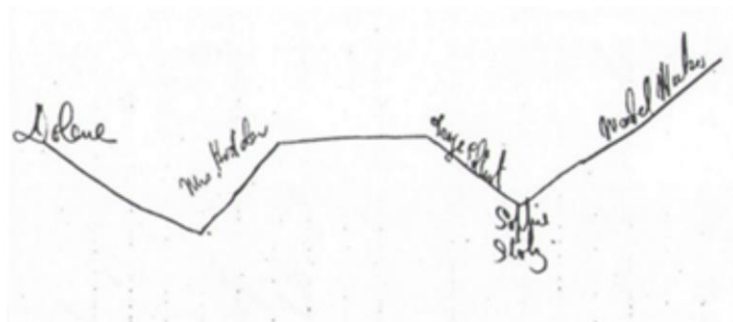
DB #4



LK Apparently, the first mention of “servant girl nature.” is in [MA 172ff.](#)

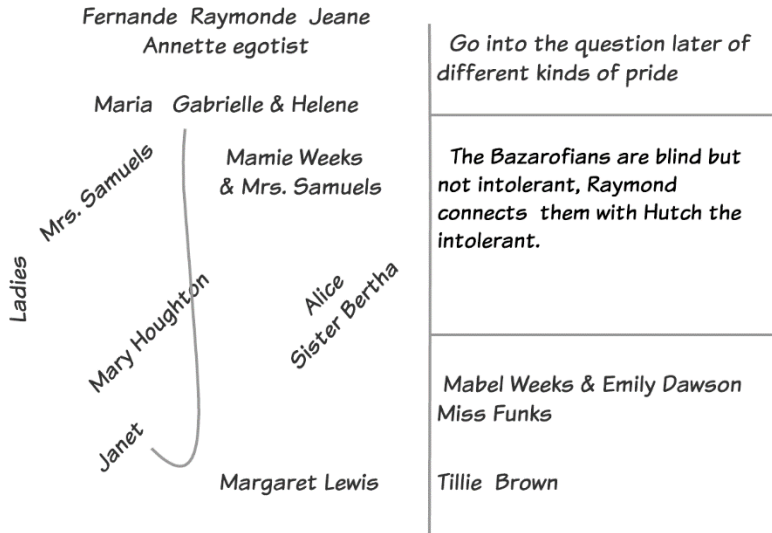
*

DB #5



*

DB #6



*

DB #7

Go into the question later of different kinds of pride.

LK *question of... kinds of pride:* Note anticipates [MA 128](#): "... each one of the Hersland children had... a different way of having pride in them...."

*

DB #8

The Bazarofians are blind but not intolerant, Raymond connects them with Hutch the intolerant.

*

DB #9

Escape from the sense of eating.
Its an all overish feeling

*

DB #10

All women are alike. I know it, I always say it everybody always says it and yet in some ways there is nothing in it.

*

DB #11

If you don't use it you lose it. If you do not use it you will lose it.

*

DB #12

The practical mistress connects Etta Cone's group, Sally and Bird to Lena by bridling.

*

DB #13

The Sally-Emma group idealise and idolise mother who usually have another for a favorite child. Madame Vernot, Mrs. Samuels, Hortense Federleicht's mother, Mrs. Lootz. usually taken by lady quality of mother they being otherwise. In every case it is a son that is the favorite. and in the cases of— Henry Vernot and Jake Samuels sons have made a bad marriage with a rather a chippy kind of person. Daughters usually are like the fathers, mothers respect daughters and husband but don't love them, make lovers of their sons then bad marriages.

*

DB #14

Mrs. Meininger is the link between ~~man and~~ the practical woman to the ~~dis~~ efficient and practical man, she had a gleam of disinterestedness. Aunt Fanny link between the mother of all and the boy.

AT Mrs. Meininger: Mrs. Meininger wanted to arrange another marriage for Gertrude's father. She wanted to marry him to one of her daughters, which Mr. Stein resisted.

*

DB #15

Vanity and bridling the commonest that is the most ordinary form that it takes was in Emma and she lacked the inconsistency, with her it was not pleasing or whimsical or emotional or good-natured it just turned sour.

*

DB #16

The group from Mabel Weeks to Mary Berenson including Bird

inconsequential foolishness.

*

DB #17

Sally (crest-fallen Allan)—disturb regime, ain't got no sense condition, in Lana it was pathological in its inconsistency, the pleasantest form it took was in regard to buying her own flowers and then weeping when they forgot to take them out of the ice-chest. Bird and the diptheria [sic] paper.

Aunt Pauline has just a touch comes out mostly with Uncle Sol and Fitza. and touch on wood.

Hortense Federleicht it almost gave great temperamental musical expression, in her it was the mostly [sic] closely wedded. Madame Boiffard has the least. Just see it in such actions as large playful gambols.

Russian lady is the lowest bottom of it.

Mary Berenson because there is the least head of all of this whole group is the most utterly foolish. Almost the biggest nature of them all except Laura [P] and after that Hortense Federleicht where it is the most completely wedded. In the extreme left wing Mabel Weeks her vanity makes pedantry and the inconsequentialness is like a left over girlishness it has less volume than in the case of any other. It is this in Bird that made Howard call her an amiably shiftless young woman. Men are very certain to misunderstand this whole matter, because the whole group are mistress prostitute type.

It often as I said that time ~~has~~ to Madame Boiffard has an appearance of excessive frankness as a matter of fact their natures are usually reserved it might easily in some examples almost take the form of hipocrisy [sic] in Madame Vernot where there is very little head much sentimentality and a great deal of sordid quality it comes very near it, if it does not sometimes really take the form of lying. About Etta that time it was well on the inconsequential side.

She is a fine woman, dear Miss Etta such a fine family, she never sent me a postal card, she is too much a lady to send me a postal card. They in their extreme form encourage themselves not to know the truth, the motive for not knowing the truth ranges from empty headedness in Mary Berenson, pure pathological lack of continuity in Laura, emotional world living etc in Sally, a mixture of all including sordidness in Madame Vernot to it[s] most

puerile form of pedantry and girlish lack of intensity [sic] of vision in Mabel Weeks.

The group then on from Hortense Federleicht have the vanity but the inconsequentialness is almost non-existent.

In Bird it gives a slight flavor and makes her dependent in a slight degree and is perhaps the basis of that attitude toward teachers [?] characteristic of them all in a way, the wonderful capacity to keep going when they are started to so to speak improve upon their teachers.

Emma's vanity takes the more vulgar form, Bird's the meaner form.

This whole group are mistress prostitute type a group to be differentiated from the pure prostitute like May who is mistress only to and so of the man who loves her not of servants etc. She comes off of the Bird point, the prostitute without the mistress element.

The free soul, mistress type are important to themselves inside them,—they have a personal pride in them.

AT Hortense Federleicht... great temperamental musical expression: She was a Baltimore friend, a really musical one. When Gertrude was tired, she would go to Hortense Federleicht's who could play anything she asked for, so in this note, Gertrude exaggerates her musical prowess.

A fine woman, Miss Etta: Mme. Vernon on Etta Cone, who had been her boarder at the rue Madame pension.

inconsequentialness... Bird... dependent: She had a silliness in her that you forgave because you thought it was amiability. And she really leaned on you very heavily.

DB #18

Anglo-Saxon type

Fanatic
intellect

Hutch
Hodder,

Idealists

Beauty
Romance
Power

Wild[e]
Byron
Edstrom

Man of World,

Jake,
Jack Freiss
Fred Stein

Green
Edmund
Roche
Matisse

thin gentleman, connecting link.
anglo saxon
actor
connecting link

AT *Man of the world...* **Jake:** Jacob Moses met Matisse at Gertrude's, and Matisse began by treating him as a rather insignificant American. Jacob Moses without doing anything and saying very little made Matisse gradually change his attitude toward him.

That same afternoon, he, Gertrude and I walked back to Jake's hotel. We passed an antiquity shop on the Boulevard Raspail. The shop was run by Brenner's brother. Brenner had been a pupil at the Matisse school and had been thrown out. Rumor had it that the two of them had stolen an extraordinary collection of Greek and Roman antiquities. Jake saw something on display and went in. He asked the man directly, What is the price of these two Italian paintings? The man replied in a huff, I am a great collector, I am not bargained with. It was the way in which Jake said, No, I'm not bargaining, I am just asking for the price of two pictures, that made the man say, Ah, I see you are a gentleman, we will talk differently.

*

Note #58

Relation of validity of solution to cleanness of expression, L & P.

Leon in relation to these things partakes of the nature of both, any feeling not real but suggested in him about both kinds.

*

not any in collecting, the reason he tells things, that constantly
appeals. proud of, allies him to Keyzers and
Uncle Sol but not the instinct of being a
success. In that sense a perfect materialist not
practical. conventional success is what he appre-
ciates Joe group Leo Friedman to Stern group.
practical success. conventional instinct.
man of the world. Jake etc. plus high type
instinct to be a success.

Leo Friedman

This basis in M. explains all the contradictions
of [marising?] moods humors Leo connects to the
temperamental idealists.

Mike to the man of the world through Fred and Uncle Sol.

The earth admixture makes for justice and having his way, the beauty
admixture makes for quality.

AT *Allan... diavolo:* Diavolo was a child's game, a shuttle-cock that you tossed
in the air and caught. I don't know the incident Gertrude is referring to. Allan
was only seven or eight years old when Gertrude wrote this of him. It became
true of him, or at least it became clear, in his later life through his going bad.

*

DB #21

Masculine prostitute is a ~~masculine~~ a passionate adolescent.

*

DB #22

Me, not passionate adolescent
earthy boy

*

DB #23

Madame Boiffard and Emma dispassionate efficient adolescent.

*

DB #24

p[s]eudo masculine

I. Marion, Mabel Weeks, Mildred, Doctor, practical

adolescent, the continuance of adolescent where
boy and girl is not distinguishable.

II. Lady masculine
Napoleonic type not disinterested.

*

DB #25

Mabel Haynes pathological passionate male adolescent. not disinterested, no
disinterestedness.

*

DB #26

Mabel Haynes is a masculine (genuinely so type)
I am masculine type.

*

DB #27

Jahne, Valloton & BB all have the same kind of familiarity catching hold of
me men as well as women and through them you get to Simon. He and the
pure lurid intellectual untemperamental, connects the other way to Stern.
worldly. I think Francis was untemperamental.

AT So Sarah realized... Jaehner: [Jaehne] There was an art dealer in San
Francisco then who was educating the city for Chinese art, and it was through
him that Sarah got her objects and furnishings. She had started her artistic
career with early nineteenth century mahogany and brass candlesticks, but as
the Chinese idiom was becoming increasingly her own, she threw over the
mahogany and candlesticks for Chinese things, and did so at the same time
that Jaehne, the dealer, was doing it.

Sarah finally got Mike to back Jaehne for a trip to China, and Mike did
it just as he had given Jaehne money previously to buy Chinese things. Jaehne
was an unscrupulous man, left scandals in his wake, weird and wonderful.
There was something reptilian about Jaehne.

There was also Olga Ackerman, a woman of extraordinary taste, with
beautiful, delicate, slightly animal brown eyes. Sarah was very jealous of her,
but she learned all about Oriental art from her. Sarah, when she furnished her
flats [in San Francisco], did it on Mrs. Ackerman's lines. She had no taste but
an instinct for acquisition, and always knew how to use well the taste of others.

*

DB #28

Lurid male group. Hutch is a connecting link between Anglo-saxon and lurid. Jaehne [sic] is a Bazarofian connecting to Hutch, Berenson to Valloton and through Valloton to Jake Samuels. He also connects through Hutch to the idealists.

Weber connects Joe Preiss to Bazarofians.

AT Joe Preiss: [Joe Price] He married Miriam, one of the Oppenheimer girls [in Cambridge.] Gertrude met him at the Oppenheims'.

[In New York, after the Cambridge years] Leo was, through Howard Gans, an intimate of the Prices. He also kept up with Hutchins Hapgood, and through him, Willard—the man who wrote *Tramping with Tramps*—and other New York friends, whom Gertrude knew through Leo. So the New York friends of Leo's were a little separate for him, and Gertrude's women friends separate for her.

*

DB #29

Pach & Roche ? [sic] youth quality that is boy much in common with boys like Allan & Frank Bache?? [sic]

*

DB #30

Ladies pure their reality is coexistent with the flavors they taste.

*

DB #31

Flavor group their reality is in very much inverse ratio to their flavor

*

DB #32

Tacklessness [sic] invariable sign of flavor group.
concentration, ignorance of others, knowledge of themselves, Power and technique of suffering invariable sign of lady group.

*

DB #33

pure Ladies	flavor strike for freedom
Miss Blood	= Bird + lady
Sister Bertha	= instinct for being and for success.

Mrs. Samuels	= pure lady.
Hortense Moses	= Lady plus free soul
Neith	= Lady flavor (teeth on edge) + servant girl
Mary Houghton	= Bare bones of pure lady.
Mary M'Cleen	= Flavor napoleonic
Janet	= Flavor culture
Bradford kid.	nasty flavor excessive concentration. connect—link to lurid.
Adele	ethical + lady.
Jaffa	

AT Mary McClean: May McClean was a Northwestern author who wrote a book that had a great vogue at the time. It was a very self-revelating kind of thing. Gertrude knew only the book.

*

DB #34

Ladies and flavor both no knowledge of people. Ladies not tactless because of concentration, and power. Flavor tactless because of reaching out and the ignorance of others that is the keynote of the group.

*

DB #35

Ladies all have the important feeling of themselves inside them though the best of them nearest to pure intelligence in Mrs. Samuels has it the least, Hortense has it very little.

*

DB #36

May and Mrs. Heiroth

I think I will find prostitute group egotists but no feeling of being important to themselves inside them. their kind of importance to themselves comes from their not yielding, they keep themselves from giving themselves and so get their sense of importance. their resistance however is not the resistance of free souls who own themselves, it is a subtle evanescence, when conquered they become commonplace, unconquered they have quite essential sweetness and emotional intelligence in its highest form, they are

not true mistresses, anymore than they have the true sense of self-importance, they have power only when they are loved.

AT prostitute group egotists... no feeling of being important: [Seems contradictory but] Feeling is one thing and expression is another. They needn't have the feeling, yet could well express their egotism.

*

Note #49

Remember Mrs. Heiroth's lack of expression also Mays. Not sure of their class when one sees them and even when one knows them very well, this goes with their kind of freedom which is not inward freedom but freedom from the fact that they can keep themselves from being conquered by illusiveness. It goes with that kind of being mistress that they have, as they have power only with them who love them.

*

DB #37

Note the way two depths in most people. first resemblance least important in great moments they coalesce.

Annette	= Emma on top	- Mabel Haynes below.
Miss Blood	= Lady on top	- Bird below.
Alice	= Bird on top	- Florentine below
Klauber		
	-	- + Adele Solomons.
Jahne	= Berenson on top	Valloton below.
Allan	= Sally on top	Mike below.
Mike	= Daddy on top	- Keyser below.
me	= Keyser on top	- daddy below
Sally	= Aunt Pau. on top	- Laura below

When it comes together through mind-emotion, what you will it makes a personality [in] many people it never comes together.

*

DB #38

I think B.B. is intellectual, honest sensitive on top, the below is male version of the most perfect balance of flavor and lady which often slops over into a

bad expression as when he wants and thinks he can do flavor straight. Edstrom is a more curious mixture because they [sic] are more layers. The bottom layer is not fear, he does not know it except with people more practical than himself.

*

DB #39

Bancel La Farge & Spicer Simpson makes connecting link idealist and tabby cat to Roche et Co. and they through Leo F. to Stern & Derain to beauty. Roche & Co. through Fred and Jonas to business men.

*

DB #40

Men	Women
Idealist	free soul
Fanatic	-----
Beauty	lady-flavor
Intellectual	Mabel-Miss Funke
Earthy	servant girl
lurid	lurid
Bazerafs [sic]	ethical

*

DB #41

All sensitive people must either be cowards, or have an iron will or defend themselves instinctively by the emotional leap. It is like in philosophy, the destructive criticism goes alright but when the attack is turned against them they must get scared and mostly run like me or take the emotional leap and land in the sense of injury, that was a very good instance with Alice and Jahne, I joined cheerily in the fun knowing all the time it would turn and then I ran, Sally faced it with a sense of injury, Leo with a power of domination.

But that whole idea of the emotional leap which separates the dyed in the wool rationalist from the others is very important. the thing that makes the emotional leap a possibility is the ~~enhance~~ underlying sense of natural virtue those ~~that~~ who lack it are as naturally ~~cow~~ moral cowards. The emotional leap people however conscious they may be of wickedness having

got this sense of natural virtue they can always make the emotional leap. Fernande is a most exaggerated almost caricatured version of it. I can do anything that I have to do, she says all the time, I can deny myself, and efface myself, but do you, I can she says.

I think the whole prostitute class have this that is those that combine with the free soul group, the Hortense Federleicht group not. the lady and the lurid group not. the lady group have another kind of certainty more allied to the old man Heisman. that is the reason pure flavor is tolerant.

Want to define Hortense's group more.

*

DB #42

*Corresponds to [NB-*C #3](#)*

The old tabbies connect through artist, doctor and clairvoyant & business man

Grazzini; Sol Stein, Julien Valloton through Edmund Houghton to Edstrom making the common place actor's group.

Make the three commonplace versions of doctor clergyman & actor.

Instinct for common-placeness of the tabby cat Messersmith variety to be differentiated from the man of the world of Jake's type distinctly of the order of Fred and Uncle Sol.

Fred in this respect connects directly to Leo Friedman.

AT *Grazzini:* The local doctor in Fiesole. Sarah had a mild heart attack; they sent for him, and he gave her pills. I went to see her afterward. She accepted my visit with condescension, and I said, The doctor was able to help, wasn't he, and you're feeling better. To which Sarah replied, I had the greatest heart specialist in Italy!

tabby cat Messersmith: An American or Englishman in Florence, possibly in the diplomatic service.

*

DB #43

~~Polieran~~ [sic] ~~more-idea~~

Common place religious anglo-saxon.

Earthy—more apt to be ethical until you come to the primitive souls who are

religious or pagan.

*

DB #44

Allan Williams?

Whittemore close to tabbies.

AT **Allan Williams:** Marian Walker William's husband. He looked like Aubrey Beardsley.

*

DB #45

Genuinely primitive souls

Federn

Howard not earthy—persian. ~~Chalfin~~ to Mike, [Crelenko?] Jaehne to Howard, Howard's kind of cleverness very close to Persian lying.

Primitive souls not beauty ~~lovers~~ lovers like beauty group but are themselves beautiful, no feeling of importance inside them is typical Keyser Will Erving the best specimen genuinely modest very little personal influence, a common place sid[e] which makes for getting on

Stern & Leo Friedman, fingers close together Leon Will Erving, Stern make good musicians, Moses Jonas, Leo, etc. When get beauty mixture fingers sensitive hairy Joe Chalfin, Howard in between them all.

*

DB #46

Fernande & Mabel [Simis?] connected with Emma strong feeling of themselves inside them, inefficient give appearance of efficiency and sacrifice but merely an appearance, always leaving their job.

*

DB #47

Maddalena

Group of women, no important feeling of themselves inside them Miriam, Marion Walker, Florentine, Margaret Lewis, Mrs. Matisse Aunt Fanny, Mrs. Samuels Estelle, technical member of this group holds the same relation to it that Mabel Weeks does to hers.

Most of this group their intellectual life is not connected with their

nature. Slow in development no instinct for culture. Unfortunately Miriam and I are the only ones who make their intellectual life of their nature mostly they take up theories and carry them but even then they are more *sui generis* than Bird's group.

Miriam's letters characteristic of the group. I connect to it through Miriam only on one side of me, the other is the Rabelaisian, nigger abandonment, Vollard, daddy side. bitter taste fond of it. This group has little power hold through the things they are not conscious of consequently give a sense of a hole like Florentine (skip a page) [sic] they also have a hardness they are not affectionate and have to be dominated to be won, and held, constantly dominated, they do not resist, they are not strongly maternal they are cumulative in their effects, recognition of them comes very slowly. They have no personal pride in them, no *amour propre*, they may be sensitive, they may not. they [sic] are two big groups of them, the sensitive and the not, the sensitive have sweetness, the not not, not. they connect on Mrs. Matisse -Mrs. Valloton—to Etta Cone, Mrs. Matisse, to Bird, to lady group through Mrs. Samuels. They are not sentimental, they are in intellect realists and scientists and ethical, it is in relation to their power of disciplining ~~that~~ children that they tack on to Mrs. Valloton to Etta & in another direction when it hasn't changed to egotism and self-importance it runs into Fernande. In Mrs. Matisse there is the galumping quality that connects her to Jeane Boiffard.

AT Maddalena: The Italian servant at the Casa Ricci in Fiesole.

Mrs. Matisse... galumping quality: There were physical moments of Mme. Matisse's walking that were breathtaking, like a Greek heroine, but then she would sometimes be too awkward to get out of a chair.

*

DB #48

Sentimentality, women ~~all important to themselves inside them are sentimental are free soul~~ Bird—Sally -(not Laura) ladies—lurid -

*

DB #49

They are the opposite expression the spinster expression perhaps of the sister group.

LK *Spinster.... Spinster quality:* “Spinster nature” is at first very briefly introduced, with no elaboration, in the MA text on 199, in relation to Lillian Rosenhagen’s sister, Cecilia, with the promise that “later there will be much discussing of this spinster nature. Now it is enough to know that Cecilia Rosenhagen had it in her.” The promise is partially fulfilled in the later portrait of Olga, the sister of the first Governess, in [MA 240–241](#). She, like Etta Cone in this Note, is apparently not given to the spinster’s “lack of generosity and sentimentality;” she seems to have the attacking ways “to give to her more attraction and men could be in love with her,” but like Etta after her love for Ida Gutman was over, she later became defined by her spinster nature, though it remained undetectable. “Everyone just thought it was stupid being in her,” but it was the nervousness, the “lack of generosity and sentimentality” of the spinster.

*

DB #50

Spinster quality, lack of generosity and sentimentality. Conceive themselves heroes but do nothing heroic Etta Cone perfect type with all her splendor and richness and possible dis spinsterising quality, when she was in love with Ida Gutman least it, she became almost generous in her nature, for her love became heroic, now she is her own hero and spinster state is complete. Earthy people, real idealists and ladies never are spinsters, because earthy sordidness makes of its pettiness heroic character. Alice Klauber is I am sure spinster at bottom, it has a mild lyric flavor but it is pure spinster, Mrs. Valloton has more than richness, she loves Valloton and so her lyric note became real music. Alice Klauber did not marry her man she became a spinster. This lack of generosity is the keynote to Etta. It is very deceptive in her because of her splendor. She and Annette striking contrast. Annette never interprets small though she sees smallness by instinct. Etta does not see the smallness as small but interprets smally. Work out the contrast of spinster sentimentality from sisterly sentimentality.

AT *Alice Klauber:* After the San Francisco fire, Frank and Nelly Jacott, Paul Colts and Alice Klauber came to Paris. Alice Klauber hated Picasso and Matisse art while she was in Paris, but when she got back to California, she propagandized for Matisse. I hardly met her.

*

DB #51

The group goes Bertha—Fernande—Belle Bergman -Hattie Bache—Myrtle ~~which who~~ introduces the spinster element and connects through Mrs. Samuels to the perfect lady Penelope connects through Bertha to the earth group. Aunt Fanny.

*

DB #52

Fernande connects on to Bertha the particular kind of sense of importance, the maternity element, Penelope, is it without the sense of importance asserting itself where she loves, she connects on to earth to Aunt Fanny, to me. Bertha is nearer Fernande sulkyness [sic] no sense of differences, they are not conceited they have no sense of differences. Hattie Bache, Belle Bergman and Myrtle are all weaker expressions, less maternity earthness in them, more pure sisters, that is their greatest character that and common-place sentimentality. With Bertha Fernande & Penelope there is a richness of reality that overwhelms their sentimentality takes them out of the ranks of commonplace.

Want to keep in mind this common place sentimentality as a definite quality of Hattie Belle Bergman & Myrtle. Hattie Stein had it too. Find out what it is they connect on that side to Mrs. Matisse. Have not the kind of sense of importance that we have in Penelope Bertha and Fernande.

Emma [?] a very good case of that quality plus a Dolene like prostitutionism.

Fernande is a wonderful case of the disintegration when ~~pressure~~ pressure of domination is removed. Egotism scatteredness in full ~~pla~~ blast. She is all over the shop. Her pride is so like Berthas. Too proud to work for anybody, too proud to be dishonest or vulgar but gets into a ~~w~~ hole where in the end she is dishonest. she is vicious but never with any delight in vice but on account of ~~ine~~ lack of resistance. Fernande setting sulkily into a kind of trance is wonderfully like Bertha.

This whole group which is the more common-place people becomes the sister group. Hattie Bache Myrtle etc. live to themselves and to others as type people of what they ideally should be and not at all ~~ef~~ by what they are. They should be maternal, they aren't for they have no power of sacrifice, they should be good housekeepers and they aren't for they are indolent and

have no sense of economy, they should be sweet and they aren't because they are too nasty proud. In short they should have all the womanly virtues, partly because they have not anything else partly because the suggest it to themselves and others and so they are the perfect example of sentimentality changing the object without changing the emotion both to themselves and to others without changing the emotion both to themselves and to others and so one goes on and on for years thinking one has not done them justice. Sally and Myrtle, Hattie Bache is the most commonplace and has least real existence and comes more nearly to realising the sentimental version of herself as real, only it is so empty. Bertha & Fernande are the worst because there is least commonplace in them, they are so s[p]read but not empty. Penelope is the best because in her there comes almost a complete replacement of the real thing earthy connects to Therese and makes a new reality so that she really has the virtues the others sentimentally possess.

AT *Fernande:* The break with Pablo in 1907 lasted only a few months. The final break came in 1914. The stage in which she is described in this note is the one she was in when I met her [when she had just separated from Picasso and had to give lessons for money.] She was even glad to be free and rented a flat and set up a studio. 'Fernande setting sulkily into a kind of trance' is literal. She was a heavy person, and when she settled in, she literally couldn't be roused.

The final break in 1914 was not as Mike reported it in his letter. As I had the story from Fernande, she and Pablo had a row and Fernande left and waited a week for him to come, and he didn't come. Fernande was not really betrayed by Eve because she knew what was coming. She got Marcoussis and Eve to come to Picasso's together, and Gertrude said to me at the time, Do you see the new combination, Fernande is giving it her blessing. Fernande had someone that she went to and stayed with him until the war broke out. This was the end for them, though Fernance was prepared for it.

Fernande... maternity element: Fernande was maternal, completely, toward Picasso. When one of his friends killed himself and Picasso got afraid of the dark, Fernande went everywhere with him. Motherliness kept her close to him for a long time.

connects on to earth to Aunt Fanny: Gertrude's mother's [Amelia Keyser Stein's] brothers and sisters were Gertrude's Aunt Fanny, Uncle Ephraim, Uncle—Ernie's father whose name I don't know—Aunt Sarah, Aunt Celia, and Aunt Helen, a younger sister who was a sort of house pet. This one was

little, in fact weeny, smaller than any of them, who were all small.

Gertrude loved her Aunt Fanny, had enormous respect for her, she who took her and Bertha into her home [when they went East after their mother died] and already had two unmarried sisters, Aunt Sarah and Aunt Helen, on her hands, and now there was another sister's two daughters. Gertrude got pretty thoroughly into Baltimore life, and liked her mother's family well. They were the 'cheerful ones' [mentioned in the Autobiography,] all the Baltimore aunts and uncles, with the exception of Aunt Sarah, the religious one, and Aunt Celia, who took a course in dressmaking to make everybody's clothes. From her photo, Aunt Sarah seemed to be sad about religion. She would retire into meditation and have communion with the Saints or God or something. All of them were weeny, five feet, even Uncle Eph, but Aunt Celia was large.

Myrtle... commonplace sentimentality: Oh, but the quantities of it! When we saw her in our San Francisco visit in the Thirties, she wept about Gertrude, about Sarah, about Mike. She was considered beautiful, but why was beyond me.

Fernande... egotism... in full blast: Gertrude always used to say, But she's not vicious. Fernande had a way of walking down the street and feeling it really existed for her, and that people revolved around her and her beauty. I took walks with her during our lessons, went to theatres and museums to get by the boredom of our sessions together, and I saw during these outings how Fernande accepted the position she imposed on all passersby to accept.

the sister group: The 'sister' kind were the ones with the continuous consciousness of being a sister, and warring against the sister. Etta always asserting herself modestly and Claribel always pushing her away—Gertrude considered that to be sisterly, and told me so. Etta and Claribel were the type of it for her. Etta feared and envied Claribel, was subservient and obedient and loving toward her, and in her heart of hearts waited for the day when she would be the only Miss Cone. Claribel was always amusing, and toward Etta always put a humorous turn on everything, always made a phrase. It was the character of the Southern Baltimore manner—she laughed while she talked, neither pleasantly nor unpleasantly.

the more common-place people... Myrtle: Mike once took Myrtle [Sarah's sister] to the Variétés in Paris, and when it was over, she fell and cut her nose. Gertrude worried that Mike would be disturbed, fixed her up that night at the rue de Fleurus, and the next morning went to tell Mike what had happened. She deserves everything she gets, Mike said. When she wears high heels like that, what does she expect? And she was the one he disliked the least [of

Sarah's family.] She was the least objectionable because she was the quietest.

She was quiet because she had nothing to say. Sally at the end of the Matisse episode [when the school was over] was at one time winning Pritchard [an Assistant Director of the Boston Museum of Fine Arts] to—ah! intellectual companionship, and Myrtle dropped in one afternoon to report that Pritchard came to Sarah's in the evening. And Gertrude asked, 'What do you do?' 'Oh, we just chat.' Gertrude and I were imagining Myrtle chatting with Pritchard.

She had her own tragedy, though. She divorced her husband to marry a scientist she met on the boat going back to America, and before they were married, he died, and so she remarried her first husband. She looked a little like a parrot.

Bertha and Fernande... so spread: I once told Gertrude about an aunt of mine whom I said was like Fernande, but Gertrude said, 'No, she's more like Bertha, because she hadn't Fernande's possibility of rising to the top to be a leading character.' The Aunt and Bertha were empty and vague and certain. Bertha knew she was a good woman because she was a good mother, which meant to her being a good woman.

LK ***Hattie Stein:*** Hattie Stein Bache.

*

Note #51

[...] injury

Free soul & prostitute group—resentment going over into
use of power and to sentimentality from a sense of virtue Lady
injury—to autocrat sense the ~~king~~ queen can do no wrong.

Mrs. Matisse to Aunt Fanny resentment to sense of injury in itself.

Etta not sure, Annette Mabel Emma not strong in sense of injury

Work out Roche Bush & Pach.

LK Concurrent with (and possibly a fragment of) [NB-*C #22](#).

*

DB #53

Bruce

Roche—Bush—Pach

He is a translation as Pablo says, all these have intelligence but no real intellect, the unfinished, unmatured boy quality. Worldly (not in intention) no instinct for being a success. Meditate on their relation to Leo Friedman and their positive quality. No heroic element in them.

Bruce is the best of them because he has a kind of dirtiness that has a little quality but they are all stupid. Leo says it is because there [sic] minds move so slowly that they digest nothing and it comes out whole as it went in. That the practical element is only as everybody is practical but as they don't understand anything else although they have a sensibility to the desiring of it nothing comes out of them but the practical consideration.

*

Note #41

Pach—Singer—Francis—Derain—Leo Friedman -

Bruce—Bush—Roche

Pach nearest perhaps to Matisse in singular kind of blindness not Bazarofian blindness of nature essentially

limitation of sympathy & experience by reason of pride. limited / not fanatic blindness like Hutch or Raymonde's due

to rejection of intellect and rush into sexuality and mysticism [sic], Leo's statement that mysticism and sexual abandonment have it in common that they deny the intellect, the Simon H. & Chalfin kind of blindness by clearness of intellect and lack of quantity of nature, of Francis & Puy incapac[i]ty for real experience, and remarkable facility & variety of intellect, to Pach ~~and~~ who has a hold on real experience but hopelessly slow, stubborn, and practical, to Matisse who has a tremendous hold on real experience, slow -stubborn practical and impenetrable except when he chooses to be penetrated. From there we go on through Bruce to the Jaehne people through Leo to intellectuals & idealists. through Singer to Bunting and Manguin who have sensibility but only for nuances, through Roche to the dramatic idealists, through Bruce to Derain who has no sensibility, to Leo Friedman through Francis to the lurid group.

Fred Stern

Bush Leo Friedman

Derain

When you get it to Fred the practical becomes complete before it passes over through Uncle Sol and Jake Samuels into the men of the world who passes [sic] over to the pure idealists on the one hand through Edstrom and the tabby cats on the other through Mary. Now this makes clear the difference between Dehning and Hersland sale, sensible, impractical except

as players [?] or petit bourgeois clean direct unsensitive, the type middle-men (the Bernheims. In the true man of the world he adds a distinction to this foundation and adds sensibility and murkiness of a new kind. The earth type is another story Weber, beauty group—Persian group, Bazarofs, Braque perhaps the man of the world version of it.

LK *Now this makes clear the difference between Dehning and Hersland sale:* Corresponds to [NB-*C #9](#) [“got the definite difference now between Dehning & Hersland... Hersland murky sexual character... Dehning cleaner.”]

*

DB #54

Alice Klauber

Bottom Gertrude Davenport & Marie Gruenhagen. Cruel, intolerant completely domineering, graciousless making fun of the ~~daughters~~ adopted child's hands and feet. Alice K's humor about waling & what not complete possession. Insensitive quality of the pure lady. Like the pure lady without the beauty, grace, sensitiveness and capacity to be tolerant when complete that the pure lady has. It is the same thing in Adele only in her it is combined with genius, intellect, sensibility and a great moral passion. In all these it is insensitive. Alice K is in the middle, then it goes to May Gruenhagen who was it without any admixture so she really is the bare bones of it. thence it passes Adele Jaffer to the saintly type, to G. Davenport to Mary Houghton, through Miss Blood to the lady Mrs. Samuels, through Fernande to the sentimentalists, maternal, through Mrs. Valloton to the spinster sentimentalists, through, Alice Klauber and to Bird and pure prostitute brutality and to Florentine. through Mrs. Matisse to the earthy efficient. Very significant resemblance between Alice Klauber & Mrs. Davenport that she gets all the young men in sight around them. And I guess the young men makes equal fun of them both. But she Alice Klauber is essentially the mistress it is only when it passes through Bird to the prostitutes that it loses its power quality and through Mrs. Matisse to the earthy and so humble servant type that it loses power. In all the other directions it remains the mistress type, the lady type. Relation of Alice Klauber to her Doctor very important remember it all.

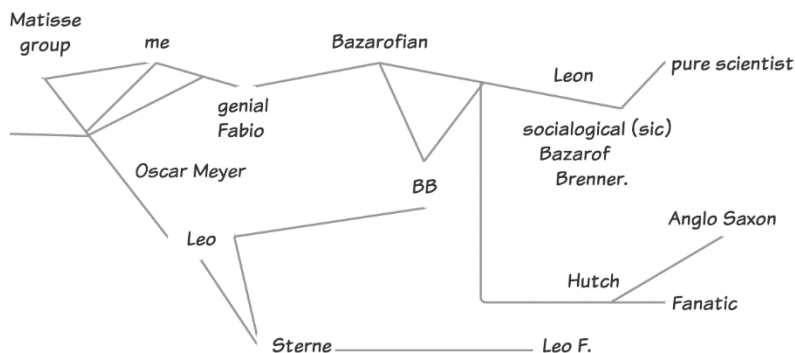
AT *Adele [Jaffa]:* This was my first impression of her, but in small. She had

competence and didn't play you any tricks. Her actions were always on the same level. She had none of the petty feminine weaknesses that run through the Alice Klauber, Fernande and the rest group.

*

Note #107

Scrap of unlined typing paper



*

Chapter 5.

Passionate women, those in whom emotion has the intensity [sic] of a sensation, afflict their world with agitation, excitement and unrest. Sometimes they marry well and then excitement is with them deep joy. More often their marriage is a failure and then they rush about miserable seeking to escape from misery.

The other women, those who know not passion, make marriages no less unhappy but with them not to be happy makes so much less stir. These must content themselves with emptiness. They These [sic] cannot overflow their misery in ceaseless restless action. They sit so quiet lest their emptiness increase and leave when with all that [sic] inside, gone and lifeless. They are like them that have a horrid fear when standing on high places. Nothing comes to them but emptiness. They dread the loss of all themselves and every second go on losing more. The one relief there is, is to sit down and so make a resisting compact mass that will not let itself all drop away.

And so the creature without passion makes its unhappy marriage and then sits still for what else can it do. It is not in human natures that it is

still waters that run deepest. The restless ones know as keen sorrow as those who make no stir; but emptiness is more sickening long kept up than overfullness. The stomach overloaded is always very sick but then it can discharge itself upon the world. The empty starving stomach can only weaken sadden, grow more helpless.

Julia Dehning had rushed upon her sorrow passionately, fervently, heroically. Bertha Dehning sank down into hers quietly, helplessly, unaspирingly. Bertha Dehning soon after Julia's marriage came to the fullness of her youthful bloom. She was darker, richer, fuller in her curves, softer to the touch, easier to be friends than her more brilliant elder sister. The harshness in the speech and thought, the hardness and the jerk in the manner and the walk, all these her mother's ways it had not come to her to have. She like her father loved compromise and peace. It was results that theses two wanted not the strife.

*

["Use this about one of David's friends."]

~~Bertha Dehning was a kindly friendly creature. She liked the other girls and they liked her.~~

*

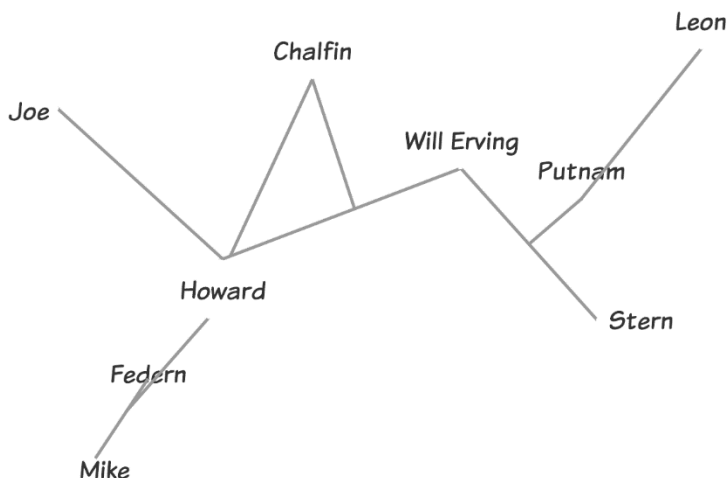
Describe home life Hersland's family Dehning, David there for vacation conversations etc.

That is, after the Herslands episode, come back to the Dehnings and the Julia-Alfred marriage. David, visiting them, has conversations with Julia.

*

Note #108

(Scap of line copybook paper.)



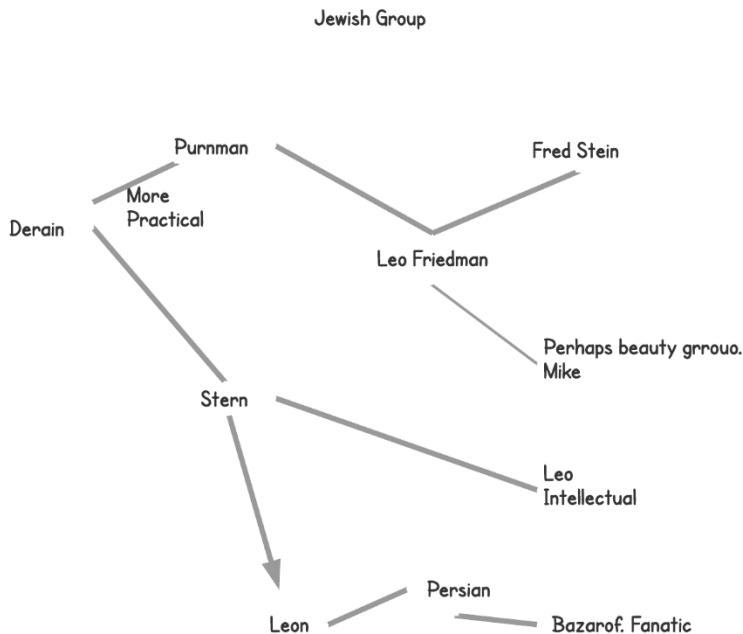
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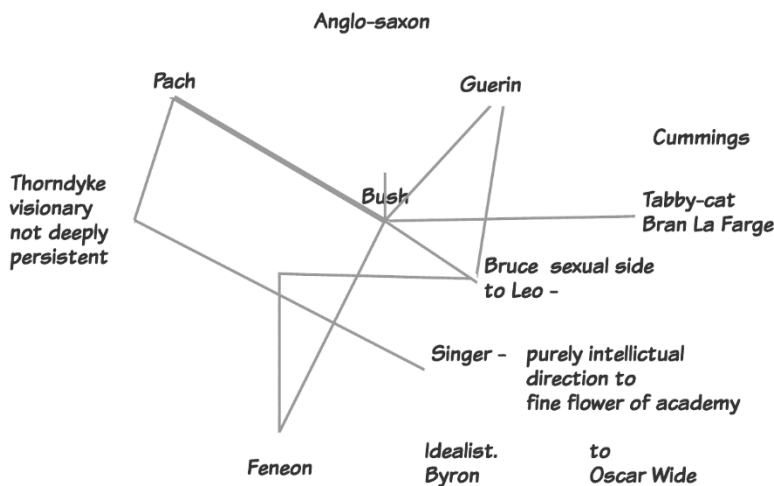
Note #45

Chalfin I am quite sure has the sexual base of our Simon that is to say of Braque leading to Jake Samuels. Vollard introduces a distinction a certain salete. Uncle Sol introduces another element common-place insensibility, lack of power of intelligence but on the other hand it may as in his case it has as opposed to Fred Stein it may turn into a certain judicialness not the highest type like Mike's because Mike introduces a pagan sensibility to beauty and so tolerance. ~~Vallotton~~ A Chalfin is made up of three parts, Braque sexual base and a certain lucrative, active, gentlemanly intellect, Simon H type of energy and ethical ideal, Howard temperamental and there comes his preciousity and beauty, and aristocracy. Vallotton, temperamentally like Jaehne, sexually like, & intellectually like Julius Levy, and there is his great limitation as an artist. His greatness is his temperament, his sexual base and intellect is below it.

The Roche etc group fall into two varieties, the one we might call anglo saxon having an inner sensibility a genuine interior vision, but slow blind, their mind progresses so slowly it stops and the practical worldly takes its place with them, also the practical may be only expressed in them by a passion for detail a losing themselves in illustration, but always they

have real sensibility real faith. The jewish side of them lacks this sensibility this real faith and it is replaced by a lyrical pretty quality and a passion for rather confused emotional and transcendental thinking and an intelligent facile practical intellect in their real business whatever it is. It goes over with them into the purely intellectual group, the untemperamental intellectual as the other group the Christian side goes over into the idealistic group. It is interesting that Leo Stein meets both the extreme wings of this group.





Pach in his attitude is very illuminating as he shows wherein^[sic] this group fails. He shows the unreality of their idealism, strong as he is in the expression of it and religion, his criticism of Leo's picture I recognise the *giri*, I don't recognise the *atelier* and then saying he and Henri believed in religion like the Chinaman painting his soul at the end of his brush, Derain expresses the same Leo Friedman on a lower plane expresses the same in his living to go out of morning^[sic] and think over the occupations of all the world and they none of them see the essential profound contradiction between their two expressions, Leo F. sees it better in so far as he is more practical that is the Fred Stein element is stronger in him, he is less illumined, and he makes the two things both being on a lower plane come nearer together also his sexual base is nearer Mike's it has less turdiness than in the others who are much nearer Leo. So their blindness their spiritual ineffectiveness comes from a deep and fundamental incompatibility, the more ~~sensible~~ sensitive they are internally the more definitive is this contradiction in them, the less sensitive the more they succeed in practical results. From them we pass over to Fred Stein in whom their ^[sic] is no idealism he is stolid common-place he has no element of distinction. In his father Uncle Sol is introduced an element of distinction that is the man of the world, in a certain sense elegance, justice, action, *savoir faire*, mastery, the masculine version of Bertha at her best. In another direction the group passes through

Stern to purely intellectual creative he introduces a new element of idealism,
in himself both in the pure intellectual side

(Will Erving)

and in a certain kind of elegance the Persian (Leon) a

(Putnam)

roaring spirit of freedom, In Stern these elements are not mixed in him, the only thing that dominates him is his sexual and intellectual kinship to Leo Friedman, the others derail him, they don't keep him in motion. Also remember the slowness of their minds which helps their not seeing the two facts together and so realising their contradiction. In another way through Feneon they get to be tabby cats and also idealist group the two parts both become vehement and strong so strong that like Leo F.'s on a lower plane they come together. Their blindness is in contrast to Matisse blindness, unreasonableness, he is unreasonable on account of the tenacity with which he holds to his central idea himself and his art, he can change slowly it is not with him an inner contradiction, there is no inner contradiction, it is the dogged persistence of the thing that for the time he knows, in Pablo and in Raymond & Hutch, ascending from it is the domination of the mystic idea to denial of their intellect and their experience. Matisse never denies his experience, he continually affirms it, so in him there is no contradiction, there may be a doubt of it, a terror of losing or having lost it as in Samuel Johnson but his whole life is the affirmation of his experience. the danger with the fanatic group is the denial of their experience, this may make them moral enthusiasts as Leon, Weininger, it may make them, aesthetic visionaries as Raymond & (I hope not) Pablo Pablo may be saved by the intensity of his actual aesthetic experience, if he can hold to that he will go on, Leon held to the reality of his scientific experience and so they touch Bazarof but it is this quality in them that so often makes their genius sterile. Hutch negates his for the white heat of life, and so there are innumerable ways of ship-wreck.

AT Weininger: After Gertrude read Freud on *Hamlet*, she refused to read any more. We both read the thing in Freud on *Hamlet*, and that was the beginning and the end for Gertrude. After that, she was just not interested. [Leo had sent Freud volumes from Berlin to Paris in 1910.] Leo discovered Croce, but Gertrude was not that interested. Weininger came from Andrew Green, I think. I'm not certain it was from him, but know it was not from a heavy

intellectual, just a widely read man. She read it in translation, and then we went down to Gallimard's and bought out all the Weiningers and sent them to everybody. It was a mad enthusiasm. Gertrude thought he was the only modern whose theory stood up and was really consistent. Weininger divided people up so completely into parts and that was what she was doing in a different way. And he too was trying to get down to the bottom nature, as she was.

*

DB #55

Sentimental high school quality in Alice—her admiration for learning and virtue. Maud Tilton & Eleanor Gray—none of them virtuous or learned, various kinds of sentimentality. Olga Meershon [sic], Myrtle & Hattie sisterly kind, Bertha & Fernande all kinds, Etta lone spinster kind, Inez Cohen prudish prostitute kind Olga Meerhson [sic] between her and Fernande. Etta Guggenheimer between spinster and high-school. Pure W. always sentimental pretty nearly Dolene extreme one type or rather all the prostitute types of pure W. are sentimental Bertha perfect example of another. May B & Jean of another. Mabel Haynes central mass of another. Hattie Bache a sub-group of Bertha & Fernande.

*

DB #56

LK The day before we were to discuss the following note, I told Miss Toklas that it was written with considerable animus toward her, and that it would be well for her to be prepared for its contents. The following morning, she called me to say that she had hardly been able to sleep that night, and would I come some twenty minutes before lunch so that she would have a moment to look at the note to see just how bad it was. When she read it in solitude later, she came back into the room showing indescribable relief.

“Oh, that's all right,” she said. “I thought it was quite different, I thought it was something else. No, this can be explained easily, and after what I had expected, or rather feared, it comes as a relief.”

“What had you expected, Miss Toklas?”

“I was afraid that Gertrude had accused me of disloyalty. That's the only thing that would matter. This is perfectly understandable, where it comes from, and why Gertrude should have thought so then, at the time it was written. I think you did very well to warn me of worse than was in it.”

There was not only considerable relief but considerable glee for Miss

Toklas in explaining the note's origin.

Alice Toklas

Only one person as low as Alice in my experience is Zobel. She is low clean through to the bottom crooked, a liar of the most sordid unilluminated undramatic unimaginative prostitute type, coward, ungenerous, ~~cons~~ conscienceless, mean, vulgarly triumphant and remorseless, caddish, in short just plain ~~rotten~~ low like Zobel but not dangerous not effective, no evil. Low but not evil. No evil intention, no steadfast intention of any sort. An acquiescent intention to be low which is her form of constantly tasting flavors. Absolutely no distinguishing sense for people. Self knowledge but no consciousness ~~for~~ of the significant, of the meaning of the things she knows. the practical intelligence of the Hellenising Jew but not the practical instinct as Stern has it. same as BB in that respect. Along with this is not a moral purpose or intention but an exquisite and keen moral sensibility. Does not come into relation or conflict with lowness because in both cases there is nothing willed, there is no intention, consequently no struggle, no moral nature, in the sense of effort. Her attitude toward generous or sympathetic conduct toward herself, moves her deeply and keenly and is beautiful to her, does not affect her reaction, Is not ~~evil~~ evil in intention but has no discrimination, her conception of people is diagrammatic formulistic but just as she has a beautiful sensibility to morality and generosity so she has a certain beautiful sensibility toward people but her reaction to them from it is deliberate and diagrammatic. The mental expression is practical and concrete the ~~emotional~~ emotion is subtle, intuitive beautiful. They run themselves by their intellect, consequently they know what they are but not the meaning of it. Consequently they do not come in conflict with themselves because they don't know the significance of their own beauty. They choose beauty Alice and BB in other words they choose to be low for that is their beauty as far as they see it. In BB. his occasional easthetic [sic] ~~ans~~ perception is the thing but that does not make a standard to himself. In Alice the moral sensibility is the thing and that does not make a standard for herself. It acts only as making her create her idols. It has never anything to do with her conduct toward the idols her hands have created. There she is always low, low but not evil conceives herself as low is low, lowness has the flavor for her, but she has no evil intention nor

capacity. In short is a failure. Not the Napoleonic type. Napoloneic [sic] type do not conceive [sic] of themselves as lows may conceive themselves as evil. Mary Houghton mostly conceive themselves as moral but they have evil intention they are tremendously willed, they have enormous power, they go over into the compact pure lady type, who also has great power, but is guided by a sense of right and dignity, has no the vulgarity of a misfit between the evil, overpowering nature and the ideals. Can well believe Napoleon thought himself working for the glory of France. ~~Star~~. Star significant. Mary Houghton believes she loves women. Just the other way round of BB and Alice. Alice runs herself by her intellect but there is not enough intellect in her to go around and so she fails in every way. Has a sense for virtue and Academic learning, admires the same, because of the falseness of her ideals. thinks she wants to be good. The puzzle about the neat clear practical unsympathetic intellect resolves itself into being the type of intellect that goes with the sexual Dolene quality and is not the intellect that goes with the flavor esthetic sensitive low sexual side of her. In Fernande the intellect goes with her sexual quality also in Annette might consider that perhaps a general rule in most cases intellect goes with sexual quality no with the temperament that explains the Pach Roche group and even more the Stern Derain group. It is only when the intellect is of a predominant quality that there is a fusion of the sexual nature and temperament which is often at variance. In most of the idealist group it is at variance. It is only in the highest expression of each type that it fuses and then either as in intellect as in Leo & Sally or inspirational as in Matisse or Pablo or in me that it possesses one. Have found that Alice's real sexual base is Bertha, stupid eyes, there are three in her, Dorothy Reade, goes with intellect, and B.B. the sensibility of her.

The last thing noticed is the way she can make you talk like one of her old gentlemen to whom she loves to listen and be docile to and so she makes a poor thing of one because one talks badly then, she listens, she is docile, stupid but she owns you, you are then her(s).

AT *Alice Toklas:* Gertrude wrote this after conversations with Annette or Sarah, before she knew me well, but after I had come to Paris. None of it could possibly have come from Harriet. It was written probably late 1907 or the beginning of 1908. Gertrude made a study then, after her very early meetings with me, on information gathered from a number of sources. A good deal of

it holds true. The evil, that's all right. The lack of morality that offended Gertrude, that was and is perfectly true. Gertrude was a little shocked that I could go on seeing Nelly after she learned about the Nelly story and Nelly's general ruthlessness. Nelly's general attitude to life and the world wasn't highly noble.

Gertrude was at that time still in the "deep-thinking" life, the kind that worries about "issues," and deliberates on the ethics and morality in each little act. This was the 'Stein thinking' of Leo and Gertrude separately and together. And it plainly offended me from the beginning. It was boring and ludicrous. For example, I subscribed to the *Argonaut*, a very free-thinking liberal newspaper in San Francisco, which I read thoroughly, and Leo and Gertrude got into a fierce discussion, a 'deep-thinking' argument that lasted for hours on an issue in California politics, without knowing anything but what Pixley said in his article. Later, I pointed to the article and asked Gertrude, How can either of you take seriously what the other one is saying when all either of you know is based on the same two paragraphs in Pixley's article? Gertrude looked, and said, And so it was.

My influence over Gertrude's relation to Leo was a little bit like my influence in the Bernard Fay affair after the war. When they questioned me about his escape from the prison hospital, I said I was not of sufficient importance to do anything but would have if I could have. In other words, Leo was right when he said I broke up their happy home; I did in intention rather than in effect. One of the jokes between Gertrude and myself later was that I had stopped the 'deep-thinking' vein for her. I was discouraged to be in an atmosphere where intellectual processes were the basis of life, and in which Leo's endless notes and Gertrude's answers would be passing back and forth between them. I had the impression at the time that 'deep-thinking' was the root of all evil, that the fallible minds of human beings were bound to go wrong. So, afterward, when Gertrude would be in her bath in the morning, and I would call her, she always said, Let me alone, I'm meditating. Not deep-thinking.

At the time, I spoke seriously of this Stein way to Gertrude; only later did we make a joke of it. I was really irritated by it, Leo's way of deep-thinking and the note-practices were very unpleasant. It became a phrase between us, 'Leo is so rude and so very impolite.'

LK [Leo's "rudeness" was explained by Miss Toklas in her later descriptions of his way of arguing, and of his odd way of behaving as though angry or of dominating when under the impression that he was making a devastating point.]

AT Gertrude was consciously free of the everlasting influence of Leo by the end of the Notebooks. By 1909, Leo had made his attack on Nelly, and I told Gertrude about it in detail. Leo came and told me about all Nelly's faults, why he had no longer any respect for her, and so on, and I had nothing to say in reply because falling in love with Nelly had been Leo's own choice. After all, Nelly had been like that before she knew you, it wasn't you that produced these things in her. Probably that sort of thing happened at the end of all Leo's affairs; he had to make it horrible when he was done with it. With one woman, he went back after many years merely to confirm his opinion of her.

As for my moral values, Gertrude probably would have said to the end that I had a taste for them but didn't possess them, but probably wouldn't have put such emphasis on the pleasure in them in others. I believe with Henry James, not in morals but in manners.

Gertrude thought I was forgetful rather than not grateful concerning Nelly, and that my relation with Nelly had more meaning than it had. I was really just a good friend of Nelly's, it was not emotional. In the summer of 1908 at the Villa Bardi, I explained this to Gertrude, that Sarah and others had put all sorts of constructions on it, but that really Nelly's evil didn't touch me in any way.

LK [Later, I asked Miss Toklas about the short piece by Stein, "Did Nelly or Lily Really Love You," and the scene in *A Lyrical Opera Made By Two*, in which the phrase occurs: "not any Lily not any Nelly." The references are obviously to this conversation in which Gertrude asked about Miss Toklas' relations to Lily Hansen and Nelly Jacott, and Miss Toklas' reply, "Not any Lily not any Nelly." Miss Toklas confirmed that this was the most crucial conversation in the development of her intimacy with Stein.]

AT Harriet once asked me, Have you no principles by which you live? And I answered, None. Nelly went much further than I did in denying moral values. She would have said, A waste of time and energy. Nelly was a little like Pablo in that respect. She put up a very cynical front to a bad world to defend herself.

Gertrude carried over her moral values from Radcliffe days with Mabel Weeks, Miriam Price, Estelle Rumbold, who were all very high-minded. She was intimate with these before she met May Bookstaver and Mabel Haynes [at Johns Hopkins.]

When this note was written, Gertrude had had little occasion to make note of my reactions to people. We hadn't yet become intimate in any sense of the word at all. Discussions of people came later, after the summer of 1908. Then [back in Paris in the Fall] Gertrude would come in to visit with Harriet and me every day, we would make appointments for walks, and so on. During the summer of 1908, when Harriet and I were renting the Casa Ricci and

Gertrude and Leo were staying with the Mike Steins at the Villa Bardi, Gertrude would bring people up to the Casa Ricci to Harriet's.

AT *Along with this is not a moral purpose or intention:* It was a question for me of manners, not of morals. Morals and manners go together, I believe, but not with me.

AT *they choose to be low for that is their beauty:* Gertrude has already said in these Notebooks that she's done with moral shock and so on, but it really still holds her, in this note, through Leo. And the Stinker [Annette Rosenshine] misinformed Gertrude about me by her ready answers, which were really not her habit. For example, there was Gertrude's entire misconception about my friendship with Lilly Hansen and Nelly and Harriet, and we laughed about it afterward. That was probably through Annette and Sarah. And there was Gertrude's entirely mistaken impression, from Lizzie Rosenshine, of my relation to Nelly and Ada [Nelly's sister.] Even [Annette's father] Dolphy Rosenshine's letters came in on this. He wrote very severe letters on the subject which Gertrude showed me with great glee after I told her what it was about. Sarah had it in for me good and plenty for not falling under her sway [in San Francisco, before coming to Europe] but one day in the summer of 1908, she granted me a confidential visit in which she said, Now that Gertrude has accepted you, all is forgotten and forgiven. Later, Sarah's forgiveness wavered, and I could watch it wavering through the gifts she gave me, through her need for flattering me, and through her premeditated courtesies.

AT *BB his occasional easthetic [sic] perception:* Gertrude thought that when BB as a young man had a sudden vision on how to proceed with the verification of a painter's work, he hit on a detail nobody had ever thought of using because it was so petty. It was in the draperies. You could always know about a painter's personal ways of doing from his use of draperies. This was all right, Gertrude thought, but to base a whole theory or method on it was pretty slight. For her a painter was judged by the endowment expressed in any part of the painting, not by a particular thing in it. You ought to know by any square inch in it. To her it was not a question of tactile values at all, any value would do.

His taste was not only bad in objects in art, but in people. He put the Piot murals in his library by the accident of Mme. Piot looking impressive to him, and he never knew that Mme. Piot was an ex-Montmartoise model. I Tatti, the villa he bought and built onto in Settignano, was awful. The house was badly placed, and just existed on a road. The garden was pathetic, nothing grew in it, and it had a weird little fountain with no meaning. That was at the beginning, when he first had it. Now of course it is very beautiful.

AT *The last thing noticed... her old gentlemen:* In San Francisco when I was young, I had two or three gentlemen to whom I was devoted. They were about my father's age, they were charming, and I enjoyed flirting with them. It was sufficiently a la mode in my youth, not at all odd or daring, girls did have men friends then. Gertrude never actually saw this side of me. There was no one in Paris like that for me. Chalfin was the first charming one, but that was later. Who were the people whom I could have made talk at all? There was no audience, I had no one to talk to at all.

At the beginning of our next interview, Miss Toklas volunteered further comment on this Note:

AT The note is based on Gertrude's cross-examination of Sarah and Annette Rosenshine. Annette's contribution is really her mother Lizzie's melodramatic version of me. Lizzie was especially melodramatic on the subject of my father, about whom she had such notions as that he was going to marry the servant girl and close the house.

The Note is definitely late 1907 or early 1908, because these are tales gotten from Annette told to her by her mother. There is also in it Sarah's version of how she put out a helping hand to me which I refused—Sarah saving her virtue again. But none of the Note is based on Gertrude's real later knowing of me or anything she learned through me.

Don't forget that Annette was very anxious not to let me get close to Gertrude. If I had been put in Annette's position of being a subject of investigation for Gertrude, Harriet would have spoken out. Harriet had that fine loyalty in her which I called her "sweetness," at which Gertrude laughed.

As for the conversation at Versailles [referred to in *A Lyrical Opera Made By Two*, where it is conflated with the conversation at the Villa Bardi in Florence] it was in fact not about Nelly and Lily. It happened in February or March of 1908. We were picking wild violets in the Versailles gardens when Gertrude told me for the first time that I was an 'old maid mermaid' type, and I said, Oh rats. I was in that group at first, but I got out early.

I knew Annette as a child in San Francisco. I helped her to get into Art School with my advice. Use your mother, I told her. And it was I who advised her mother Lizzie to let Annette go to Paris. And Nelly and Ada had been school friends, and then afterwards I didn't see them. But when Clare got married, she asked me to take charge of Nelly and Ada Josephs, which I did. Clare had been raised and schooled in France, and then came back to San Francisco where I became her very close friend.

Nelly and Ada were scandalous. Their mother was supposed by Lizzie quite wrongly to be the lover of the man who did away with the family money. Nelly and Ada smoked, made up, and did so publicly. Ada was weighty and heavy like Fernande, but much more amusing, much more of a person than

Fernande. Nelly saw men all day long. She stayed home in the library and saw men. These stories were true, but what was supposed to be happening in the stories was not true. San Francisco was scandalized, especially by Teggart, the Irishman who was devoted to her, amused her and kept her from being depressed. Clare and I approved of Teggart enormously because he would keep Nelly out of another such love affair as she had been through.

Ada was outrageous because she rode a bicycle wearing riding breeches. She kept her fiancé a dead secret up to the moment when the story got out of her seeing him drowning before her eyes. The headlines of that weren't to Ada's credit. It was all the things you didn't know about Nelly and Ada that were horrible. Ada went out in her big English racing car with Johnny, 'for you and for me,' Ada said, and they stopped in road houses for drinks. That wasn't done.

Then there was Ollie, who carried on with a married woman, Lettie Hendry, for years. And Sidney with his Emily, a notoriously bad girl. When her sister was dying in Arizona, she prayed that if her sister were spared, she would be a good girl from then. By the time she got there, her sister was dead, so she didn't bother. And she certainly was a bad girl. But Nelly and Ada were both far too careful for the scandals of themselves to be true.

Early I told Gertrude, You mustn't forget that I don't base my friendships on character in any way. With my friends, I may be surprised, but I'm never shocked by anything in any way.

It was very shortly after the Versailles conversation that I remember conducting Annette to the train so that she would miss her appointment with Gertrude, and at that time Gertrude asked me, Why do you laugh, and I said, I'll tell you, but not now. Because I knew what I was doing, but waited until Annette was soon to leave Paris. Lizzie was due to come over soon and take her off.

*

Note #46

[...] idol with the feet of clay, you are hers, then, submissive docile, stupid humble as she is then to you and so you are dead and she passes over your dead body as she did with Sally. I want to know more exactly than I do yet how she makes that happen to one. It is ~~ses~~ essentially done by there being no relation between you. No response on her side. A withdrawal through stupidity & docility and a possession by your fatuousness in consequence. ✕ That is what happened in the case with Sally. She is docile but fixes her own way and so gradually she gets superior, not as Annette or Harriet do, by

appropriating your work and so pulling you down to their level but by making an idol of you and so you make your clay feet stick out. Then also her ~~no~~ being scared before there really is reason for running away and then afterwards being able to see clearly that there was no danger she is certain that she was not scared, in the ~~path~~ progress through the street called straight she winds and twists so much that she loses her original intention. She is not without intention sensation and relation

in the beginning /, but they all get lost through evasion, crookedness, pride, cowardice and stupidity and all these together make a crookedness that is extraordinary but never evil, it does nothing except preserve her sense of superiority. This idea makes her whole relation to Sally so much simpler[.] She made an idol of her in S.F. probably it broke down some by Sally's talk to her that time about being good and Nelly etc. for when she is hit she don't keep open, she closes over her wound and evades and so she is prepared to clayify her idol more than before. And so she felt superior the more she mixed up in things in S.F. the more she felt her power until at last it was to Annette don't fuss about Sally, strike for his mind and heart if not his, his brothers. Annette to her at that time had power because she partook of Alice's nature to Alice herself. With me the same thing, happened. I impressed the first day I was made into an idol. Then she got on top out of relation as always, then I impressed with an axe, and she has never quite lost that, after that she did not close up by getting out of relation in stupidity but by getting scared to death ~~with~~ which is part of the first half of the second half which I will enter into shortly. Then after my talk about Nelly she got out of relation by stupidity. And I turned into an old gentleman, With Annette she gets out of relation by the first half of the second half, which may be intense fear or intense superiority, When she is moved, by moral perception as after the axe, ~~and~~ a mixture of the first half and the second of the last half when I gave her the discourse in the gardens and she made the resolution, since then she has never been affected by me except when I talked to Harriet and the few minutes the night I told her she was scared to death. Now to take up the question of the two halves, and the two halves of the two halves. We must consider her sexual nature, that runs the gamut from concentrated Bertha (eyes & forehead) through (Etta Cone & Olga) to (Dorothy Reade and Etta Levy) what we might call the stupid evasive coward version of the same thing which in the last two is

domineering unsensitive and pseudo intellectual. Then it passes over into the worldly, practical, academic ~~living~~ learning living, idol making, charlatan clear intellect self measuring, Dolene, Gabrielle conscienceless, crookedness of immorality etc. Then that passes over into the true flavor beauty, sensitive, proud, tactless, noble B.B. thing, generous and direct. And that is in Alice's case without doubt, the strongest in her but Oh ye of little faith, it is even less potent in her than it is in B.B. In Janet that is practically all there is of her but it is so feeble so impotent in its character, it really never becomes more than sentimentality. In Mary McClean it is more active it comes nearly being genius, in Charlotte Bronte, it became passionately imaginative it became genius, in Mary Houghton it passes over into the Napoleonic lady type, it loses a certain nobility and impotence that it has in the pure flavor type. In Neith it is strangely mixed, it is very beautiful in her, and one feels the sexual base it ought to have but it hasn't that sexual base that evanescent [sic] uncertain, she has the earthy servant girl base that allies her to Therese, and Maggie. But to come back to Alice, this is her but how little of it there is in the whole of her which is made up of every conceivable kind of weakness, crookedness, laziness [sic], stupidity, everything induces crookedness, the concentrated Bertha evasive female, the charlatanism, the practical sense, the melodramatic imagination, the passion for vulgar beauty, and then finally the pride and sensitiveness of her finest quality and so she is undoubtedly a creature made to be crooked but never evil, for after all the Dolene which comes nearest that is after all the weakest of her admixtures. I don't [think] she would be evil even in self-defence, that is where she is different from her daddy.

Claribel is complete now between them, all the part of Claribel that is not in Harriet is in Alice. Pride is the basis of Claribel, it is that that she keeps intact, it is that that she guards so carefully, her vanity is even secondary to that and it is because of this enormous personal pride that she is vulnerable where Harriet is safe, that she loves the society of her most stupid inferiors, Harriet does not, that she is polite and ceremonious, that she is large and generous, Alice is all this on a smaller scale but where she is more vulnerable is in the beauty side the certain passion for beauty which at once makes her vulgar and worth while, in its best moments it is noble, in its worst it is caddish and then also she is more pure it [sic] than Claribel but

that is the secret of this haunting resemblance which I could never solve, It is because of this that she suffers as I have almost never seen anybody suffer, and sometimes it takes the form ~~version~~ of being scared to death so eager is she to escape. Pach is bad as to pride but its nothing to these two. They suffer horribly in their pride there is no other word it is terrible suffering, there is the same naked nostril in the two of them. To save her pride Claribel is a fool, to save hers

Alice is crooked on the street called straight. Alice is compounded Claribel + B.B. Claribel = pride incredible in extent and power to induce her suffering. Claribel ~~would~~ sacrifices everything to preserve her pride -her brains, her body, her experience, her knowledge of life, all equality in comradeship—her love, Flexner,—society of intelligent men everything, Alice does not, she becomes stupid, crooked, insolent, evasive, appealing to senile passions, everything except a perfectly genuine passion for beauty and that to her is life, experience. This is why the group Nelly, Ada,^{2,3} Claire, were the best experience of her life (barring the three men (the painter landscape—Bowles—Seliun[???)]) about whom I don't know enough) but aside from these the three girls were the realest thing for though they supplied to her the vulgar, worldly, successful ignorant, insolent, rich, made-up kind of beauty yet it was not her pride that they fed, they gave her real experience a sensation of beauty, the service business, the giving people what they wanted, the humility, adoration of idols, higher life, aesthetics, music that was all the pride side, academic learning sort of in between. Harriet is an intermediate stage, Sally & Annette absolutely the pride end.

Difference between Annette & Alice. In Annette it is vanity not pride. In Annette one has to watch the whole in order to direct in Alice hammer away at the central point.

AT *Annette... partook of Alice's nature to Alice herself:* quotation from Annette: When one is a friend, one is a friend for always.

Ada: Weighty and heavy like Fernande, but much more amusing, much more of a person than Fernande.

Ada: Nelly's sister, Ada Brackett. Gertrude had a deep dislike of her, no interest in her at all.

Note #1

Harriet ~~ete~~ and the person I knew once somewhat like her.

Written after seeing her over at Sally's the first time she went there alone.

They are moral Calibans, comfort, save themselves, intellect purely academic (culturine) does not in any wise concern itself with actuality of their experience. They must absolutely keep things separate. Not headless with a pin-cushion or cologne bottle where the head ought to be.

another

Both Harriet & ~~Claribel~~ have good heads but it don't connect with them with experience. They both have a wonderful power of emptying out your words as they quote them, both are alike in that. Harriet is sordid and brilliant and fairly mean. The other ~~Claribel~~ is big and inchoate and bland, both have an incredible amount of vanity which is probably the correlative of their passion for comfort. They are not egotists really. They don't exist vitally enough to be that. Their lack of loving anybody is distinctly a negative rather than a positive quality. Harriet's attitude toward Sally is so characteristic. She held on to life through her and now drops her, that was all the meaning Sally had for her. These are not Tomlinsons, they are Calibans with just the same quality of vice each one of them in their different ways that Caliban had.

Harriet owns herself, she has put herself in a triple-lined double back action automatic safe, has put the key away in another and hired 16 policemen to guard them day and night. She has no principle of growth for she has no power to struggle except to self-defence [sic], no power to suffer except from being scared. She is not an egotist for she does not possess nor will herself, she is possessed by herself and can't even ever be killed cause she never can be scared to death, she has made herself too safe, but she is always scared to the point of complete self-defensive fight. Never can be caught off-guard. In another and grander and blander way the other is equally safe. I am as I am and I can't change. Her vanity is absolute but she has no belief in herself. She knows there is nothing there. She knows her policemen are watching an inflated empty tin can. Harriet is all tight and thinks it is infinitely valuable.

The other's vanity is real, it is the basis of her Calibanism, she preserves her vanity intact and to do so must preserve herself from experience.

Harriet's vanity is not real. It is a thing she has acquired and it is very good because it helps very much to keep her safe to keep her from experience. It would never do for her to choose anything else cause if she once got out of that safe deposit vault and out of sight of those sixteen policemen even for a moment she would literally be scared to death and that would be very terrible. She will never lose the key to herself as the other one has done, she will never in that sense be dead, there is the gleam of eternal life in her (Daniel Meyer kind of life) she can never be scared to death except by leaving her safety and that she will never do. It is the sordidness in her, the Daniel Meyer miser quality that will keep her eternally alive. The other gets emptier with the years, more inflated, more empty, Harriet has always the meanness the certain brilliancy the gleam of intensest sordidness and so she will live for ever and ever, time without end. ~~And~~ She always feels to herself that she has the possibility of experience because she has not lost the key to herself she has just put it in another safe deposit box.

Written after the day Harriet was here and we had the talk about Mrs. King.

She wanted to know why she could not arrive by little by little overcoming her fear. I knew she couldn't but did not know the reason why. The reason why is that after all she conquers her fear for self-preservation. Now there is no reason why she should take a great risk for the purpose of preserving herself unless she were in extremis. As long as she is not in actual sight of death she is sure of life, why should she risk death just to be alive when she is already alive and sure she can't die. It would be foolishness. Little risks when she still knows she is safe it is right and just for her to take. Great risks, not at all. Sally's courage when it ~~carried~~ carried with it the danger to come to death, scared her, it was almost unmoral to her as Matisse paintings are unmoral to Americans, when she decided that there was no real danger and Sally knew it and all Sally got was the excitement without any serious danger then she was comfortable again, Sally's daring has always been a joy to her. It would not be a joy to her if Sally really played with death, then it would scare Harriet as it did scare her but she could not long believe in it. She is the most typical type of the unbeliever, in Christ, of those who see the miracles and don't believe.

Added after the last seeing of her.

Her sexual nature is very close to Mrs. ____ she has the same cold-heartedness, normal sexual desire, earth type. It is the Keyser type without any of the Keyser richness or beauty or sensitiveness. I told her she was very slow but always went too quickly. She did not understand me, she thought I meant eagerness, avarice, but I didn't. I meant that when she came near to the point of understanding instead of then going slowly and really understanding it was then that she went quickly and so her conclusion was always too simple it had not in it the quality of experience. it did not enlarge the subject, it made it too plain, too simple, consequently her recognition of conclusions is not an experience it is only recognition.

type academic.

She has no realisation of greatness not even a recognition she brings it down to her own level. If they have done it it must have been easy for them, I haven't done it because it is too hard, they would not have done it either if it had been hard because if they would have done it if it had been hard I would have done it even though it was hard, I have not done it because for me it was hard therefor for them it was easy because they have done it.

*

Final Statement

I am very far from certain that it would not be best for Harriet to wrap herself in the cotton-wool of, for her, fake idealism, fake hope, fake eternity, to feed herself hourly with the pap of all the virtues and so hopefully deluded to pass the rest of her days as a neuresthenic [sic] but a hopeful neuresthenic [sic]. If she will face herself, if she will rid herself of all unreal hope and faith and eternity and come down to the real tenacity of denial, affirmation of a sordid meanness, self-defensive fear, eager unmeaning curiosity etc. that is herself, the chances are overwhelmingly that she will then not be able to free herself, she will then find herself to be by the very essence of her nature so bound down that she can never be free, that in short there is no release except to drown herself because she is in the very essence of her nature damned. I say that the chances are overwhelming that this will be what she will find if she can come face to face with herself. Then there will be nothing for her to do except to go back to the palliatives, to the cotton-wool and the pap without then any faith in

them, she will then in short repeat the history of her father's long death, she will then be a neuresthenic [sic] as she is now[,] but one without any faith in the palliatives. Therefor if I had for her one grain of tenderness, of affection, of pity, of respect I could not tell her to do this thing, I have none and so I do. Of course there is a ghost of a chance that when she does come face to face with herself that she will make then a titanic, long, laborious effort, that she will turn her tenacity to self-conquest, But I repeat that I believe the chances to be overwhelmingly against it, it will not be a miracle that can make her do it, it will be a miracle if she does it, I believe that when she does come face to face with herself that she will find herself so bound down, so tied by the very essence of her nature, that she will never be able to free herself, that she will then come back to the palliatives with her faith in them broken and she will then repeat the history of her father's death, be a neuresthenic [sic] all the rest of her days. The likelihood is of course that she will never really go to the bottom and then she will just go on being the kind of neuresthenic [sic] she has been.

AT *Final Statement... no release except to drown herself:* After Gertrude wrote this, she went over to see Harriet and told her the same thing. Then that night, Harriet saw God. She had already asked Gertrude; Do you really believe there's no salvation for me? No, said Gertrude. If there would be that's fine and good, but there isn't, so the only thing for you to do is to kill yourself. You really mean it? Yes, said Gertrude. And this was what provoked God to come down. Harriet called me from her connecting bedroom in the middle of the night. Don't put on the light, she said. There's nothing the matter, it's wonderful. I've seen God. In a little drop that came down like that, she said, making a gesture. Go back to sleep, I said. Are you going to sleep? I hope not, said Harriet. And in the morning, she said, Take this note I've scribbled to Gertrude. Trust Harriet, I thought. She's so damn practical. She had to get something out of it.

Lily Hansen came along shortly after God, and she asked, What's the matter with Harriet? And I told her she had a revelation of God. That's nothing, said Lily, a revelation of the devil would have been much better. But of course, she couldn't hold God, so she just went back again. It wore thin very quickly. After God, Harriet turned to Sarah, possibly at Gertrude's suggestion, and Sarah not wanting the responsibility, turned her over to Edstrom. She went back to San Francisco with Sarah believing she still held Him, but there was something like trouble between Harriet and Sarah afterwards in San Francisco.

The whole experience was mixed up with Harriet's greed and sordidness and everything else. It made it horrible that she had seen God. There was something wrong with it.

LK *Final Statement:* Rewritten several times, and used in [MA 333](#) for a description, according to [Ms Note #48](#), of "why Harriet is damned."

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DB #57

Harriet & Claribel

They are moral Calibans. Comfort, save themselves, intellect purely culturine does not in any wise concern itself with actuality of their experience. They must absolutely keep things separate. Not like Mary Berenson headless with a pin cushion or cologne bottle where her head ought to be. Both Harriet and Claribel have good heads but it don't connect with them with experience. They have a wonderful powering [sic] of ~~killing~~ emptying out your words as they quote them both alike in that. Harriet is sordid and brilliant and fairly mean. Claribel is big and inchoate and bland, both have an incredible amount of vanity which is probably the correlative of their passion for comfort. They are not egotists really. They don't exist vitally enough to be that. Their lack of loving anybody is distinctly a negative rather than a positive quality. Harriet's attitude toward Sally is so characteristic. She held on to life through her and now drops her that was all the meaning Sally had for her. They are not Tomlinsons, they are Calibans with just the same quality of vice each one of them in their different ways that Caliban had.

Harriet arms herself, she has put herself in a triple lined double back action automatic safe, has put the key ~~in~~ away in another and hired 16 policemen to guard them day and night. She has no principle of ~~growth~~ growth for she has no power to struggle except to self-defence [sic] no power to suffer except from being scared. She is not an egotist for she dies not possess nor will herself, she is possessed by herself and can't ever be killed cause she never can be scared to death, she has made herself too safe but she is always scared to the point of complete self-defensive fight. Never can be caught off guard. In another and grander and blander way Claribel is equally safe. I am as I am and I can't change. Her vanity is absolute but she has no belief in herself. She knows there is nothing there.

She knows her policemen are watching an inflated empty tin can, Harriet is all tight and thinks it is infinitely valuable. Claribel's vanity is real it is the basis of her Calibanism she ~~wish~~ preserves it intact and to do so must preserve herself from experience. Harriet's vanity is not real It is a thing she has acquired and it is very good because it helps very much to keep her safe to keep her from experience. It would never do for her to choose anything else cause if she ~~wants~~ once got out of that safe deposit vault and out of sight of those sixteen policemen even for a moment she would literally be scared to death and that would be very terrible. She will never lose the key to herself as Claribel has done, she will never in that sense be dead there is the gleam of eternal life in her (Daniel Meyer) kind of life, she can never be scared to death except by leaving her safety and that she will never do. It is the sordidness in her the Daniel Meyer miser quality that will keep her eternally alive. Claribel gets emptier with the years ~~more~~ inflated more empty, Harriet has always the meanness the certainty brilliancy the gleam of intensest sordidness and so she will live for ever feels to herself that she and ever time without end and she always / has the possibility of experience because she has not lost the key to herself she has just put it in another safe deposit box.

She wanted to know why she could not arrive by little by little overcoming her fear. I knew she couldn't but didn't know the reason why. The reason why is that after all she conquers her fear for self-preservation, Now there is no reason why she should take a great risk for the purpose of preserving herself unless she were in extremis. As long as she is not in actual sight of death she is sure of life, why should she risk death just to be alive when she is already alive and sure she can't die. It would be foolishness. Little risks when she still knows it is safe it is right and just for her to take. Great risks not at all. Sally's courage when it carried with it the danger to death scared her, it was almost unmoral to her as Matisse paintings are to Americans, when she decided there really was no real danger and Sally knew it and all Sally got was the excitement without any serious danger then she was comfortable again. Sally's daring has always been a joy to her. It would not be a joy to her if Sally really played with death then it would scare Harriet as it did scare her but she could not long believe in it. She is the most typical of the unbeliever, in Christ.

Her sexual nature is very close to Mrs. Rosenshine, she has the same

cold-heartedness, they come very closely together, It is the Keyser type without any of the Keyser richness or beauty or sensitiveness. I told her she was very slow but always went too quickly. She did not understand me, she thought I meant eagerness, avarice, but I didn't I meant that as she came nearer to the point of understanding instead of then going slowly and really understanding it was then that she went quickly and so her conclusion was always too simple it had not in it the quality of experience, it did not enlarge the subject it made it too plain, too simple, consequently her recognition of conclusions is not an experience it is only a recognition, type academic. She has no recognition of greatness, she brings it down to her level even more than Emma and Annette. If they have done it it must have been easy for them, I haven't done it because it is too hard, they would not have done it either if it had been hard because if they would have done it if it had been hard I would have done it ~~if it had been~~ even though it was hard. I have not done it because for me it was hard therefor for them it was easy because they have done it.

Harriet is afraid of me, to her I am almost immoral. The way I tear off her thin dress of ~~raw~~ virtue & idealism is immoral. It is immoral to make anybody naked. Here she comes to be in common with ~~At~~ Adele—Alice Klauber—Marion Walker and Mrs. Rosenshine.

Adele

Anglo-Saxon

idealists

Alice Klauber

Marion

Mrs.

Alice

Rosenshine

Klauber

Harriet

mama

bare bones

Bird

lady

Claribel

Keysers

All of them have self-righteousness without self-recognition. High principles without the concomitant fineness and generosity and character. All of them strong sexually. Female of Hutch, and through Raymond pass over to pure flavor—beauty in men—or Bazarof—sale sexuality.

AT *Harriet & Claribel:* This note was written before the end of the winter of 1907–8 when Harriet and I were still in the hotel on the Boulevard St. Michel. It was obviously written when Gertrude was seeing her every day. It has the fluency of observation from daily contact, and Gertrude would be ready when Harriet was ready to say it all to her. After the winter and spring, Gertrude saw her in the summer in Fiesole, and then in the fall in Paris nearly every day.

Harriet was very troubled then, she didn't know what was going to happen to her. She had had no religious experience [i.e. contacts] then [in these early days in Paris,] nothing but the Steins. Afterwards, she began to take up with friends. This [note] was before Harriet saw God, which was at the end of this time, still winter, just before spring [of 1908.]

does not... concern itself with actuality of their experience: Pablo said of [Claribel] She has so little contact that she's an Empress. Actually, Harriet because of this ['comfort, save themselves'] had very little experience. It was more her always being so afraid of getting into anything than 'not concerning herself with actuality of experience.' I used to call her The Great Indecision Board, and Bianco told the story of the little boy who spent an afternoon with Harriet, and afterward used to play a game called Miss Levy which consisted of his saying over and over again, My God, I wish I were alone!

Harriet: By the Autumn of 1908, Gertrude knew everything I thought about Harriet. Seeing God on the Boulevard St. Michel wasn't Harriet's first experience of Him. She had already gone through a Scotch Presbyterian woman, and Mrs. King, a woman who had no cause to further, but was just a sympathetic, intelligent person who had taken on Harriet. These two happened to her while I knew her in California. Harriet went to the country with the Scotch Presbyterian woman and prayed night and morning. I visited her there, and suddenly found myself on my knees praying too, why I didn't know.

Claribel... incredible amount of vanity: Claribel was vain and open to flattery, but it had no ill effect upon her. Her character was something already founded. My friend Clare Moore's sister Paula went off to medical school at Johns Hopkins, and when she came back to San Francisco told us all about Claribel, her home, her grace, her charm, long before I met her.

Harriet... hired 16 policemen: With all these 'policemen' she still had no sense of security. Harriet was Money-bags and Fear. She was more the persecuted ghetto than anyone I ever read of. Zangwill's was clouded with pity, Harriet's was not. Hers was the real thing.

[Harriet]... scared to the point of... self-defensive fight: Harriet's 'self-defense' mechanisms were plain. If she was to meet someone, she was afraid

of—she was afraid of people, afraid they'd take something from her—she'd not be normal a day in advance. She couldn't eat, perhaps, or read, or sleep. And the person could be anyone—Sarah, or a stranger, anyone. She and I got on well because she knew I wasn't doing anything to her. I was a sort of inoperative machine for her, and so she had nothing to fear from me. And she could trust Gertrude not to do anything harmful to her. When Gertrude told her there was nothing for her to do but kill herself, Harriet had no bad feeling, ate her dinner, and was all right. Normally, she would have taken to her bed after such an experience.

Daniel Meyer kind of life: A banker in California who inherited his money and made a large fortune with it. His favorite pastime was foreclosing mortgages. Once someone asked him for advice on a large investment. After being told the proposition, Daniel Meyer said, yes, it is very wise. Then the man said there were several reasons why it was not feasible, and one was that he didn't have the money. Don't let me hear the others, Daniel Meyer said. In the Northwest, they had a horror of Daniel Meyer.

Harriet's fear: She was possessed by fear with a capital F, and only out of it when she was amused or caused amusement. Harriet was exhausted from her fear, anxious, upset, frightened—a physical wreck from this sort of thing. But at the same time, she was always very eager, eager to tell it, eager to hear it. When Gertrude was talking to her [about it,] she was entranced. She lived in [the talk] and adored it because she was the subject of it. Her vanity.

Sally's courage... danger to death: There was some trouble at the Matisse school, Sarah had said something which started it. Maybe that was the 'danger' mentioned in this note?

She did not understand me: Harriet had no profound understanding of anything. She could grasp it the first time you told her, grasp it again if you told her again, but her elaboration and conclusion would in fact be commonplace.

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Note #42

The thing that one must keep in mind and that would make prognosis in a case like that of Harriet is the fundamental positive as well as the fundamental negative. Whether it is true or not that it would have happened so there is to me no doubt that there was there such a possibility, that in a nature where reality ~~was~~ is so strong as it is in Harriet and desire so great if the negation was removed it must come, she might have not done it, she

might have gone crazy but I don't believe she would have done that, she would in that case have done nothing but we will see, the positive side in her I have not sufficiently allowed for I allowed for it but despised it. In fact that is the thing I must keep in mind, the element of beauty, the element of listening to their variety of expression and so get down to the positive as well as negative elements in their nature, In Alice there was not that difficulty, I did listen, in Sally and Leo I have only slowly learned their positive element, it is on that that ultimate expression depends, it is there that I have been inclined to misunderstand their being right in their great moments, in Sally her sympathetic sensibility, in Leo his, his makes only for character and understanding, hers is the completeness of her reaction as a personality, the temperament in her is simply a stimulus, a temper or a clog and in larger natures this bottom at great moments works. In Chalfin the bottom is only intensive affectionateness founded on the commonplace type of his intellect and nature with a flavor of his temperament, in Edstrom this bottom force is the practical successful one, its form is determined by all the rest in him and there I guess Hutch was right. where Hutch failed was in the ensemble. That they care enough to bring them back to repeat themselves with the intensiveness of a new vision, Edstrom's repetition is the practical success, Edstrom is the ideal Christian Scientist, if he don't get too far away from the religious emotion, a practical religion, these are more coldly practical than the Jewish or earth type, when it does transcend it recreates and you have Shakespeare, Matisse has that nature in him too, it is that which makes him akin to Sally but he is enormously held by the other thing of course to do that greatly one must either have descended to it through the idealist via Heiroth, Shakespeare's method, or dragged up to it through exaltation Grant, Matisse's method. The ~~exalted~~ minds who have practically forced upon them are as far as my experience goes ~~practic~~ original only efficiently, morally, not creatively and so I imagine is Mrs. Eddy, more greatly so Edstrom, less so Sally, so Sally still may be aesthetically creative, Edstrom no. I imagine that is true of Van Goch [sic] he was like Sally. In Bird I expected more why, because I made the same mistake that I made with Chalfin, I took the temperament for the whole thing, in her great struggle in the fighting that was true in her mostly it was not true, success, greed, domination, stubbornness, stupidity, energy, hardness, they in her great fight became fused by her love of her father into the power she

showed, after that they went on alone, if she had loved her children as she loved her father it might have continued fused but she did not, she never loved anybody so except her father, in the great moments of realisation there is this fusion, for the creative artist there is more this fusion whenever he creates. Bird au fond was the fairly powerless not over intelligent dominated and with those who loved her satisfying prostitute Bertha woman. her only ~~concentr~~ fusing force was her father, in Sally's hand-reading, she fuses, in her whole history of her relation to Mike and to Allan, in her art not yet. In Harriet there was this perfect fusion.

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Note #44

Final Statement.

I am very far from certain that it would not be best for Harriet to wrap herself in ~~h~~ the cotton-wool of ~~false~~ for her, fake idealism, fake hope, fake eternity, to feed herself hourly with the pap os all the virtues and so hopefully deluded to pass the rest of her days as a neuresthenic [sic] but a hopeful neuresthenic [sic]. If she will face herself if she will rid herself of all unreal hope and faith and eternity and come down to the real tenacity of denial affirmation of sordid meanness the self-defensive fear that is herself the chances are overwhelmingly that she will then not be able to free herself, she will then find herself by the very essence of her nature so bound down that she can never be free, that in short there is no release except to drown herself ~~that is~~ she is in the very essence of her nature damned. ~~This I think~~ The chances are overwhelmingly that this will be what she will find if she can come face to face with herself. Then there will be nothing for her to do except to go back to the palliatives to the cotton-wool and the pap without then any faith in them, she will then in short repeat the history of her father's long death, she will ~~h~~ then be a neuresthenic [sic] as she is now without any faith in the palliatives. Therefore if I had for her one grain of tenderness, of affection, of respect, I could not tell her to do this thing, I have none and so I do. Of course there is a ghost of a chance that when she does so come ~~to~~ face to face with herself that she will make a titanic long, laborious effort that she will turn her tenacity to self-conquest, but I repeat that I believe the chances to be overwhelmingly against it, it will not be a miracle then can make her do it, it will be a miracle if she does

it, I believe that when she does come face to face with herself that she will find herself so bound down so tied by the very essence of her nature, that she will never be able to free herself, that she will then come back to the palliatives with her faith in them broken and she will then repeat the history of her father's ~~life~~ death, be a neuresthenic [sic] all the rest [of] her days. The likelihood is of course that she will never really go to the bottom and then she will just go ~~home~~ on being the kind of neuresthenic [sic] she has been.

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Note #43

Concurrent with [Note #94a](#)

In the case of Harriet the really great mistake I made was the fact that I did not sufficiently recognise the element of vanity as profound connected with sexuality and religion, I left out the element of ~~prudishness~~ prudishness in her denial, a thing that Sally once spoke to me about, and that she has in common with Claribel also, this goes with the religiousness, the mystic saintliness, it is kept from being of the abandoned complete mystic because of the simple Kayser affectionateness which is I think her realest sexual nature. that is what makes the Edstrom problem difficult, In Mrs. Eddy and Saint Theresa the material side is practical determined the vanity all that there is in Harriet only in Harriet, the vanity, the sexuality, the exaltation etc and its corelative [sic] earthiness is never to dominate, it never gets farther than to protect herself, she keeps control for purposes of self protection not for purposes of domination and in this she and Alice are absolutely alike and so together they make Claribel in Annette it comes very much nearer having been for purposes of domination, in Adele and Mrs. Eddy completely so and that is why Mrs. Eddy's mouth is so much like Annette's and Annette's mother. Anette [sic] is more aggressive in her temperament than either Harriet or Alice. In all the rest of us each in our separate ways Matisse, Leo, Mike and I there is the strong effort always to affirm our experience, we are not afraid of experience for we must affirm it and in order to affirm it we must have it, Matisse as ~~and~~ an aggressive egotist, I an unaggressive egotist, Leo as an idealist and abstract thinker, Mike as a complete individual Sally and Pablo have both, the tendency to affirm, the tendency to deny their experience, also in both the tendency to

dominate in the denial of experience, in affirming it they are as all people who affirm it humble to experience, it oer'leaps itself it is like Sally's archangel look, like the ridiculous improved optimism of Christian Science that is afraid of animal magnetism. It was alright for Quimby who was an abstract idealist to deny matter but for the hide bound practical Edstroms, Mrs. Eddy's and Hutches to deny matter is to be essentially divided in two, In Harriet it is more simply the correlative of her vanity in submission and ecstasy.

AT Sally's archangel look... Christian Science: Mildred Aldrich once reported that she came to see Sally and found her in bed reading the Christian Science bible. Sally looked up, Mildred said, gave me the papal blessing, and I left.

Sally's interest and activity in Christian Science were full-fledged before she went to Europe. She fell into the hands of a healer in Europe, a saintly Belgian woman whom I once met, quite saintly, one of those rare creatures with a strange purity in her. She was happy in Christian Science, extremely active, did a lot of outside good, and indulged in no propaganda. Her great friend was Mrs. Ehrman, the mother of Therese, the pretty girl from San Francisco. Mrs. Ehrman was also a healer, and probably a thorn in Sarah's side.

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DB #58

Dolene pure type

Gabrielle Dolene + flightiness

Jane Dolene + dramatic emotional intensity + scared servant girl.

Alice Toklas Dolene + B.B.

This group are all efficient and then they pass on through Hannah Lezynsky, Etta Levy, Etta Cone, Annie Fabian and Mrs. Valloton to the inefficients and the spinster sentimentalists. Fernande & Mabel Simis intermediate to spinster sentimentalists.

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DB #59

A new grouping of the whole bunch. Bertha, the mother of large quantities of them. The sexual character of Bertha both maternal & wifely, but diffuse all over the shop, in her herself no power of concentration, sentimentalist in the sense of feeling herself the type woman, good, superior, maternal, good housekeeper, cook, seamstress, judge of propriety and right conduct, and in

a sloppy, diffuse, grimy way she is all that, naturally conceives herself as all those things ideally. Incapable of carrying things out against opposition and so submissive to a man, fundamentally diffuse in character, as in sexual quality. In Bird see the same character hardened tightened, the ~~much~~ sexual wife character more pronounced than the mother, essential strength arising from energy weakness, her strength a pseudo-ambition, and insensibility which has taken the form of moral purpose which has no foundation within her but she having tremendous energy if she begins anything it goes on forever, her weakness makes her appealing and gives her a power over those who are fond of her, but if somebody else attacks her, her weakness is extraordinary. In Aunt Pauline the maternity and wife are both stronger and better mixed, she is much nearer Sally than Bird is, they both have great efficiency but the weakness of the lack of sexual concentration in Sally this weakness is entirely overcome by the power of her intellect and her emotional temperament which allies her to Laura etc. in Aunt Pauline nothing supports it but brute force and as she has had to face rather intricate and subtle problems she has on the whole failed. The men they hold not attract are the earthy men of the world who have no lurid or idealistic or to be protected demands if they come in contact with such they fail. In Alice Toklas and Jane Cheron the sexual base is the same with none almost of the maternal and the character of it decidedly weak. they also are weak, not inefficient but easily undermined. Alice would not come over alone, very sassy until you give her hell and then caves right in. Now the next group that connects these to the spinster group are Hattie Bache's family. Here there is much less diffusion but also much less quality. it is a deadlier thing, it has no life, no movement, it has the same fashion of looking upon itself as a perfect woman, as completely womanly and more or less as the case may be it is. Belle Bergman is the bare unbeautiful most absolute form of it. There is a certain faithfulness, a certain beauty, a singular lack of movement or vitality or energy. Bertha then passes through these women through Myrtle to the lady in the form of Mrs. Samuels where you have then introduced a quality of concentration that rescues her from the commonplace, through Belle Bergman Penelope to the earth group, through Hattie Bache to the spinster group, through Sallie, to the temperamental emotional world lover idealist, and also through her and then Mabel Weeks to the adolescent, through Alice Toklas to the flavor and Dorothy Reede [sic], through Jane Cheron to the

emotional ~~sexualist~~ aristocrat May. In each of these there is added a rarer and more concentrated essence that gives them power, Where the sexual base of Bertha is strong there is mostly weakness, oh and then through Aunt Pauline to the mere practical brute woman of the world Moll Flanders and Mrs. Moffat.

AT Alice... very sassy until you give her hell: Probably Gertrude's explanation of the note I sent canceling an appointment. This occurred early in the winter of 1907 [sic]. It was the first time I saw Gertrude livid. I said nothing, however, while Gertrude was holding the note in her hand, angry and lengthily berating. But there was no obligation of this kind to Gertrude, so it made no sense. There was no 'caving right in,' just no response.

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DB #60

The spinster group.

Olga—Fernande—Inez Cohen—Etta Cone.

Bertha goes over very directly to Olga, but in all these there there [sic] is neither the maternal or wife spirit, they are more concentrated but empty, they are more living than Belle Bergman but they don't cover so much ground. sexually they are not very active except in response, they are apparently very active but not really so, sexually they attract young and rather lurid type. Myrtle is the intermediate stage, then comes Fernande, then Inez Cone then Olga, in Etta Cone she connects to Etta Levey who has a more positive quality and carries over to the concentrated sexualists, Dolene et al.

It is because of the negative quality of their sexuality both maternal & mistress that they are so complete an illusion more complete because they are not as Bertha and Belle's group more or less what they realise themselves as being but they are practically not at all and so they are perfect egotists only in the sense of being negative. The illusion therefore is with them the whole thing.

In Etta Levey it passes over to a concentrated form. Dolene's. In Mrs. Samuels it passes over to a concentrated form lady in Mrs. Valloton to Adele's group.

The other unconcentrated form May's group. here we have also a lack of concentrated sexuality, although it has completely that appearance but

the eternal vanishing [?] is a proof of what I mean. It is the intensest form of emotional sexuality but it is not ~~ee~~ concentrated actual sexuality, ... when the element of emotional sexuality is removed they sink into very commonplace people, very much like the Belle Bergman group, more commonplace than Bertha's group because there is an inadequate basis for their apparent reality. So we have their high type of emotional intelligence and lack of real intellect, the base is nothing very much sexually, their dramatic instinct in the most determinate specimens of the group keep up the illusion longest in fact it is more than an illusion, it is an actuality. It is because of this that this group although not a servant group is not really a mistress group. Bertha's group is always a mistress group in posse. The other diffuse group that corresponds to Bertha is Aunt Fanny the earth group. this is essentially the servant group although it may transform itself into mistress by a practical intelligence in the shape of Mrs. Meininger which corresponds to Aunt Pauline, to real intellect like mine which corresponds to Sally, or to pure lady, as it does in Mrs. Rosenshine carried farther, than [sic] in goes into pure servant girl group into ethical like Miriam and so into ~~Estelle~~ Adele and then one has Estelle who is like the May group lacks fundamental reality. They all attract more adult determinately passion men, than the other large group more salete in the lover. ~~Then we have all the [Oneal?]~~ In the other Bertha group there is of course the adolescents Emma, Madame Boiffard Hortense Federleicht type examples and they as it were stand between the two general groups and dependent on their accent they attract the various types of men. Emma, nearer spinster, young boy, Hortense & Jane nearer earther, saler type.

Servant girl two types that founded on earth type and that founded on Bertha, Bertha's type cowed but not humbled as earth type is.

AT *Etta Levey*: [Levy.] Dolene's sister—the plain one.

DB #61

All the concentrated sexual types are evil in posse. These last two groups are not evil, they may do evil but they are not evil.

Lurid	- Mabel H. & Annette -
Piquante	- Marie Lorenz—Mrs. Manguin— Minnie
Flavor Napoleonic -	- Mary Houghton
Pure Lady	- Miss Blood.
Self Righteous	- Alice Klauber Adele
Pure prostitute concentrated	- Dolene -

LK *concentrated sexual types*: Discussion of “concentrated women” first occurs in the text in relation to “resisting” in women, [MA 166](#): “Many women have at some time resisting in them....Patient women need to have... a feeling of themselves inside them to be really resisting to anyone who owns them....Attacking women with weakness at the bottom of them... resisting is natural to them, it covers up in them the weakness of them. Concentrated women with not any weakness at the bottom in them do not need to have in them such a feeling... [they] have never any such resisting in them, yielding is the whole of such ones of them.... [Women who] have not any such weakness at the bottom of them... have much concentration of themselves inside them.”

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Note #35

~~All the concentrated sexual types are evil, in posse.~~

~~Marie Lorenzin-[sic]~~

~~Has absolutely no continuity of thought in the most extreme sense of those words, has perfect concentration sexually a needle point, perfectly soulless and without consciousness, has malignancy, high suggestibility perfect vanity that is to say nothing exists except herself in the universe and never can, and so has universal jealousy and that is the origin of her eternal maliciousness.~~

~~[...] not there the whole of her, she did not know that there was not a whole of her, she just made a self-defending instinct in her and that was all there was to her and so she had no power in her for she had no power of [...]~~

LK *...not there a whole of her ... she had no power of*: [Concurrent with [MA 83](#).] Draft of text for [MA 83](#) concerning Pauline Schiller [rechristened Shilling

in final text], the “thinner” of the two Shilling daughters: “It did not make an individual of her because there was never there a whole of her. She did not know that there was not a whole one of her. This incompleteness always made a self-defensive instinct in her, and that was all there was to her, comfort and keeping out of danger... she had no power of attacking in her ...and it gave her no appeal to any one who came near her....”

*

Note #65

Alice	=	pride		existence
Annette	=	vanity		
Sally	=	pride &	vanity	egotism
Leo	=	pride &	egotism	
me	=	egotism		
Matisse	=	egotism	vanity	
Pablo	=	pride	existence	
Mike	=	existence		
Harriet	=	existence		
		concentrated		
Etta	=	vanity	pride	existence
Claribel	=	pride	egotism	
Hutch	=	self righteousness		
	=			
Derain	=	pride	existence	conceit
Leo F	=	conceit	existence	
Emma	=	vanity	existence	
Mabel	=	pride	existence	
Weeks				
Edstrom	=	egotism	vanity	
Stern	=	pride	conceit	existence

*

DB #62

New tabulation

Alice T.	=	pride		existence
Annette	=	vanity		existence
Sally	=	pride	vanity	- egotism

Leo	=	pride		egotism
me	=	egotism		
Matisse	=	egotism		
Pablo	=	pride		egotism
Mike	=	existence		
Harriet	=	existence		
		concentrated;		
		(there is much		
		vanity & pride		
		but these are		
		completely		
		swamped in the		
		absoluteness of		
		existence)		
Edstrom	=	egotism		vanity
		(concentrated)		
Claribel	=	pride		egotism
Etta	=	vanity (mostly an	pride	existence
		imitation of		
		Claribel & s.		
		Bertha)		
Hutch	=	self-		existence
		righteousness		
Derain	=	pride	existence	- conceit
Leo F	=	conceit	existence	egotism
Emma	=	vanity	existence	
Mabel Weeks	=	pride	existence	
Stern	=	pride	conceit	existence
Adele	=			
Alice Klauber	=			
Fernande	=			
Bird	=	pride	vanity	existence
B.B.	=	pride	vanity	existence
Neith	=	vanity	existence	

*

Note #212

...and with some of them it was a little the father and a little the mother in them. And sometimes it was in these then that they had suspicious feeling in them about every one toward them after the family feeling that made all them. And sometimes there was a mixing up of all these ways together in them.

LK [MA 65](#). One of the last notes to use family traits as origins of characters' "natures." In the new terms (the "mixing up of all these ways together," "mixing up" analytic terms remains a basic strategy, a constant.

*

DB #63

Pride

pride is connected with the instinct for culture in a very remarkable way as the list will show. Note the expression of pride as disease in the contraction of the chin drawing back of the muscles of the neck. It is interesting to see how in Claribel and Alice ~~this~~ and in B.B. this pride passes over into the lowest form of beauty, in Claribel in swishy petticoats in Alice in ~~court~~ whore clothes in B.B. in his millionaires. Where the sexual base with this kind of pride is Bertha as it is in Claribel, Alice & B.B. it goes into this low expression for the sexual base is not strenuous enough to support it. Chalfin is a little saved from this hopeless cheapness because although his sexual base does not belong to his type either it is nevertheless more solid it is like our Simon's. A more substantial thing than Bertha's. B.B. & Chalfin both less success than Stern or Leo or Pach.

AT *Claribel in swishy petticoats:* Claribel kept up the swish in her petticoats after it was well past the fashion. She got the best dressmakers in Paris to make her clothes in order to keep it up. It was as characteristic of her as the dagger in her hair which she got to cut pages, and simply found her hair the most convenient place to keep it. Later when the dressmakers refused to make the swish, she wound lace about the top of her dresses.

Alice in whore clothes: My feeling about them was greater than my experience of them. I had very few indeed.

BB... his millionaires: When he was successful, he got on equal terms with

the millionaires whose pictures he catalogued, to the extent that Pierpont Morgan placed money for him in America. He got his sense of position from their treatment and regard for him, something he hadn't earlier been able to pull off in England.

*

DB #64

Hutch's contradiction is this. He has a sweetness a sympathetic openness [sic] and aggressive warmth, a tolerance and love of human things, a strength and persistence in this emotion that makes him like Abe Lincoln and he has a sexual base to go with, warm passionate, idealistic mystic, tolerant, sweet and lovable, ~~moist~~ humid and tender but, his character is very different, his character is that of a puritanic snob, he is hard, practical, intolerant, just to the letter but not the spirit, irritable, no power of listening, no ~~possible~~ possibility of ever seeing himself as in the way, dogmatic, self-suggestive in short he has about every quality that a man can have that is incompatible with his ideal and of this incompatibility he has never become really aware because so transcendently is he apparently all that he would be that he fools everybody and fools them long and no wonder he is fooled himself. In order to be what he would be he would have to have patience, knowledge, humility, and he has none of these three, he is self-righteous in short which is an absolute contradiction to the thing he would be. When he was a reporter these things mostly nearly ~~came~~ came together and made an efficient man of him but of themselves it is only on a fairly low plane that they can come together, in any completer, more complicated relation with people the contradiction between thing he is, in spirit and the thing he is in character is too glaring, and so more and more it is a vicious circle, there is no relation between his character, and his spirit and so his spirit gets no enlargement it ~~st~~ just goes round and round O in a little space just repeating itself not enlarging its experience or its expression, and his sexual nature degenerating into emotionality abandonment, liquor, mysticism, & restlessness. When he was about 25 the elements were nearest to being mixed in him to make a complete man of him, since then it has been a continuously more definitely marked separation between his spirit and his character, Now the two have absolutely no connection, his spirit, is in a treadmill, his character gives neither him nor any one else any satisfaction

his whole life now is an endeavor to escape, he can't sit still with his misfit inside him.

AT ***Hutch's contradiction:*** This was written fifteen or twenty years before it was visible to anyone else's eye. What Gertrude says of him here was literally and obviously true in his later life.

Notebook 7

NB7, #2

This one is near them but not altogether of them. She is of a kind very closely like this kind of them but she is of a kind of them that have in them being a little different in them.

LK *This one is near them.... a little different in them:* Draft of text for [MA 203](#).

*

NB7, #3

[...] Weeks, [M]abel Pann[?] real sensibility and gayety, when tragic become hard, the type of queens.

LK *real sensibility... the type of queens:* Concurrent with [NB-A #10a](#).

*

NB7, #4a

Miss Squires [?] a servant like Murphy I got to plunge into the servants if only to get through with them, I think I will just generalise them and talk about eating in the kitchen etc. different kinds of women and a little more about servant queerness and then go to the seamstresses, story of Gabrielle and Marie for seamstresses living in between, Miss Rosenberg [?] (Nelly) for rich part) the Liess girls [german too?] and then to the governesses a gradual thing of them to Madeleine Weiman and in her case a resume of Mr. & Mrs. Hersland.

AT *a servant like Murphy:* The cook at the Rosenshine's [in San Francisco.] Annette told Gertrude about her. She was very self-sacrificing and devoted to them all. As a child, she wanted green hair, and she told Annette that she never lost the desire for it. She had blonde hair.

the seamstresses: In the Seamstress episode, one says to the other, 'angel Mabel, Mabel angel,' although it is not one of their names. When I discovered the story of May, Mabel and Gertrude [when Miss Toklas saw the manuscript of *Q.E.D.* for the first time in the Nineteen Thirties], I was most upset at the time and became hypersensitive to signs. Gertrude denied that she had recalled the situation of *Q.E.D.* [when she wrote the passage], but I was sure. I also found an 'M' carved into the table [at which Gertrude wrote] and I sanded it

off. Gertrude asked me who cleaned the table, and I said, I did, don't you remember what I took off? Gertrude said she didn't. I'm certain at least that she didn't put it there. It was not her way to deface a piece of furniture. And Gertrude wrote 'A Play with Words' at the time I read *Q.E.D.* and it used the names May and Mabel again and again. The text of this piece is lost at Yale, but it was sent by me.

story of Gabrielle and Marie for the seamstresses: Gabrielle was the cook whom Leo and Gertrude gave with great pleasure to the Mike Steins. Her cousin or niece was a very good seamstress who turned into a dressmaker. Gabrielle married a white-collar man at \$15 a month, and she raised a family on that. He went off to the first war and came back a Captain covered with glory.

About Marie, Mike told Sarah, Marie is getting fat. So she should, said Sarah. But actually, Marie was pregnant, by a mail clerk on the railroad. The baby, born just before or just after I came over, died. Marie finally became an important person at the Renault Works, and it was then that she told Mike she had never been married.

LK ...the servants... Planning Note for [MA 170](#)–192.

... then go to the seamstresses... Plan, begins on [MA 192](#).

Gabrielle and Marie... Plan, for [MA 192](#)–236.

then to the governesses: Plan, for [MA 236](#)–248.

*

Notebook A

NB-A #1

Important

In big book after doing most exquisite flavor to the pure genius, Chalfin to Pablo, Janet to B.B. and Alice show the basis on to Chalfin to Pablo, Bertha to Alice to Janet and the infinite variations that spring from these

AT *In big book:* Could be a note for *A Long Gay Book*. It was already begun.

Most exquisite flavor... Chalfin: Gertrude thought of Chalfin as a highly civilized person. He was black Irish and very beautiful. He was the man who disturbed Matisse by speaking such beautiful French despite the fact that he was a foreigner. Everybody loved him, that is to say, women fell in love with him. He had exquisite taste and no means, living on a shoestring. He was in Paris on a commission to paint a mural decoration. Later he took a commercial position in New York to do some kind of decorating, and he stayed a year and left. He was a most gracious person and had charming ways.

Flavor Groups: Those who live in the flavor, the charm of life. They don't have to be interested in anything.

exquisite flavor... Alice: The Flavor Group was for those who lived on the flavor, the charm of life, who don't have to be interested in the meaning of anything. I was supposed to have been in the flavor group. but got out early.

*

NB-A #2

To realise the noble [quotes?] / Fathers are cowardly there

*

NB-A #3

Jews mostly run themselves by their minds, now they have good minds but not great minds and if you have a good mind but not a great mind your mind ought to be no more than a purveyor to you, because inevitably you are greater habitually than your mind. That is the secret of the inevitable mediocrity. Chalfin don't run himself by his mind, he just set himself in motion by it but thats because he hasn't mind enough to go around, Edstrom does that is the reason he is so much like a yid. He don't run his emotions by it and they are sometimes great but he runs himself by it, his mind is good

but not great. Dougherty thinks he runs himself by his mind but he don't, ~~Leo and Jan~~ he runs himself by his common-place solidity and common-place poetry, the man's man solidity and poetry. Leo and James run themselves by their minds but they have pretty great minds, BB runs himself by his mind but his mind is good but not great, he occasionally is great and he thinks its his mind and as he runs himself by his mind he thinks he is great all the time but it isn't his mind, its is moments of exquisite creative perception that completely xpressed themselves, mostly his exquisite perception like in Alice and Janet is nothing but sentimentality or vulgarity, that is because it is valued it is forced, it is applied, it is active to satisfy the need of their own emotion, and as none of them have discrimination because either they have not much mind or their mind is not great they go on most of their lives doing it badly. Pablo and I recognise the danger and refuse to run ourselves by our minds, if it isn't not running yourself by your mind among the jews it is running yourself by your ethics which is perhaps really nothing more than a crystalised mind it is as definitive to run as the mind only it is not so continuous, the non-jewish person runs themselves apparently by their conventions and their training but they don't do it themselves to themselves therefor they are freer than the more intelligent yid. Sally runs herself by her mind but does not run her sensitive reaction which is her greatest quality.

AT **Jews:** Gertrude had very strong feelings for and against.

Against: they were interferencesome. And the bourgeois tradition of the Jews was more Jewish than bourgeois. Then when she began to believe that Leo was a typical intellectual Jew, she naturally got to hate them. Also, at the outbreak of the first world war, intellectual Jews were all for the Germans, including Leo, and that she couldn't get over.

For: They had a certain honesty. And though they were not very creative, they had a taste for beauty when they could touch it, as in BB's "tactile values."

She always spoke of herself as an Oriental, not as a Jew. For many years, she used to say, They accuse me to this and that, but they have never accused me of being a Jew, so I guess I'm not typical. She thought Jews didn't get far with their endowment, since the gift was usually small. She said, Jews are like Spaniards, it takes a million of them to make a genius, but then the genius is first rate. Mostly the endowment, being small, is prevented from coming to full expression.

Gertrude's father was very indifferent toward religion until after the death of his wife in Oakland, when he got into the hands of a rabbi. The rabbi didn't influence him, he just listened. Her mother told stories of Jewish family life, but Gertrude didn't see it or know it until she went to Baltimore. Her father had removed himself and his family from the rest of the [Stein-Keyser] family, and they remained independent of it. The family of Steins in California was isolated in its feelings and habits. They lived surrounded by these few poor people with occasional visits from the San Francisco bourgeoisie whom the children resented and the father apparently paid no attention to.

The Steins had no connection with the Jewish community in San Francisco. Gertrude's father had rented a large tract with a house on it soon after they arrived in Oakland. East Oakland had a straggling, very unbourgeois population. The Steins' was the only big house there, near Lake Merritt. It was well known as the Stratton Place, surrounded by shopkeepers and working families whose children were the Stein children's friends.

It was the Baltimoreans who impressed Gertrude with Jewish family life. In Baltimore, there were *hundreds* of relatives. Gertrude said, You walked down the street and they were all cousins sitting on the steps in the summer in their white dresses. They were delightful people, really charming. I can understand Gertrude falling under the spell of them. Julian Stein was once telling how Maryland had kept all the English laws from before the Revolution, and Gertrude asked him, You love Maryland, don't you? Maryland is the best state in the Union, he said, and Baltimore the best city in Maryland, Peak's Hill is the best house in Baltimore, and of course Rose Ellen [his wife] the best woman of any. That's the kind of pride Julian had. None of those things had ever disappointed him. He had family pride, but of that kind.

The [Baltimore] Keyzers came to America earlier than the Steins. In fact, Jacob Moses had a great-great grandfather who fought in the Revolution. Amelia's father came when he was a young man. Gertrude would have built her feeling of Jews being honest on the grandfather who held the money for all the people in the German village because they had no bank.

Dougherty: A painter who did landscapes and seascapes. He gave one to Gertrude.

BB: BB didn't know Gertrude as much more than an emphatic person. When Gertrude sent *Camera Work* to him with the Matisse and Picasso portraits, he didn't know what to say in thanking her.

LK This note supports several major discussions in the Notebooks and in the novel, both of which draw on its distinctive variations of "running [oneself] by his mind."

Jews mostly run themselves by their minds... Passage used in [MA 365](#)ff.

Chalfin don't run himself by his mind... [Corresponds to Manuscript [Note #53](#)]: Used for full description of Chalfin in [MA 366](#), l. 5–34. Chalfin in relation to “running himself” etc. is also referred to in [NB-C #20](#), [NB-*B #20](#), and [NB-*B #24](#).

*

NB-A #4

In the case of Alfy you have it where the quality that in Howard & Annette remains merely taste elegance passes over into creation that is it is the bottom nature of him.

AT *Alfy*: Alfred Maurer.

*

NB-A #6

Mrs. Gibb like the sister of Leslie Hopkinson, it is the efficient version of Mrs. Putnam Mrs. Bruce, Mrs. Mathews which goes over in perfect nastiness in Therese Therold and becomes great in Mrs. Puy. the question is which kind of the two kinds are they, both they and their husbands are just on the border line of the two types, in each case there is a slight emphasis one way or the other. The reason they are perplexing is because each one in their separate ways border on fanaticism, in each case there is a slight emphasis one way or the other. For instance Mrs. Bruce nearer Adele Mrs. Putnam also, Mrs. Mathews also although I am not sure. I think it not impossible that it is the other way with Mrs. Bruce but time will tell that. the other way because I think Bruce is this other, my kind. I guess though the women most of them are always of the possessive type though blonde while the men though awfully near including Raymond to fanaticism keep steadily on the blonde Sally side. It is when you get it pure persian Will or Alfy or Sterne or Leo Friedman or Mike or Jake Moses that it goes over to the other. Meyer Jaffa is probably like Alice and Joe Preiss is too & possibly Myrtle's husband. I guess thats the division though one could only be sure with such border line types who so completely have a certain attenuated fanatic quality on extensive knowledge of them perhaps Adele & Meyer are the quintessence of it and they point that way. Alice & Janet & B.B. are I guess the other (not sure about B.B.) uncertain about Therese Therold and

Mary Houghton. I guess the difference is to be determined by a kind of suffering sensitiveness, I don't know, Dolene I don't know for sure about either but I think she is possessive ultimately. The emotional sensitiveness is the real test and yet the other kind might be allied to May's group but I don't think so, I think in most of these cases the men are the blonde group, the practical the attacking group, the women are not, I imagine the sensitiveness is the test and yet there is the question of practical quality, but the women are more sordid than practical more common sense than efficiency. Neith & Hutch. It may be and is not unlikely that Bruce is the other kind and ~~not~~ like Alice, I don't know, Alice Klauber undoubtedly ain't, Miss Blood I think is, I don't know about Mary Houghton or Therese Thorold, nor am I entirely sure about Hortense Moses. Hortense Fiderleicht to May. To know surely in these cases one has to know the complete history and weigh it carefully, almost one has to love them, to find out it is the border land of types.

AT *Mrs. Gibb:* Harry Phelan Gibb's first wife.

Therese Thorold: The 'nastiness' is hers.

attenuated fanatic quality... perhaps Adele: Gertrude was bored with Adele because she was insistent, but there was no feminine weakness in the woman anywhere. She was strong, independent, mature. Gertrude always said she had no initiative, but there was no dependence on Adele's part whatever on Gertrude.

*

NB-A #7

Emily's dancing steps every now and then, she wants to be lively, not a child but girlish which with others like her is to be niceish [?], she is not an adolescent she is just before you get adolescence, she has in her the dread of coming adolescence so has Mamie Weeks, and therefor they want to be lively and fresh and interested. They dread the coming on of adolescence. A child does not know adolescence a youth loves it but the Mamie's and the Emily's live it ... they take dance steps as they walk.

AT *Emily's dancing steps:* Gertrude knew Emily Dawson during the 'Gloomsbury' winter in London in 1902–3.

LK *Emily [Dawson]'s dancing steps:* Used in [MA 174](#). The note is incorporated into the descriptions of women with "children natures." As one

type of these: "Some women have ... the fear of adolescence ... [even] beginning ... [T]hese always have it ... to be very lively ... and they try all their living to keep up dancing so that adolescence will be scared away from them....[T]hese have not ... sentimental feeling, they have aggressive liveliness in them ... [T]hey do not want ... the restlessness of adolescent living ... and so they make a dance step every now and then in their walking."

*

NB-A #8

In dealing with the character of Martha want to go into an elaborated discussion of what I was saying yesterday of the practical the aggressive, the emotional, the sensitive act of faith. Marie Demarez is of my class not of the independent dependent. A little introduction to all this in the character of Louise Frohn the governess, this is the fact that the Mrs. Kelcey's do not translate their spirituality into practical terms but they through Mrs. King and Roosevelt and Edstrom to Matisse see it in all varying degrees of practical activity, to the case of Sally a mixture. All this will be very important in the history of Martha.

AT the Mrs. Kelsey's... their spirituality: A Christian Scientist, and an impossible creature, uneducated and uncultured. She was probably a boarder at Mme. Vernon's, and Sally had to know her because of Christian Science. The two of them had uplifting conversations, but Sally couldn't stand her.

Mrs. Kelsey, a Christian Science friend of Sally's who came over for a year from San Francisco, and finally went to live in a little house in Fontainebleau that the Mike Steins took over as a weekend place when she left. I met her—an impossible creature, sentimental, with not a grain of intelligence, no education, inarticulate, and unpleasant to look at.

In Paris, Sally stayed apart from the Christian Science community and wasn't really in it. At one time she even had her own version of Christian Science. An English Christian Scientist, a Mrs. Norlidge, who was very downright and factual about it, influenced Sarah considerably. She thought Sarah intelligent, but she didn't discuss any of Sarah's subjects with her. She made her husband and herself into Christian Scientist; he became sanctimonious, she tactful. Mrs. Norlidge had an almost exquisite quality, a delicacy. She was far and away the nicest of Harriet's acquaintances, and the nicest of the Christian Scientists.

LK A little introduction to all this in the character of Louise Frohn the governess: The introduction doesn't materialize. Louise Krohn, or Frohn, is

named in [NB10, #19](#) the second governess, and her story is told in [MA 244–248](#). It has no bearing, however, on “the practical, the aggressive, the emotional the sensitive act of faith,” or on “femininity and religiousness;” it has no religious context of any kind. Louise Frohn is the “big strong healthy woman” Mr. Hersland employs when he wants no more of the first governess’s French and German and music education. She subsequently marries a baker, gets larger, and is visited by Hersland and the children in her cake shop.

*

NB-A #9

~~Sally~~ I humble rather than reverent, Sally reverent rather than humble.

*

NB-A #9a

Miss Mars, Marie they are type of whom I will make not a servant, they they have it in common with the chic man the gayety, they go off into Emily Dawson & Roche in another direction, and from Emily to Mamie Weeks, real sensibility and gayety, when tragic become hard the type of some of the French queens.

AT Miss Mars, Marie... have it in common with the chic man, the gayety:

Miss Mars was a well-born, good-looking version of Marie, who was good-looking enough. Marie’s gayety was the foolishness of allying herself to a man ten years younger who, naturally, left her. Miss Mars was genuinely gay and lively, Marie was only gay. All this was at the time Gertrude began to question me about all the people who looked like other people and therefore were like other people. If she knew one, she wanted to know all the others. First, there would be physical resemblance enough to say, ‘Oh she looks like...’ Then, what was it that made them resemble? Later, it lapsed from resemblance in the fact to the physical resemblance of the type.

LK Miss Mars, Marie.... the type of some of the French queens: [See [NB10, #21](#) and [NB-B #4](#)]

*

NB-A #10a

I recognise that I am not a good arguer any more than a good critic I have the quality of it like Dougherty or Matisse or any energetic vigorous intelligent but not ~~brill~~ genial youngster, my powers being so I get tired and I get impatient in arguing because it is like being a good fencer it takes more

energy to keep up the defense than the game is worth. Weber has the sensibility to color, he has not the constructive ~~sensib~~ color sense, so as I said long ago about Manguin, he has the sensibility to works of art he has not a real sense of them. Derain & Sterne et al have a real intellectual sensibility but not a real intellectual process. that is what makes them what they are they have this for the genius life, Leo F. & Purman being less romantic au fond are more successful their essential commonplace worldly efficiency is less interfered with, they have only the romantic or idealistic conception they ~~have~~ never xcept in their early youth attempt its realisation. none of these have a vital sensibility they are wood or petrified wood or stone or metal but they are always a dead substance they have no ~~part living~~ earth principle of vital growth, so they differ from the group which Mike forms an intermediate step to mine which has. nothing is within them, they are worldly because their reaction is always a readaptation never a creation, not even a creation like Zobel et al Carlo these have the novelty side of the really genial people like Brenner. ~~Alfy Alfy~~ Howard and Annette are that to Alf, Manguin & Weber are perhaps that to the genial type, Edstrom is that to Matisse, there it takes the form of emotional sensibility rather, than intellectual (Sterne) or beautiful (Manguin Weber) or clever quick sensibility (Carlo & Zobel) or profoundly what shall I call it that Annette & Mabel Haynes have.

BB & Alice & Brenner have all of them moments of really creative sensibility but there is not very much of it, but that in Alice's case has nothing to do with her emotion, she is truly a double personality, that is the reason she is not creative more, I think that is also true of B.B. only I think this is his bottomest I don't know.

AT *I am not a good arguer:* She was not a good arguer because Leo always interrupted and corrected, and it upset her. She didn't argue much with anyone else. Bien sur, said Picasso, we get the worst of it [with Leo.] Leo always levelled off the ideas. Gertrude contradicted with illustrations always, built on things she'd found out by herself, which Leo didn't like because it wasn't by the rules of simple argument. His feeling would get warm and would die down when Gertrude recognized that the argument wasn't worth all this feeling.

Gertrude always saw the essence of the thing, and was crystal clear, secure, vehement, and Leo wandered off, and he made a gesture. It ended beautifully, looking at it, but if you listened, there was nothing. Gertrude would

however put a light on something before she would get tired and give up.

Gertrude never said anything that didn't add something and was always absolutely clear and certain. More and more, they talked less and less about many subjects, and finally talked only about a few things. Writing, painting, people were the big subjects. Politics too, American mostly, even European. She was passionately interested in American politics, and in the English at one time—in the way they were treating the Irish—and in the suffragettes. The failure of the whole Irish question was the illustration to her of the decadence of England. In American politics—municipal graft, presidential elections, voting credits, everything. Sayne, the inventor who turned painter, talked, not argued, with Gertrude about politics. Mildred Aldrich would have argued with Gertrude, but Gertrude didn't like to argue with her. She was old, tired, had seen a great deal, and should have her way. Occasionally they would argue anyway.

Derain & Sterne... wood... dead substance: For the rest of her life, Gertrude spoke of Derain as 'wood.' When I asked, What do you mean, she said, You recognized it well enough in Therese Ehrman. Of Balthus, whom Gertrude liked but who was under the influence of Derain, she said, But that doesn't make him wooden. She used this description of Sterne too.

Annette and Mabel Haynes: When Gertrude was working on Annette in Paris, she often made comparisons of her and Mabel Haynes. She often compared their handwriting. Mabel's T's crossing like a dagger point and her handwriting not crowded but tight—her terrific egotism. Annette the Stinker crossed her T's brutally much as Mabel Haynes did. If you look up Mabel Haynes in *Q.E.D.*, you will really know what she was. By the time I came to Paris, Gertrude had had about enough of Annette. The Stinker getting greener and greener was frightful to see.

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NB-A #10b

It is a very striking thing that portrait in the November 1908 American of the man who organized massacres who is so incredibly like B.B. I always thought B.B. & Howard could have been very bad as ~~well~~ easily as good.

LK ***The man... who organized massacres:*** Abdul-Hamid [1842–1918], Turkish sultan. "Abdul-Hamid, the Sick Man, is the most mysterious personage of our time.... No other has been so feared and so hated.... What titanic epithets have been hurled against the unhappy Sultan of Turkey, who has reigned for thirty-three years, throned in the fear of his subjects.... Rather tall and exceedingly slender, Abdul Hamid has the unstudied sloop of the

consumptive. His face is wrinkled parchment, as if a thousand anxieties and suspicions had left their impress there. His features, besides cruelty and cunning, denote intelligence and cowardice. The eyes, of almond shape, by far the most interesting detail of his person, are dark and piercing, aged with eternal suspicion. They denote high intellect, extraordinary intelligence, subtle refinement and pitiless cruelty. The thin upper lip and the thick, sensual lower, indicate a combination of passion, irascibility and selfishness. His nose is aquiline and lends to his face the appearance of a bird of prey. The chin, though hidden by a beard, is weak and indecisive. The voice, however, belies the face. It is marvelously subtle and insinuating, melodious in its modulations, and full of dulcet tones." [From: "The Sultan of Turkey: A record of Personal Observations and Private Knowledge," by Nicholas C. Adossides, *American Magazine*, vol. 67, no. 1 (November 1908), pp.3,4. A photo of the Sultan taken thirty-five years previously, "the only photograph for which the Sultan ever sat," illustrates the article.]

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NB-A #11

Brutal egotism of Matisse shown in his not changing his prices.

AT ***Matisse... not changing his prices:*** When the Bernheims took him on and regulated his prices, they asked, What about the Steins? meaning, since they were the first to buy his pictures, should there be any special consideration for them? His answer was, What about them? He made no special provision for prices for them.

*

NB-A #12

Love in Alice subversive, hard to remember her as she is. No consciousness, no fear, no shrinking, no doubt.

*

NB-A #13

I am quite sure that it is true of Matisse that he cannot do pure decoration because he has to have the practical realism of his group as his point de depart always. He must paint after nature, his in between decorative period was ~~a fa~~ and is a failure, it is only carried by his beautiful colors and his power in drawing but they have no real existence. He has always failed in such flat painting, he then of course not understanding his own failure cannot understand Pablo who succeeds in just this. I sometimes

think that Matisse ~~did what~~ has done what Van Goch tried to do and Pablo will do what Goguin dreamed of. It is very interesting that the dramatic independent dependents have no lyric or decorative sense. You must have them like Leo, Alice, I imagine Renoir to a certain extent Valloton to have this quality, where the sensitiveness becomes creative not the drama & consequently where the practical sense is not dominant. Matisse—Sally—Edstrom.

*

NB-A #14

Its all getting wonderfully cleared up now. To begin. As I was saying of Berenson he runs himself by his head and he has a good but not a great head the real sensibility in him is one of affection, that is slow but certain in him, strong and persistent when it is fully developed but it is not in him a contact with the real thing not even in a sense with the art thing, it is an affection for that thing. ~~with Leo~~ I think BB goes over into our class as Howard does not into the blondes, but of this I am not sure, watch him carefully for it. He and Simon H and Francis and Howard and then Leo Friedman and Purman and Sterne and Derain ~~they all~~ and then Mike who is over the line and Valloton and Leo who are over the blonde line Purman too comes almost like Mike in being over the line but is not quite. Chalfin and Braque and Brenner are. Now all these people do not get their inspiration from their relation direct to the object but from their affection for the object. Alice is an interesting mixture she has this affection and she has the emotion passionate that connects her with Sally Mamie Weeks and Emily. This people get their sense again not from immediate contact with the object but ~~with~~ from a passionate emotion about the object. That is the reason all these have a dramatic, a practical and a crudely material imagination and of these Matisse is the great creator. He truly said he painted his emotion but in order to paint it he had to have it attached to the crudely materialistic object when he gets away from this he is lost. He still makes lovely but not significant painting. Now Cezanne is the great master of the realization of the object itself, Pablo connects on to him. Renoir on the contrary ~~realises the~~ is in direct relation so to speak with the beauty of the object, so is Leo, in Sally's case the emotion about the object is never enough to make her creative, she is therefor what I have always called her a

passionate partisan. Then in both groups there are people like Alexandre who are directly in relation to their own passion that is also true of Alfy, and so in that sense they are creative. Braque Balzac Chalfin etc, are all more or less of Pablo's type, in all three of them they are to a more or less degree in actual creative relation to the object. The chances are a man like Shakespeare was like Renoir with the more vital reality of the man of the world. Vallotton stands between the affection and reality groups.

This is what Pablo probably meant when he said that Matisse always gave the crude feeling of the object but he never really paints the object.

AT Chalfin... of Pablo's type... in actual creative relation to the object:
Chalfin's painting was very commonplace indeed, but what Gertrude is describing is the way he was before other paintings. I was with him once at an exhibition, and he was quite a transported person.

*

NB-A #15

The courage of those who are sensitive and have no sense. They have the complete courage because they have no sense of danger not knowing what is the possibilities of action on the part of the other. Self knowledge for such a one without force of character would be bad. Sally is not a homogeneous personality. It is alternating rather than complete her weakness and sensitiveness and her attack and they cannot come together. When the sensitiveness gets to a certain point it is creative lyrically so as in Leo & Edstrom or prosaically so as in Dough and Matisse. in both the latter cases the point of departure is the object, as it is in the dramatic temperament. that is the object not as an object but as a point of departure. this is their practical sense and their attacking power because they do not realize the object to be afraid of it, they see the object as a point of attack as a point of stimulation as a point for rousing their emotion. this is the great difference, in a person like Sally it becomes merely liveliness of movement, in Matisse tremendous emotion expressed in line and color, in Alice, beauty of the object 'it is to eat', in Leo lyrical in Edstrom lyrical dramatic, in Dougherty, pure prose. Brenner is on our side, he is of those who have an affection for the object, not an emotion started by the object. I think this is the basis of the different methods of attack. Pablo and Braque and I and Cezanne and Mike are all of the other kind, object as

object. This all goes with the two classes etc. this will come out steadily in the long book. Nelly is with us vague. May with the others vague. Mamie & Emily sensitive enthusiastic emotion started by the object.

In the case of Derain and Sterne it would have been better for them to follow their other kind Derain Matisse and Sterne Whistler because though not in accord with their bottom it is the most creative part of them, the superficially lyrical, the superficially romantic. Leo F. & Purman could go in more solidly for though wooden they are solid, though absolutely lacking in inspiration they can make up for it by persistence and instinct for the best way.

The kind of originality that is genius that has nothing to do with character in a sense, there are some imitative varieties of character kinds, Leo F. group, Zobel group, to a certain extent Manguin Weber group that can't have it and again it has not anything to do with personality that makes males a la Weiniger although of course as Leo was remarking courage and egotism are essential qualities for effective genius, but there can be found in certain kinds of women this kind of personality but anyhow what I wanted to say was that the last element of efficient originality may or may not be in a character, take Leon & Weiniger as a typical case, they seem to have been wonderfully alike and if Leon had had the last quality of originality in the sense of the thing that is new in form and thought he would have been able to do that, his personality was the same and that last effective genius is something in itself mysterious but it is or is not there. So often they say the most brilliant brother if he had written or what not would have been greater but the chances are that he though more brilliant lacked just that. The genius is not different from other men excepting that he has that. He is of his kind and he is great only by virtue of that, there are his doubles who are as like him as two peas quondam all but that.

About the emotional temperament, Edstrom, Matisse, Sally et al. the point is that the facts show there has been an emotion, they no longer or they do feel the emotion and so they must explain it and so they put it upon the other man. That makes May's performance so clear, she knew that it was started, she did not then want, I did then want it so I must have started it. Edstrom had a relation, he don't now care about it so the other person must have done it. Sally does it with virtue rather than with emotion, restrained saintliness, she feels injured, she feels a restrained saintliness, the incident

shows that nobody was to blame, she had the sense of restrained saintliness because she uses up her vitality in a struggle so she has a sense of virtue though all she did was to misunderstand on very good evidence and when nobody was to blame. This is the way women put men in the wrong. Many men have it too, all the emotional type, business men etc, the generally emotional aggressive type, the method of reasoning is always simple, from the sensation of virtue or from the present lack of emotion back to the event. Also the very evident effect on their vitality however speedily they may recover and however ready they are to use it up some other way also gives them a sense of virtue over those whose vitality is more subtly consumed. There again they make a weapon of their suffering. It is different with Adele Jaffa et al for these stick to their emotion and conquer with it, by every kind of appeal but with it. Their misconstructions are because of the strength of their emotion not because of the forgetting of it. They are concentrated and it is passion and egotism with them not emotion.

The thing I said once about Polly and Sally is quite in line with this, that they are unconscious of their brutalities because they only in themselves feel their own sweetness and virtue, they are quite unconscious of their violent brutality which flows from their injured pride vanity etc. My kind are less deceived because they are then to their sensation resentful angry righteously or not as the case may be but consciously, but Sally & Polly are really then to themselves possessed of sweetness and virtuous love of their neighbor. The type case was that toward Annette. Now in Annette she just forgets everything else but herself that is entirely a different kind of way of doing it. In Alice it does not take this form it takes more the form of her consciousness of caring as much as she ever did about the person therefor she is acting the same way so it feels to herself however differently she is acting but she has not the sense of injury to herself, she only does not know when she is injuring others, there she touches Berenson and Leo, the unemotional ones of the blonde type. In the case of Polly or Sally one sees how different this is from a case like Mrs. Matisse with her insistence that when she is disillusioned then she hates or as Harriet would say they no longer exist for her or as Aunt Fanny would feel a deep sense of outraged injury, all these are to themselves concerned with their sense of injury, their sense of virtue is subsidiary to it as justifying it, in the case of

Polly or Sally their sense of injury or resentment or anger is subsidiary their sense of virtue or of goodness is paramount and that is all that to themselves is existing, the sense of injury or resentment or anger to themselves so to speak flows from their virtue or their goodness. This difference is extremely important.

AT *those who are sensitive and have no sense...* **Sally:** The note came about in this way. Sally was crossing the street and I was with her. She was normally fearful and had no courage [at such times], but this time she walked off and into the street without looking, and I had to grab her and pull her back. We had been crossing the street before this with Sally clinging to me as if I were her rod of defense. Now suddenly, this.

originality that is genius: Toward the last half of the writing of *The Making of Americans*, she was conscious of the certainty that she had genius and that her work was of the first importance. It gave her security in the effort she was making, it was right. After *Three Lives*, she thought she was an original writer, that's all, but after this, no. If it was right, then she had the genius to make it so.

She never talked about her work to anyone in Paris. That's what she enjoyed so much about living in Paris, that there was no one to talk to.

males a la Weininger: [This, a later discussion of Weininger, produced several significant contradictions of the previous note on P.26, [Note #43](#).]

I was living at the rue de Fleurus when Gertrude first read him. She was deeply impressed and convinced, and it didn't touch her own ideas at all. She went her own way, and he had done his. She shared it with Leo and myself. And she said, Once he was started, nothing was a surprise to him, it all developed so normally. Leo just wanted to argue points with her, though he was equally impressed. He wished to discuss it according to his own lights, not Weininger's, and Gertrude implied that Weininger had said it all, completely. Then we all sent copies out to everyone, to which one of my friends wrote that she was shocked by the book, to which Gertrude replied, I always suspected him of being a romantic. Gertrude didn't know at the time of reading him that he had killed himself and was frightfully shocked when she found out. She thought it was unnecessary from what she conceived him to be.

Leo probably came across him first, or perhaps it was Gertrude. Really, both would go down together and look at books for sale at the bookshops. At any rate, they were the first to read him and then suggested it to everybody. Leo knew a few French writers, but not Gertrude, who wasn't interested in them. They both knew mostly painters. Gertrude knew a fair amount of people

at the time and saw them fairly consistently, but she led a very solitary life at the same time. And the more she enjoyed a book, the less she cared to discuss it with anyone, [to avoid their] sort of taking it away from her.

[As to Weininger's influence on her] Gertrude already having gotten into her work wasn't taking on anything else. She had to go on with her own, and so didn't take anything as a result of Weininger.

often they say the most brilliant brother if he had written: For the New York cousins, mostly, Leo was that. But Pat Bruce thought of Leo as an average intelligent American and didn't think he was going to write at all. As for Matisse, he had originally some but shortly no patience with Leo's ideas on painting. Pablo wouldn't listen to him at all, and he was furious when Leo cornered him and held forth. In 1907 when I first came over, Fernande hated Leo and found him a frightful bore. She thought he was very pretentious and that Gertrude was very real. I said to Fernande that I couldn't see how she could hate Leo with all the gratitude Pablo felt toward him. But Fernande replied that that had nothing to do with Pablo's feelings about him.

Pat Bruce couldn't stand a lack of social graces in anyone, and though Leo had the grace, he had no sense of social contact. In the end, Pat Bruce thought Leo was a little touched. He could say so about his fasts later, but earlier he spoke only wittily about Leo.

BB didn't like Leo, disagreed with him and found him insupportable in Florence long before Leo settled in Paris. Then BB took a fancy to Gertrude, and by this time he was something of a lion and wouldn't stop at such small houses as the Casa Ricci, so Gertrude took to walking to Settignano. Leo and BB were on terms where Leo could see him, but more often than Leo was welcome. BB couldn't support the half-hour, not-rapid, quiet monologues of Leo's which bored people unless they were really ignorant and young. BB could make social faux pas, but he had some sense of what social life was.

though more brilliant: Gertrude didn't like 'brilliance.' She liked of course Diana Abdy who was brilliant and brittle, but she did not like brilliance as a gift in anyone.

Edstrom had a relation: Once he was with Czobel's wife. Edstrom got away with her, though several were buzzing around her.

Sally... injured, she feels a restrained saintliness: This is the Sarah I knew, where she was vacant and saintly, complete vacancy and saintliness.

Polly... unconscious of [her] brutalities... only feel[s]... sweetness and virtue: Polly Jacobs, Harriet's sister. She came to Paris with her husband, probably in the second winter of Harriet's stay [1908–1909.] I knew her more

here than in San Francisco. She was a good deal of a horror. She had all the feminine weaknesses and not many of the family charms. She had looks when she was young and didn't realize that they had disappeared, and so took on the role of a sort of prima donna. She had a very bitter, sharp tongue, was very sharp, and was not kindly toward Sarah. She was a hard woman, and cared for no one but her husband, and that was because she possessed him. I don't think she would have otherwise. She had no generosity, no charity, no kindness—a hard creature, very unlovable and unattractive. She was a little comic because she was such an exaggeration of her kind. And avaricious. She asked me to go shopping with her, and then, Alice, would you take my purse and pay. No, I said, because I suspected Polly didn't want to see the money departing.

Mrs. Matisse... when she is disillusioned then she hates: As when [much later] she hated Matisse when he went off with Olga [Meerson.]

as Harriet would say: It was her favorite phrase: 'They no longer exist for me.'

LK ***About the emotional temperament, Edstrom, Matisse, Sally et al.... egotism with them not emotion:*** The passage is further developed in [NB-C #30](#) and [Note #73](#), then used as draft of text for [MA 441](#)—447, passim.

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Note #6

I need not be in a hurry to give birth to my hero because it will be an enormous task to struggle his development I want to make him realise everybody in the book the way I am.

*

In Sally's case the certian obstinacy she is developing in reference to p.p. now is [...]

*

NB-A #16

The certain obstinacy Sally is developing in reference to painting, is it calculated to last long, her feeling of being sure she ultimately wants to do it, is it like Leo's Fletcherism or is it more like his writing, time will tell. I think it will last a good while but not long. She is to me like Edstrom with the quality to be always no. 1 At every school in her to be always no. 1 in a professional school in him. He has infinitely more personality and originality, she infinitely more steady reflection. The interesting

element in the type of her understanding that I speak of as passionate partisanship is that the conviction was the same about Mayer about whom she knew nothing but his personality. Now that happens to many in various ways but in her particular way, emotional realisation it makes passionate partisanship, also makes her incapable of seeing really more than one at a time. She is not greedy.

AT Sally... painting: Sally started painting under Matisse's influence before he started the school, and then with the school, under his direction. She did a portrait of Therese Ehrman that was Matisse unbelievably vulgarized, like a magazine cover in the Matisse manner. She had the same 'Little Eva' expression with her painting as she had with Christian Science. Wasn't she closest to Matisse, didn't she know more of him than anyone else, wasn't she next to him now that she was doing it too?

Sally took notes on what Matisse said, and they've been published. Bruce once asked her about something Matisse had said, and Sally repeated it. But Bruce said no, and repeated what it was, and said I don't remember there was any more to it. That, said Sally, is because you don't understand. Then Bruce just said, Oh, what difference does it make? It makes a great difference to me, said Sally. It's important to me to know what I think. Her virtuous self-saying this.

[Sally]... she is not greedy: Sarah took away not out of greed but more out of something like jealousy. If she didn't want it then, *tant pis*, she had gotten it anyway.

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NB-A #16a

~~Describe~~ Sally, Estelle, Fernande, Bird, Hortense Moses, don't touch me, friendship reason and will, not emotion or passion. Striking difference to Mabel Hortense Federleicht. Jeanne Boiffard, Emma Mrs. Berenson et al are in between, the lack of poignant feminine or sex quality in all of these to me, I need the more poignant to attract me.

AT Estelle [Rumboldt]... lack of poignant feminine or sex quality: All signs fail in her case. She looked feminine and lovable, all right. She was soft, very pretty, what Gertrude would have called 'pokable.' [combined with following, from P33:]

Estelle: She was a typical 'studio' person grown older [at the time Miss Toklas met her.] She had a story about her husband's bourgeois friends [who would

visit and who bored her.] Her only pleasure in the evening was to see the laces of these elegant women. She told one of the guests she was going to Europe on a boat. Oh, what an adventure to go on a liner [i.e., not on a yacht.]

*

NB-A #17

A striking incident of Harriet when her servant Maria was sick to be willing to pay doctor and druggist but not her wages not to pay up for time lost. I thought it just a wonderful lack of capacity on her part, Leo explained it like always the action has its origin in the fundamental character, she wanted to do benevolence and therefor she was ready to pay the money under the guise of doctor and druggist not as a matter of course of wages. Very interesting and also very interesting that I did not see it. I so often don't in many cases. Fabri's group can be like Alice, I guess more often are like Alice. Not I think in Therold's case. I should not say more often, on that will depend their kind of women. I think Manguin is.

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NB-A #18

Emile About had been living a long time in Bridgepoint. Vollard

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NB-A #19

continues as [NB-B #1](#)

The practical realism [of] Manet Matisse Zola which leads to melodramatic romantic imagination, or in Matisse's case real emotional drama, it is realism but not the object, the emotion of the object. In Renoir there is much more really the sense of the real object, always the beauty of that real object but a real sense of it and not a practical sense, but in none of these cases does the reality of the

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Notebook B

NB-B #1

[Previous note continues] object count, what I might call the actual earthiness of the object the object for the object's sake. That is the big point of difference. Leo Friedman and Purman have the earthy sense without the earthy sensibility. They have the false elegance imagination, elegance and beauty imagination as Derain has the false romantic and intellectual, and Sterne the false romantic and form greek beauty imagination. A man whose greatest desire is that and was fooled by Leo's test. Purman Matisse's greatest work is one, thin and featured and not inwardly illuminated. Leo F. afraid of the genius quality of the true mark of Bohemia when he loved Bohemianism. Derain goes flabby when a real romantic love affair comes to him.

To come back to the practical realism and its attendant emotional dramatic coloring. Edstrom has some admixture of the lyrical Renoir, Wm. James the other end of it quality, that gives him the greater originality. Originality xcept in action in the Matisse Zola group is extremely rare they are emotional practical realists that means action, ~~In this~~ and theoretical not real imaginative creation. One sees that very much in Matisse. I think the Tete d'expression is such a casse. The worldly chic that goes with it is in the new picture of Harriet, it is in Manet and in Delacroix. Rubens is nearer Renoir. He has the true lyric sense of the object. I think that distinction holds. This is what Purman would be but isn't. The simple realism with the sensation of beauty of the object not earthy of Renoir makes lyrics, this is very clear in my mind. Of course there is quite other kinds of creativeness like Alice's that makes lyrics. the true genial earthy type concentrated makes lyrics but that is another matter. this distinction I think holds. (think over H. James) Degas ~~and less~~ (Hewlitt Manguin sensibility not sense of color & beauty.) Man combination of Puy & Ben Oppenheimer [.]. Miss Mars & Marie are connected to Emily Dawson to Mamie Weeks with this lyrical side but these people have lost all real sense of the object, to the first two there is not the real sense of the beauty of the objection, there is only the emotion of it and this in Emily is enthusiasm for it in Mamie enthusiasm and pedantry toward it. to ~~Sally who~~ Edstrom to Sally whose lyrical sense is quite

non-existent having gone over to the practical and dramatic although retaining the sensibility of the group she is parted from, not the sensibility to the object or the beauty but just the sensibility which she always translates to passionate partisanship and a little to pedantry.

AT *The practical realism Monet Matisse Zola:* These notes were written at the beginning of Cubism, when Gertrude was looking at other painters with a colder eye. By 1909, Picasso had returned with the two Spanish Cubist landscapes, which were the definite break.

On matters such as 'the relation to the object,' it was likely that Gertrude would use such a phrase to Pablo and he would say, *Expliquez moi.* Then she would, and he would say, Yes, yes, or You see, you've seen it. I didn't hear these things directly because first, it wasn't decent to Olga, and then I knew Gertrude's questions, and she would tell me Pablo's answers. So I didn't hear them directly, ever.

Also, I never did and don't now relate Gertrude's problems to Picasso's problems. Though they understood each other, there is really no fundamental connection between writing and painting. I used to say to Gertrude, Don't forget that painting is a second art, which made Gertrude laugh.

They talked to each other each for their own good, not for the other's, and so they cleared their own minds as they spoke. Gertrude talked to Pablo because he was intelligent, and so she could get things straight with herself. They were both that way.

Tete d'expression: Probably the Matisse portrait of Mme. Matisse that Sally bought and put beside her own of Therese Ehrman in San Francisco.

the new picture of Harriet: Not a portrait of Harriet, but Matisse's *La Femme aux yeux bleus* that Harriet had just bought.

Sally... translates to passionate partisanship and a little to pedantry: [The day after we read this note, Miss Toklas began our next interview gleefully with a copy of Benjamin Constant's Memoirs, the page turned down on Constant's description of Mme. de Stael.]

I have a gem for you. I think you'll love this. Well, maybe you won't. I came across the portrait of Mme. de Stael in Benjamin Constant's Memoirs, and it's Sally to a T. Constant is killingly funny on Mme. de Stael, but you have to reduce her to something provincial to get Sally. Sally was first parochial, then provincial, for all her talk about Europe. When she returned to San Francisco after the earthquake, she asked me, Do you still like Henry James here? In Europe we think him rather thin. That was Sally. She tried hard, but

she was eternally provincial.

LK *Tete d'expression.... the new picture of Harriet:* [A. Barr dates Matisse's *Tete d'expression* Autumn 1909. Notebooks A and B are dated by me Jan-Jun 1909, during the writing of the chapter on "Mrs. Hersland and the Servants."]

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NB-B #2

The question of school is very interesting. Matisse did in this picture of Harriet's the whole thing that Purman would do if he could just as he did what Manguin would do in that other and he suggested what Sally would like do in the *tete d'expression*. This is not the case with Bruce he does really drink at the fountain head. If Matisse had not known Purman perhaps he would not have done the picture of Harriet's.

AT *Bruce... does really drink at the fountain head:* Bruce had no endowment, alas, but he was as pure as anyone could have been—in looking and listening to Matisse and living with Matisse's paintings.

*

NB-B #3

The type quality in Miss Mars and Marie the certain tang to them is a form of this lyrical sensibility without any of the sense of beauty or the sense of the object as the true lyricists have it but it [is] a genuine emotion of lyricism, it does not come to enthusiasm as it does in Emily and Mabel, it is not creative nor appreciative nor assertive, it is not practical, it is nearer the sensibility of Van Goch to Edstrom but has as it were the flavor of that rather than the reality and yet not the flavor of it, but the green acid even though pleasant fruit of it. This must be most carefully conveyed. It goes with the lack of responsibility and a lack of worldliness with a sense of these things, even a sense of accomplishing them, it is essentially self-centered because it is neither enthusiastic nor creative but not sordid nor really practical although when stimulated efficient because it is essentially self-centered because it is not practical nor enthusiastic nor creative nor really sensitive. It was fun doing, they say this though they are afraid, they are afraid but not anxious that is important. they have very little in them of anxious feeling, they have impatient feeling. It was fun doing it including the rouging of the lips and having the baby. Not easy to put up with them passionately loving or loved by them, they verge on spinsters

They have temperamentally bad tempers. Emma is of this group. To put up with them one must be passionately loving or loved by them, like Annette Miss Squires & Miss Mars (Mabel Haynes & May Bookstaver another combination) Emma is in a way a version of this it can easily degenerate into vanity and discontent, it always remains decent to a certain extent responsible, to a sentimental extent loyal, their possible gradual dishonesty as to Marie lack of sordidness or responsibility. Write about the instruments and the type of ideality in them.

Annette

Bruce, Miss Douglas to Sally.

AT *Miss Mars... lyric sensibility... the green acid... of it:* Miss Mars finally got herself made up like a cigar store Indian.

Emma... possible gradual dishonesty: There was a dark moment in Emma Looz' career at Johns Hopkins when she cheated at an examination. Gertrude knew about it and got her out of it.

LK *The type quality in Miss Mars and Marie.... Write about the instruments and the type of ideality in them:* [Concurrent with [DB #60](#)] There is an accruing of terms that gradually approaches the formulation, "Instrument Nature," beginning with "injured" and "angry" feeling [[MA 175](#)], "anxious feeling," [[MA 184](#)–85] "impatient" and "nervous" feeling [[MA 194](#)], "stupid" being [[MA 196](#)], and "virtuous" feeling, and attributed in various degrees and combinations to "servant nature," "servant girl nature," "servant mistress," "mistress servant" and "spinster nature." The definition of "instrument nature" is finally articulated in [MA 201](#)–203, but with careful indirection, scrupulously separating and connecting the "instrument nature" from and to the terms and types that served as prologue to its revelation. See [NB-B #22](#) and [DB #60](#) for full "groupings" of Instrument types.

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NB-B #4

Mamie Weeks real sensibility and gaiety, when tragic became hard, the type of queens. Miss Mars and Marie always a little hard but never to queens to princesses rather. their gayety and sensibility is of that kind.

LK *Mamie Weeks real sensibility and gaiety.... never to queens to princesses rather:* [Corresponds to [NB-A #9a](#)] [See [NB10, #21](#)]

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NB-B #5

Anxious being in the instrument, remember it in May, in the woman Leo flirted with in Sally, it is (in Miss Douglas) in Nelly, you see it in their bows in a certain apparently nervous movement, it is not really an anxious feeling in them, it is that their method is attacking with always in them too much sensitiveness too much weakness too much vagueness to let the attack come freely out of them, they don't get resolute as Alice, Alice Klauber et al, to conquer their weakness, they don't harden themselves as Bird and to a limited extent Sally does to attack, they don't work themselves up into a rage to get strength, they don't get crooked like the typical servant girl nature but they just go ahead and this halting gives to them an appearance not of timidity but of anxious feeling.

AT *Anxious being in the instrument... in Nelly:* As 'Instruments?' Both Nelly and [her sister] Ada were colossally certain of themselves. Nelly had the movement of the head like a bull. She would look directly from one place to another without changing the position of her eyes.

LK *Anxious being in the instrument.... not of timidity but of anxious feeling.* Used as draft for text in [MA 203](#).

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Work up now through description of dress-makers etc. to servant and governess life—children running through it and so to father and education.

*

Details of Lies [?] family, Eddy Richardson & family, Louis Champion Cook family, all these just suggested as a family, the detail as individuals comes in individual history in which use back [i.e., material from other side of sheet] for intro family with the wild son & Bertha, Lidell family, Rodhammel family, Boyce, Mother and son and daughter. the Moore's and their later career with daddy, Mary Gruenhagen's family another part of turn [?] describe that.

LK *work up now... to father and education:* General working note for [MA 93](#)–118.

Details of Lies family: The family, unnamed in the text, is described in some detail in [MA 98](#)–118.

Eddy Richardson and family: Described in less detail in [MA 108](#)–112. The plan for using the rest of the families and persons named in this passage lapsed,

and was not used later either, as this working note anticipated, in the individual histories of the Hersland children. “Louis Champion” is described briefly in a listing of Alfred Hersland’s friends in [MA 532](#), and there remains an echo of the “Rodhammel” name in “Will and Frank Roddy” in the same listing.

*

NB-B #6

About B.B. as I say his is affection for the object that is like Alice & Janet etc and in all these cases it is indep. dep. kind for it is not a feeling of the actuality of the object. Manguin and Weber their sensibility is around [?] the reality of the object, I think so is Brenner's but not sure. This is awfully difficult to distinguish, but the general rule ought to hold, Mike Purman the Keyzers are of the earthy but sensibility not actuality. Different kinds of flavor.

*

NB-B #7

It is not egotism in a man like Berenson, it is ~~path~~ diseased affection, for the thing for everyone, in his case. He and all his group flavor on one hand Alice & Janet & Mary McClean and on the other hand the practical opportunism of Simon H. & Francis Pollak, but in all the cases they are lonesome souls and nervously affectionate and being lonesome and diseasedly nervously affectionate and having all the self-importance of pride and self knowledge they are inevitably cads, they have all the self-importance of pride and self-knowledge for in most cases they run themselves by their intellect the less they do so the more hope there is of their escaping from lonesomeness

Alice & Puy

AT *Berenson... diseased affection, for the thing for everyone:* BB saw Belle Greene and conversed with her. Then she went back to America, and he had to have her. She was what was called a ‘white nigger.’ He was in a fever, took to his bed, suffered, and finally Mary Berenson wired her to come. She did, but nothing happened. She went home again and BB calmed down. This happened in about 1916 during the war. Cook told Gertrude and me about it—though it may have been later. Gertrude met Belle Greene in an elevator in New York, on the Mary Pickford occasion.

flavor group... Alice: Why in the flavor group? Well, for example, my liking

for the 'taste' of Nelly. I'd tell Gertrude, I don't care about her 'bad character.' But as for Annette or George Hugnet, I couldn't bear them because I couldn't bear anyone who was *maladif*. To discover that is not to stand them anymore. I just don't like it.

in all the cases they are lonesome souls: [True of BB, frightfully so.]

*

NB-B #8

There are many kinds of flavor ~~each~~ people each larger group has its flavor class. Neith has flavor based on servant girl dependent independent.

*

NB-B #9

Miss Donner, Mme Demarez Mrs Van Dongen—Marie Lorenzen—Alice Klauber—Adele Jaffa, they all have in common a profound idealism and really genial creative quality, and a profound egotism and domination.

Fernande said of Mrs. Van Dongen that she had thought of her as of an exalted character, stupid but of an exalted character and that she had discovered gradually that she was really not xalted but a profound egotist. This people are to us Vollard Braque, Pablo me, Balzac Cezanne & Mike what Miss Mars to May are to the emotional ~~type~~ no that is not it what Puy ~~ete~~ & Berenson and Francis are to the emotional type that is it. Miss Donner combination of domination, mostly with a fine spiritual virgin idealistic creativeness.

Van Dongen like Matisse, souteneur no intellect, elemental type. This version of Matisse an interesting one correlative in their wives, Mrs. Matisse and Mrs. Van Dongen. Mrs Matisse more bottom quality but less idealism, more melodrama less ~~egotism~~ not egotism but individuality, self-expressing to themselves individuality.

AT *Van Dongen... Mrs. Van Dongen:* Van Dongen's first and real wife. She was pure Dutch. It was Mrs. Van Dongen who gave the address to Mme. Matisse for the Dutch batik that we all wore then, and that Matisse painted his wife in. Gertrude met them before I came over, at the time the Picasso portrait was being done. She never got to know them intimately. By the time I came over, Mme. Matisse spoke of them, not Gertrude.

Miss Donner... profound idealism... and a profound egotism and domination: [Cora Downer] There was only one Christian Science church in

Paris, and Cora Downer was its Reader, who had enormous power because she attracted well-to-do people. She didn't like the poor and paid no attention to them. She rented a large gorgeous hall where they had their meetings, and there too she ran the private lives of the Christian Scientists.

Miss Downer came from Kalamazoo and didn't want it known. She was calculating, not cold, despised Harriet, and turned her over to Edstrom from the beginning. Sarah despised her. Harriet didn't think well of either of them.

Miss Downer was forced to resign her position because of the scandal with [her husband] Edstrom [who beat her so that she couldn't show up at meetings], and another church was started in this quarter [St. Germain des Pres.] The first had been in the Etoile.

When I first saw Miss Downer, she was very suave, and fancied herself a good-looking woman. Edstrom won her on simple, old-fashioned seduction, which she tried to do. She thought herself cold and seductive; actually, she was just calculating.

After they were married, she established them in a smart seventeenth century house on the Quay de Bethune, and asked Leo—whom Cora had never met—to visit, and Gertrude too. Then they came to the rue de Fleurus. There finally she took Gertrude's hand as she was speaking to her, and Gertrude said later, She felt there was no response, so she dropped it. Not only the hand but the subject. Miss Downer had been trying hard to win Gertrude.

Among the people who tried to 'win' Gertrude was Stella Ford, Ford Maddox Ford's daughter. She was, Gertrude said, like a drunken Fairy in an English pantomime.

*

NB-B #10

The whole subject of friendship and hypnotic influence between like kinds.

Edstrom

Matisse and Bird do it to Sally, Miss Donner and others try to do it to me. Likes imitate and hypnotise each other, they have little tenderness and no love for each other but they can have sympathy and friendship likes in the two classes. This is true also with male influence,

Jerome upon Bird

Matisse " Sally,

Leon " me

Van Dongen " Fernande

me upon Annette & Harriet

Leo

It is noticeable that one of the elements in this kind of relation is the life enhancement of intensification and enlargement of personality such as one can never get from an opposite. This is the true nature of school people, followers who live in the larger nature and life of the master.

This is not true with a Van Dongen who is himself, to a certain extent not true with a Purman. True with Braque. Some who have real quality try to live the larger life and fail and come back to themselves. Webber and Manguin, that is the reason they suffer most, they have the realest personality they are whole not fragments as are Bruce and Annette.

AT fragments... as Bruce: He was not only in fragments, but they were diffuse.

*

NB-B #11

Interesting characteristic of Myrtle's letters she always begin[s] do what you please and then very precise in what she wants its the real resisting persisting opposed to the attacking in Sally's method and persistence

*

NB-B #12

~~Edstrom~~ Edstrom—Olga—Tommy Whittemore—Mabel -Sally—Mary Berenson Miss Mars—Marie Alice all have sensibility, Edstrom & Sally the most intelligently ground[ed], Olga bathological Tommy pretty nearly—Alice creative, Mabel etc. no more than spontaneously enthusiastic and sympathetic. They all have a virginal quality their souls don't get stained because they can't remember they are too impressionable ~~to~~ too responsive that is what makes them emotional. Matisse on one side Alice on the other side get out. Matisse by driving brutal egotism, Alice by eloignement, by impersonality becoming creative—the sensibility becomes an entity, ~~an~~ self-existing self-created affection through Janet to B.B. connects here to the Francis group. May the whole prostitute group are different sensibility with them is ~~dull~~ concentrated to other things. Bertha is the mush of it all. Sally more intelligent and more brutally attacking. Passionate partisanship is in them all in some form, important in Mary

Maxworthing's case.

In Sally the Aunt Pauline attacking goes on because in all these cases the sensibility is never realisation of others, it is re-living others. Miss Douglas etc connect this group idealism a disease to the prostitute group, they have not the sensibility, they have only the instrument quality of re-living. When their idealism ceases they become pure prostitute and we get to Bird and May. these have not idealisms they have admirations, ethics, intellect.

LK *Important in Mary Maxworthing's case:* The story of the seamstress Mary Maxworthing and her friend Mabel Linker is first told in [MA 207](#)–220. The description of Mary Maxworthing begins in [MA 201](#). She is first mentioned by name in [MA 205](#).

Bertha is the mush of it all: Much expanded treatment of Bertha in this vein, as the ultimate example of a “complete undifferentiated mass of independent dependent being,” in [MA 384](#). See also [NB-B #20](#) for identification of Bertha with the “I will throw the umbrella in the mud” story, illustrating a characteristic response of her kind: “no fury, only sulkiness actively expressed.”

*

NB-B #13

Most of them have not real fear.

The question of curiosity in relation to all these important. Instrument have it, Bird and May have it, its interesting question.

*

NB-B #14

Striking in Harriet that incident of paying doctor and druggist bill and not wages for time lost. Chooses to be benevolent. Sally says she objects to suggestion but not to influence because in influence she chooses in suggestion she has it thrust upon her, I don't think this is the main point, the main point is sceptical fear. She is so like Mrs. Eddy. But she has real spirituality tout de meme if she can hold to it in the face of such doubting.

*

NB-B #15

Striking similarity between Mrs. Eddy to Harriet to Mary Greenhagen. The sense of virtue, the choosing of the expression of it.

The money for doctor and druggist rather than wages type case. There was no question of justice, there was a question only of decent conduct. Shuts Alice's friends out while feeling virtuous about Alice. That is her way of being nasty and virtuous. The way Mary Greunhagen behaved about that kid must work up all this very completely. Shuts me out because of my association feels very virtuous toward me but don't consider me. Always chooses the way she will show her virtue and for the rest is naturally nasty. When discussing this in the history of Madeleine Weiman must remember its relation to religion. These are not passionate women, therein they differ from Adele Solomons and that whole group. On account of a lack of a certain virginal sensitiveness they differ from Mme Demarez and Miss Donner and Mrs. Gutman these are the dependent independent virginals as opposed to the independent dependent virginals Tommy Whitemore Mabel Weeks et al. These differ from May Bookstaver & Bird or Hortense Federleicht on the one hand and Jeanne Boiffard etc on the other in their virginal quality.

AT *Harriet... shuts Alice's friends out:* Nelly. Just generally, not a situation. Nelly and Ada and their brother were simply scandalous to people like Harriet. Ada enjoyed creating scandal. I would say, Ada, don't do that, and she would reply, But they *like* it!

LK *Shuts me out... When discussing this in the history of Madeleine Weiman:* First mentioned:

Madeleine Wyman had then come to own their mother and their father to [the children.] This was always a sore feeling in them. [[MA 252](#)]

must remember its relation to religion: Not remembered.

*

NB-B #16

Its quite true that Alice can only keep one thing in her mind at a time it is true of her emotions too she cannot think two ideas at once, use this for Mabel Linker.

LK *Alice ... cannot think two ideas at once ... Use this for Mabel Linker:*

Used in [MA 215](#): "Mabel ... never saw anything except the thing that then filled her ..."

*

NB-B #17

Work out the fact that Harriet is excitable and nervous and impatient but not unenthusiastic nor emotional therefor in a sense always to herself and more or less reasonably so judicial, true probably of Mrs. Eddy. I am quite sure Harriet's group are the opposite of Marie's more anon. Its Tommy [?] different kind of shiftiness.

*

NB-B #18

Max Jacob a pathological expression of Simon H, Berenson & Francis.

*

NB-B #19

Interesting that all the earthy ones are afraid of heart trouble and poisoning etc and acknowledge it Marie Lorenzin, Harriet, Pablo, Mike and me. All the independent dependents not, Alice, Leo, Sally, Fernande. This is what makes me quite sure that Allan will turn out an earthy one. His lower lip says so too.

*

NB-B #20

Fernande is now doing full tilt what she did ~~wh~~ successfully when Pablo wanted to come back to her, but now it is a little spurious, it is not bluff on her part she is too stupid it is stupidity like Bertha her method of aggression, the only one she knows. It is interesting to be really behind the scenes in the rise and fall of her favorites among women. It begins with deference to her, and ends with a fancied injury or fancied danger. She and Harriet and Nelly, a bunch of sentimentalist all have ~~an~~ aunt hearts. No real emotions for any one not even for themselves, it is negative egotism. don't pay attention to them and you are wiped out unless they need you. Different from Annette who loves herself really. These three are really not absorbed by themselves, they are not absorbed by anything. Fernande and the ~~shif~~ shirt-waist—one form of I will throw the umbrella in the mud, exactly like Bertha there, no fury only sulkiness actively expressed.

LK *negative egotism:* A phrase also used in [NB-E #7](#) in relation to a group of women. The phrase is fully defined in [MA 231–232](#).

one form of I will throw the umbrella in the mud: [Used later in [MA 388](#).] It is clear from this Note that the umbrella episode was GS's sister Bertha's, with its attendant "sulkiness actively expressed." The other Notes referring to this episode are [Note #20](#), [Note #109](#), [NB1, #22](#), and [NB-MA #19](#).

*

NB-B #21

Note the likeness in the action of throwing the arm in telling her story that Helene had the story of the robbery. Dorothy Re[a]de. It is the same as Grace Gassette and so to (Kate Martin) to Marie Laurencin, these connect far away—to Mabel Haynes whole group. In this whole group the same cowardness of action.

This different from Alice and Mary Houghton's little jerking movement to Adele Solomons, (Alice Klauber and Mary G. etc Adele Oppenheimer, Miss Donner Mme Demarez) these are earthy, Adele is like Alice so was Leon and so I think Raymond, Pablo not, these distinctions subtle, but I am sure. Nelly joins on to Mabel Haynes group.

AT *Grace Gassette:* An American from Chicago who knew Gertrude through Mildred Aldrich. When she painted Gertrude's portrait, Gertrude invited me to come too, because "four ears would make me have to hear less."

*

NB-B #22

Instrument type.

Miss Douglas to be used by others as an instrument.

Sally to use herself as an instrument. Both live other people's lives. Mabel Weeks, Miss Mars et al, reflect other people's lives but live their own, they have self initiated gayety all their serious life is reflected emotion and sympathy is reflected, enthusiasm is self created. They are therefor not real instruments for what they are mostly is themselves their enthusiasm, youthfulness gayety. Mabel, Emily, Miss Mars, Marie. All seriousness and intellectuality and even amorousness is reflected. So that makes that group then we have Miss Blood and Mary Houghton to Alice to Adele. then we have Sally to Bird Sternberger to Aunt Pauline and a sideshoot from Bird to Ella Milzeiner who connects to Marie. Now the more concentrated they are Mary

Houghton and Alice, the less they are in any sense of the word students, then we get to Florence Sabine who is the leaner [?] end of Sally, Bird, Miss Blood without any sensitiveness, prostituteness, weakness, or anything else, then we get to May who is the instrument who is not instrumented but exists in itself. In Bertha you get the shere mush. Dolene connected with Adele Solomons.

AT *Instrument type... Miss Douglas:* Kate Douglas could react immediately and possess a person. She could do all the things Cora Downer wanted to do, and better. When she chose a man, she was much more successful than Cora Downer. This 'instrument' thing came out when she was getting her man. Mrs. Dubryko gave me all the details at the time. He would let her treat him to Christian Science all she pleased because she wanted it and it didn't harm him. Finally, she got him by having him do something to her, she seeming to do nothing. The detail of it is gone, but this was the point.

Florence Sabine: There was a scandal at Johns Hopkins involving her.

LK [Continues subject of [NB-B #3](#)]

Instrument type... live other people's lives.... [or] reflect other people's lives but live their own. Discussion of instrument types begins on [MA 201](#) and concludes temporarily on [MA 203](#) with the promise that "Sometime there will be here a history of many of them." The text of this Note is echoed particularly in [MA 202](#): "they are wonderful instruments for other people's lives they are living."

*

NB-B #23

(Also [NB-C #1](#))

Mrs. Oppenheimer, Mrs. Vernot, Neith Hapgood etc to Gracie Gassette and ~~the~~ Marie Laurenzin are the dependent independents with almost no earthiness, no sordidness, but they are more self-inspired than the other group. Mabel Haynes group to Etta and Nelly and Annette and Mabel since so it goes Haynes years. The Blood group remains the same, emotional sensitiveness makes living in other lives. Sally, emotional creativeness, Alice weakness and prostituteness with sullen stupidity with idealism makes a thing like Miss Douglas vanity, supreme sensitiveness of emotional kind with intelligence and comparatively little prostitute element or weakness makes the self using instrument type. The concentration and

prostitute element without great sensitiveness but with intelligence makes the Miss Blood & Mary Houghton this with the prostitute increased enormously, the intelligence decreased, the student intelligence entirely disappeared [sic] makes Therese Therold. The sensitiveness existing alone with prostitution and concentration makes Alice, with self created ideals makes Adele S.

Bird is the split in two kind[s] all who combine studentness with real sensibility or real prostituteness are split in two. The student part is always rote work with all of this group, it is never self-inspired it is in men but not in any women of this group that I have ever known there is not even enough personality to bring it together, Florence Sabine is only that. Sally is that and sensitiveness and weakness and prostituteness. There are moments in reflection when she has personality enough to bring it together never in action or creation. Bird it is completely separated and she sticks stupidly and stubbornly to both. she don't even do them apart, she does them together at the same moment. Mabel Weeks, is like Sally reflective moments she knows, never in action. Miss Blood knows while she is doing it but she never brings them together and never really thinks she does. Mary Houghton and Alice have not that, therefor they are more purely creating types and less instruments, Adele Solomons also. In some lower stupider lethargic types like Fernande there is an accompanying talent which is dead in action. ~~I think~~

AT *Concentration... Miss Blood:* She was very concentrated, nothing diffuse about her. Anything that was going to happen to her and the Princess was organized in advance by her. Gertrude used to call that little type of them—the physically very small ones—‘Generals.’ She looked like Maria Louisa, very delicate.

*

NB-B #24

For long book use the aspect of nature as beginning in a baby and in children not always in men and women as in this book.

LK *For long book... nature as beginning in a baby... not... as in this book:* Reference may be to the Martha chapter [MA 378ff.] (as opposed to the Mrs. Hersland and Servants chapter currently being written) rather than to *A Long Gay Book*. It is the Martha chapter that discusses at length “the aspect of nature as beginning in a baby and in children.” The opening paragraphs of *A Long Gay Book* discuss babies in a different context. General plan for the end of the

chapter on “Mrs. Hersland and the Servants”, used in [MA 244](#)–285.

*

Notebook C

NB-C #1

(Same as [NB-B #23](#))

NB-C #2

Manguin, [Vedresch?], Fabri, Schukin, Thorold are of the earthy, their talent and their handwriting Leon was too, Adele Solomons was too. Alice Klauber uncertain. Mary Houghton Alice not. Helene is and Gracie Gassette. Bruce uncertain. Frost is. All these women like their women uncertain. Puy uncertain not.

Uncle Sol and Fred resisting, Edmund Houghton too I think. Alexandre attacking.

*

NB-C #3

Dave, Bianco, Kremnitz, Mildred.

Their reaction is complete and instant, there is no accumulation, they do not take shape of impression[s] like the sensitive instrument, they do not change themselves, assume a form as all earthy people must to take an impression, to make themselves plastic, they react instantly and completely, their judgement is as complete as their sensation and therefor they so quickly become historic, as Alice said of Mildred, not of our generation as Fernande said of Kremnitz. This complete and more or less brilliant creation of impression or judgment to stimulus is their strength and with youth it passes. They are themselves but as Bianco said to me any of his judgments are as valuable as any other. Any of his impressions are as valuable as any other. Therefor these people though having the successful instinct are not ultimately really successful. They are left behind. They are often actors or hangers on to literary or artistic groups. ~~We+ wit~~

AT **quickly become historic...** *Mildred:* [Mildred Aldrich] She was the last person interested in historical events. No, she was thoroughly of her epoch and completely démodé. She could remember her own history since the time she was four. Still at sixty, she was only four, so she wasn't an aged one but a child, and still went way back. Gertrude wanted Mildred to write her memoirs, because she told them so wonderfully, and she had hilarious and charming tales to tell. She knew the secret history of everybody, and there probably was

never anyone so thoroughly informed on private lives as Mildred Aldrich. Her whole correspondence, all that came to her, was one long indiscretion, and I remember the weeks she spent burning and destroying all her correspondence so that it would never come to light after her death. But she did one chapter of her memoirs, and it sounded like an article for a country magazine, so Gertrude didn't urge her to exhaust herself.

Kremnitz: He was outside the Montmartre group, a light relief in the background. Both he and Pablo had big dogs. He was French and had been English.

*

NB-C #4

I ain't sure but I think that Etta Cone, Annie Lyell and others are the ind. dep. version of Mabel Haynes et al. It is a type that in earthiness finds its legitimate expression, in engulfing, it does not find legitimate expression in attacking it could not and in its form [?] it must be sensitive. It then goes into Mamie Weeks et al. They are not in any sense instrument but they ought to be superior engulfers and they are neither really superior, really sensitive or really engulfing. They are practical and not earthy, they are not dominating, they don't take any hold on anyone. Got to do them once.

AT **Annie Lyell:** From California. She was Gertrude's classmate at Johns Hopkins, then a doctor in San Francisco. There were very tall stories about her, and they turned out to be true. She was pure New England, an only child, and very beautiful. She couldn't have that kind of looks and act up to it and dress up to it and not be 'wrong.'

*

NB-C #5

The german lady's friend who gets drunk Miss Old. is the bottom of sensitive kind. That makes Alice to Mabel Weeks et al.

*

NB-C #6

Group. Duse, Mme Demarez, Miss Donner, Adele Oppenheimer Alice Klauber, Margaret Lewis and Isadora Duncan. The same kind of energy and intelligence the same way of being possessed. Mrs. Bremer-Lee [?], possibly the same kind. Enlarge on this sometimes when the idea is clearer. Some connection with Emma Lootz.

Bremer true creative dependent independent instrument Harriet Clarke also.

*

NB-C #7

Emma Lootz sort of stands between Miss Mars, Marie, Mary Maxworth et al and Isadore and Margaret Lewis on the other. She is nearer Miss Mars. She has the same kind of dubious honesty like Marie.

Isadora goes over then into the instrument possessed Harriet Clarke [impersonality?] thereof.

*

NB-C #8

Remember that Florence Sabine had the student quality of Sally. What Leo calls pedestrian. Loeser is like Tommy. The family runs so.

Edstrom the in between this group and the aggressive childish crowd of Frank and the hero of Idyl of Red Gulch and Whiskey Bill, Edmund Houghton et al. Then I say comes Edstrom in the middle then Sally Tommy then Emily Dawson then Loeser then Mamie Weeks then Alice Toklas then B.B. then others.

Matisse and Van Dongen are the genius expression of this. ~~toward the~~ their kind of sexuality. They come Matisse between Edstrom and Frank et al, egotists. Van Dongen between Edstrom and Tommy and Loeser. Practical, brutal, not earthy, but brutally sexual. Remorseless, cowardly but not fearful. This business about our giving back the pictures and the terrible things Matisse might do and all he does is to hold my hand longer ~~reminds me~~ makes more marked his resemblance to David. It makes his tummy soft as Alice says of Edstrom. It makes it more striking that he is a coward but not fearful. Earthy ones are fearful. Edstrom is a coward but not fearful. Van Dongen and Matisse are bony handed, therefor they have a driving force, then go to Edstrom's hands which are soft to Tommy's and Mamie Weeks which are firm and sensitive. Sally's are near Edstrom's, not as decisive and more efficient. Matisse and Van Dongen then in the other direction go to Hutch and Bian[c]o and Dave Bachrach. That is the cruder practical and unsuccessful, the self-defensive brag with nothing really to defend. Matisse has a great deal to defend. This whole group are practical and simply brutally sexual, they have no poetry, they have a sense of practical interest [?] of

objects, no sense of beauty of object like Leo Renoir group. No sense of the significance of objects like earthy group. When you get to BB you get a change from practical sense and sensitive emotion about objection to sensitive affection for object and a practical sense. B.B. is not a Bazaroff, because he has no deep ethical nature, all Bazaroffs are in essence ethical and fanatical, not by reason of their affection for object but by reason of their realisation of its symbolism. Pablo is saved from that because it is it itself that remains itself that makes it symbolic to him, he does not partly generalise it as do all the Bazaroffs whether they are indep. dep. or dep. indep.

Loeser is earthy at bottom, he has so a sense of quality, a mixture of earthy, Chalfin, Carlo Platti bottom with Tommy top. he becomes more solidly earthy as he gets older, less a coward, straighter. Tommy Edstrom et al more cowardly as they get older. Whole subject of cowardice very interesting.

AT *Whiskey Bill:* A painter, a friend of all the American painters and a chronic drunk. Gertrude probably heard a great deal about him from Alfy Maurer.

Loeser: [Charles Loeser] Loeser, in Florence, was the one who had the Cezannes from Fabbri. He was the son of the man in Brooklyn who had the shop of the same name. Loeser had lots of money from the shop, and so had the Cezannes. Leo saw them there.

as Alice says of Edstrom: David Edstrom once asked me, when I was living in the flat at rue Notre Dame des Champs, to walk home with him. He told me all about his wife but made me promise not to tell the Steins the story. His wife was Cora Dounor, from Kalamazoo.

Van Dongen & Matisse... bony-handed... Edstrom's hands... soft: As for the hand reading business, Gertrude could do it better than Sarah who faked things always and was not completely honest about any of them. She gave this up for Christian Science because you were not supposed to read hands or do such things, and Gertrude more or less took it away from her.

LK *Practical, brutal, not earthy.... cowardly but not fearful:* "Practical" and "sordid" natures are mentioned very briefly in [MA 224](#). This note specifically refers to the relation of cowardliness to fearfulness as it is discussed in [MA 257](#). But though these categories are being used here in passages concerning the women Mabel Linker and Mary Maxworthing, they belong more fittingly to male characteristics as already defined in [MA 150](#)–159, and in the substance

of this Note.

*

NB-C #9

Striking how Pollovetski was like Pach in his fashion of argufying, with Bruce. Both of them are of the very earthy type, with symbolism gone mad / or rather symbolism excessive and vague. Bru[c]e is a very wild but very genuine earthy type. Harriet is a little Mrs. Eddy. Derain and Sterne are romantics. Purman & Leo Friedman somewhat but not enough to interfere with their solidity or success. None of them have real emotion. Pollovetski has conceit to act for him as pride acts for Pach, to keep him from hearing.

AT *Pach:* Once Pach asked me to do some typing for him for an article on Renoir, and to thank me for my help, he enclosed a copy of a letter from Renoir. The copy had been copied by Pach in Renoir's handwriting.

LK *Pollovetski:* Charles Ezekiel Polowetski (1884–1955), an American painter. Studied in U.S. and Paris, exhibited in New York.

*

NB-C #10

Isadora Duncan to Margaret Lewis.

Nadelman Alexandre Heiroth plus Salmon = Goethe. Leo goes on from this group.

*

NB-C #11

Brenner instrument earthy for form and feeling, Edstrom practical aggressive for expression and suggestion.

*

NB-C #12

Some dependent independents take themselves to be independent dependents and make attacking most of their living. Mrs. Kritchefsky, Dorothy Reade, Gracie Gassette are these kind. They are really more dependant than independant of dependance independence their strength is resisting, their bluff is attacking and they are full of stupid being that is in them as attacking. This is clear now, to be used later, friend of Martha's husband with this character. bring it out in that way difference between that kind of person and Sally, Martha, & Julia Dehning. Naturally Mr. & Mrs.

Kritchefski can't get along, same sexual type.

*

NB-C #13

Sally & Estell Rumbold the same value, Sally indepent dependent,
Estelle earthy dependent independent. border line.

*

NB-C #14

Edgar Allen Poe, Alice plus I don't know, find out some day.

*

NB-C #15

Braque connects Leo Friedman to really sensibility and
creativity of Vollard Chalfin et al.

*

NB-C #16

Kahnweiler, little Hungarian with the curls continuation of Zobel,
Barker, Carlo to a condition of mere practical cleverness with not a great
deal of that. then through Ernie Keyser to Weber etc, sensibility but not
sensitivity.

*

NB-C #17

Remember that Mabels Weeks essential trouble is failure of self
discipline in the sense of sensibility, the whole group have it when they have
not efficient egotism, they have no real power of self-education. They have
really a only a more or less highly developed reaction.

Edstrom a romantic flabby egotism Tommy Whittemore, Mabel
Weeks, Sally, she has reflection, Alice, she has creation, then Sandy of Idyl
of Red Gulch, Frank Jacott, Edmund Houghton, Whiskey Bill, John Noble,
emotional sensitive weakness and simplemindedness makes these. Matisse
conquers with a brutal egotism, Van Dongen by drowning himself in it till it
comes out of him.

And so for one reason or another these are not simple instrument
natures, they are self directed.

AT Frank Jacott... simplemindedness: The last thing Gertrude said to Bennett

Cerf when leaving the United States was not [as reported in his book] Bennett, you're nice but dumb, but Bennett, you're the lowest type. It was a quote that came from Nelly Jacott on her husband's reading.

*

NB-C #18

Berenson-Ka[n]dinskey-through to Heiroth-Nadelman-to Leo.

Salmon Nadelman Heiroth Chalfin, Chalfin has a different bottom, a Vollard bottom. They all have the same kind of girlishness that I mistook for weakness. A finicky choosing sense of beauty, a profound sensitiveness to lyrical beauty. In all somewhat creative. This trails off into a little more emptiness in Greene but there too there is essential strength then through Leo they go through to Matisse through to Edstrom then Tommy and Loeser et al -Pablo has a different kind of womanish behinderend, sometimes in hands, like Alexandre Leo's model & Jake Samuels. a large subject. Through Frost Annette's group go into Zobel and Carlo and Barker. They also include Howard who touches them two ways and connects to Chalfin by the two ways seperately. Alfy is the most creative personality of the group. Kahnweiler and the little curly headed Hungarian are the completest and most unbottomed of the group. Clever imitative people react the way Edstrom et al do in their way, then you go on to Weber Keyser group. etc. Robert Kohn not earthy group and I think Manguin comes out of him, Fabre and Thorold earthy correlatives of his.

AT *Salmon... girlishness that I mistook for weakness, a finicky choosing sense of beauty:* Yes, for when he was young.

Greene: [Andrew Green] When he took off the cashmere shawls with which Leo and Gertrude had covered the paintings when they loaned him the flat, he complained later that he didn't like these paintings, but now he couldn't look at the others.

LK *Salmon, Nadelman, Heiroth, Chalfin:* [Concurrent with, and expands, [NB8, #8](#)]

*

NB-C #19

Resistance in Keyser's sometime go into this even more elaborately. Sometime get it complete, its relation to earthyness & sordidness, practical nature resistance, practical nature attacking. A large subject.

*

NB-C #20

I think of Goethe and Frederick the Great as Jewish because they persistently and consciously ran themselves by their minds. They had great minds and used themselves to the full. This is different from like Roosevelt using all the mind you've got all the time. Leo would but doesn't not having resolution and singleness of purpose enough, also he is too enthusiastic and sensitive that is these run him even though they then don't obscure his mind because they don't, sensitive and enthusiastic like Mabe Weeks's group, only ~~with~~ in him this character flavors and interprets but does not govern. In B.B this running himself by his mind into being ethical having a halo of goodness and superiority is silly, his mind is good but not commensurate in quality the creative intuitiveness of his aesthetic affections.

Chalfin and Simon H run themselves by their moral energy that is their mind and not a spontaneous growth but it is stronger in Chalfin than his real ability, he earthy Braque like sensitiveness finicky delicacy and cleverness.

Edstrom runs himself by his mind too but only to win and he does win some but mostly his weaknesses are too many, his enthusiasm ~~ete~~ sensibility gone rotten. Brenner uses his mind to keep himself hard and he is right, his whole power of creation being instrument sensitiveness he has to keep hard to keep this power from being swamped, hard inside, persistent in his fanaticism, while Alice kept herself hard outside difference between dependent in. and independent dep. type. In Sally they don't work together when they do she is what Leo calls pedestrian but intermittently, sometimes in character reading by hands and in religion and in jewelry making they are fused on a higher plane, mostly she is intermittent in living attacking and sensitive. That is what Leo means by aesthetic integrity too hard work to do it in art. Emma must have as much common sense as she has to [keep] her vanity from swamping her and she uses her mind to keep it. all this may be called Jewish. incessant self-consciousness in directing oneself. Brenner with my bust very interesting. Makes himself an instrument started in to construct a combination that needs earthy bottom like Cezanne or Pablo or mine, couldn't do it possibly, now he is the completed instrument.

LK Goethe and Frederick the Great... consciously ran themselves by their

minds. [Expands [NB8, #13](#). Compare to text, [MA 365](#), and to LK Notes for [NB-E #5](#), 6, and 7.]

Brenner with my bust very interesting: [Dating: Brenner was doing a bust of GS February 26, 1909 and later.]

*

NB-C #21

My estimate of Brenner was after all about right, not of Nadelman he and Alexandre like Pablo & Matisse have a maleness that belongs to genius. Moi aussi, perhaps.

*

Note #8

Feneon tabby cat + adolescent—adolescent, sensitive finer type of morality man of the world not ethical

*

Spicer Simpson and P.L. [Turze?] Mabel H. connecting link to beauty group idealist and tabby cat to Roche et co. and they through Leo F. to Stern & Derain to beauty and through Fred and [James?] to business men.

*

NB-C #22

Feneon—Pritchard—tabby-cat Carlo Platdi—Speicer-Simpson - Lafarge, good, fin as the french say -tall and gentle.

*

NB-C #23

Matisse and drama—Sally—Tintoretto, Rant in place of action. Sally has no essential originality because she has only emotional sympathetic attractedness, this gives her an immense capacity for entering into everybody's ideas and feelings and as she is clever and has the patient continuosity of her kind, Florence Sabine et al which is as near as they the fairly pure ones, comes to real quality of student, it is college girl type of faithful studentship -Sally has not real intuition, she does not penetrate into the thing she follows enough to create them not enough to ever illuminate them, she pretty completely realises them but she gives them nothing except her ~~feh~~ following. So she realised Adele, and Weil and Jaehner, and

Leo and me and Mrs. Eddy and Mike. She can only illuminate a personality like hers but lesser as in the case of Bird. Edstrom's emotionality is not that it is really at moments illuminating, really creatively intuitive. Of course BB's is brilliantly affectionate intuitively creative, I think this is really now a realisation of Sally.

Finis

AT So Sarah realized... Jaehner: [Jaehne] There was an art dealer in San Francisco then who was educating the city for Chinese art, and it was through him that Sarah got her objects and furnishings. She had started her artistic career with early nineteenth century mahogany and brass candlesticks, but as the Chinese idiom was becoming increasingly her own, she threw over the mahogany and candlesticks for Chinese things, and did so at the same time that Jaehne, the dealer, was doing it.

Sarah finally got Mike to back Jaehne for a trip to China, and Mike did it just as he had given Jaehne money previously to buy Chinese things. Jaehne was an unscrupulous man, left scandals in his wake, weird and wonderful. There was something reptilian about Jaehne.

There was also Olga Ackerman, a woman of extraordinary taste, with beautiful, delicate, slightly animal brown eyes. Sarah was very jealous of her, but she learned all about Oriental art from her. Sarah, when she furnished her flats [in San Francisco], did it on Mrs. Ackerman's lines. She had no taste but an instinct for acquisition, and always knew how to use well the taste of others.

*

NB-C #24

Alice definitively attacking, Leo considerable, B.B. at. but very little, Wm. James at. considerable, Sally like Alice definitive, Bruce resisting, Bianco resisting, Stell on the border land, Therese resisting, Annette resisting attacking, Brenner resisting to the point of maniacal attacking, Mrs. Berenson attacking, Neith resist. Hutch attack find out about Edmund & Mary, Algar resisting, Therese attacking Manguin attacking Mrs. resisting, Adele Jaffa resisting, Meyer attacking, Alexandre Heiroth attack, Maria resist. etc. etc.

Laurie Strauss attack, Mr. & Mrs. Kritchevsky both resisting, Olga attack, Mme Vernot, Helene, Gracie Gassette resist. Jeanne Boiffard border line, Fernand attack Simon H. attack, Pablo resist. Nadelman Roche attack. Vlaminck resist. Leo Milzeiner resist, Mrs. Milzeiner, Bird attack -Uncle Sol

uncertain, Emma border line but attacking, Will resisting, Marion and Allan don't know.

AT *Mr. & Mrs. Kritchefsky:* A Russian, and her husband a dentist, both of whom Gertrude knew through Ella Mielziner.

*

NB-C #25

Max Jacob, like Simon H. and Laurie, has the same sexual tendencies, Simon H. & Max are nearer the neutral line between the two kinds like Uncle Sol and Fred than Laurie is.

Nadelman is at times very like Paderewski, he has that same kind of sensibility like Alexandre and I think they then go into Tommy Whittemore in one direction and into B.B. and finally threw Jaehne and Valloton arrive somewhere. The ~~Relative~~ kind of sensibility in Nadelman enormously interesting. Alexandre Paderewski and Salmon.

Relation of Purman brutality in manners with essential worldliness and insensibility to Pritchard and Spicer Simpson, and to Mike.

Pritchard connects to Feneon on the side of his sensibility, Brenner is the dry bones of the harshness in Pablo and in me. Purman connects to Pablo by temperament to Matisse in the beginning by sexual attraction and now by worldliness. Bruce [?] is dep. ind.

AT *Nadelman... like Paderewski... same kind of sensibility:* Gertrude had originally said that he looked like Schiller, and it was a perfect description of him from his picture.

Paderewski... sensibility: When we saw him at the Place de l'Opera, Gertrude said, It is a sensitive face.

*

NB-C #26

Women who subdue those they need for loving, dep. ind. these have it in them to really love a man because he is great. Maria Heiroth, Mrs. Kritchefsky, Neith, etc. two numerous to mention, the other kind would like to but can't, their love is not dependent, May would like to, Sally & Bird tried it, couldn't. Fernande tries to, Alice don't.

It's a good theme.

AT *Maria Heiroth:* Maria Heiroth was married four times. She had divorced a

Dane to marry Heiroth. We met her again in 1914 [?] at the Villa Curonia, and Gertrude asked her what became of Heiroth. Well, let me just think, —and she thought a while, and then told Gertrude, who was surprised at how updated her information was. Oh yes, said Maria. We're in correspondence. I'm on good terms with all my husbands.

*

NB-C #27

Nadelman exalted the light would be glad to bathe itself in his statues, akin in a way to Hodder but not of the same family. Hodder a split idealist, Nadelman a complete thing. An artist an exalted sensitive scientist like Goethe.

AT Nadelman... an artist an exalted sensitive scientist like Goethe:

Nadelman had come out of a three- or four-year retirement for his 1909 show in Paris, and he asked Leo, Gertrude and me to come. Leo was transported—this was the great genius. After leaving, Gertrude and Leo walked behind to discuss the show, and Nadelman and I walked ahead, and I got very friendly and easy with him.

In 1913, Nadelman left for England with the English girl who wanted to return to her home, and so there was never any great intimacy that grew up with the Steins. Gertrude was interested in his work, but not impressed. She hated sculpture anyhow. Juan Gris said of it, The trouble with it is they can walk around it and see all sides of it and that's a mistake.

LK Nadelman: Note written after viewing the Nadelman exhibition in March 1909 with AT and Leo. Andre Gide was also at the exhibit. The entry in his Notebook on Nadelman's sculpture is counter to GS's: "Nadelman draws with a compass and sculpts by assembling rhomboids. He has discovered that every curve of the human body accompanies itself with a reciprocal curve, which opposes and corresponds to it. The harmony which results from these balancings smacks of theorems. The most astonishing thing however is that he works from the live model. He is young and has time to recapture nature. But I fear for an artist who separates himself from simplicity; I'm afraid he will not achieve complexity but only complication. Nadelman has known six years of misery; shut up in his dirty den, he seems to have nourished himself on plaster alone; Balzac could have invented him. I saw him again yesterday in a little blue suit which doubtless he was wearing for the first time, talking with a very ordinary and ugly lady to whom he introduced me: it was Madame X... She said, indicating the rhomboidal back of one of the statues: 'That one! At least it's alive! It's not like their Venus de Milo! What's it to me that she should

be beautiful? That, at least, is a real woman! It's alive! And precisely no qualification could apply worse to Nadelman's art, which as yet has only technique, and that rudimentary. Doubtless this pleases [Leo] Stein, because it can be assimilated with effort. Stein is the American collector who has bought a lot of Matisse. The Nadelman show had hardly opened when he had already bought up two-thirds or three-quarters of the drawings." The distance between Gide's art-world in Paris in 1909 and that of the Steins is measurable by their respective judgments of the Nadelman show. Gide shared the Parisians' stereotype of the Steins as "the rich American Jews," to which the Steins paid little attention. His characterization of Miss Toklas [his marginal note in his Notebooks for this passage is, "*c'est a dire*, AT"] is balanced by hers of him: "Was Gide there? So characteristic of him, so grey, to be unremembered."

*

NB-C #28

Sally passionately partisan emotional excitability, advances toward Edstrom & Florence Sabine, Alice a sensuous emotional poignant sensibility, advances toward Mabel Weeks, George Eliot Claribel and other side B.B.

*

NB-C #29

Note is missing

*

NB-C #30

Edstrom when he forgets his emotion and declares it to have been all the other ones doing attributes his ~~yield~~ having yielded to his own weakness, that being the thing uppermost in him Frank Jacott attributes his to philanthropy, she was ~~lonesome you~~ lonesome you know and ~~through~~ threw herself on me took possession so what did I do but take care of her.

May put it down to they wanted it and she gave it but she had no responsibility it was because she was so game that she did it. Sally puts her yielding down to unsuspectingness that is the reason she yields she is so easy and they all of them forget their emotion and so it must have been the other person's fault, it happened and they have no emotion as they remember it and so it must have been the other person. Use this if possible in the history of Martha.

LK [Corresponds to [NB-A #15](#), [NB3, #5](#) and [Note #73](#)]

Edstrom when he forgets his emotion: Planning Note and draft of text for [MA 441](#), l. 44, to [MA 442](#). The passage is expanded and repeated—to [MA 44](#). In the final text, the names in the Note are converted as follows: Edstrom = Johnson; Frank Jacott = Frank Hackart; May [Bookstaver] = Mary Helbing; Sally [Stein] = Sarah Sands.

Use this if possible in the history of Martha: Anticipates by five or six months the writing of [MA 441](#)ff. in which the Note was used. [NB-C #30](#) was written in May or June of 1909; the pages of the Martha chapter in which this Note appears were written in November or December of 1909.

*

NB-C #31

Alice says of herself no she is not conceited optimistic but not proud. this is like Sally's bottom but Alice has not the attack that makes her aggressive.

Greene and Lee resisting type not attacking grey and blue eyes and brown, attacking hazel and black.

Bruce self-hypnotised by the practical aspects of Matisse's work. His practical mind as shown in the first long discussion, the other hidden and sensitive and slow. Dep. ind, sure,

*

NB-C #32

A long book, a History of Everybody

In long book must go at great length into earthy and non-earthy practical type and their relation to sentimentality and babies, aunt hearts [?] mother hearts [?], Matisse and Pablo and everything.

*

Note #79

Go on to describe Hersland's relation to his wife, his relation to visitors, men and women, to his church, to his tradesmen. Then his relation to servants and to the governesses in the house and so to Madeleine Weiman and her family and his acquiescence in his wife's foolishness, then his wife's life and her relation to servants, paying one too much too [sic] spite her family when she was willing to take half, servant Mexican, snow, feather,

servant just jealous of governess neve[r] get anybody to make turnovers like my turnovers, then german then seamstresses spit curls bend back fingers

LK *Go on to describe Hersland's... governesses in the house:* [General planning note in preparation for Chapter on "Mrs. Hersland and the servants."]

*

Note #81

Work it out carefully that Madeleine Weiman and Mrs. Hersland were the same kind and Madeleine owned her by letting her be important to her and so possessed her and her memory completely to the infuriation of her children. the gentleness and timidity and beauty of her appealed to her to make her own her. A complicated but interesting study. finish up with that here and then more about it in Martha etc.

LK *Work it out carefully... in Martha etc.* Planning Note for [MA 253](#)–256.

*

Note #4

[...?] Rosenberg, the three sisters and mother,

LK *Rosenberg, three sisters; mother:* [MA 193](#)f. Madeleine Weiman and Mrs. H. story, [MA 250](#)–285.

*

Note #82

[Inserted later:] Biled [sic] [Build] up to form a resume of Mrs. Hersland.

Madeleine Weiman her kind of possessing has possession, she is owned by this feeling, by the need she has in her of owning and subduing. She has no weakening she has nothing ~~that is her difference fro~~ in her of bottom yielding, she has not any feeling that everything will give her winning, she has not any feeling that she ever will need saving, she has not any feeling that in killing she can always go on living, but she is strong in subduing some of such of them are strong in destroying.

This is the beginning for her.

LK *Madeleine Weiman her kind of possessing ... strong in destroying:* Draft of text for [MA 254](#)–255.

*

Notebook 5

NB5, #1

Mrs. Hersland was never important for her children excepting to begin them. She never had ~~from them~~ of a feeling of herself to herself from them. She was of them until they were so big that she was lost among them, she was lost then between them and the father of them.

*

NB5, #2

The inevitable being in each one then is of the kind of being in them.

*

Note #83

After the first two governesses then at length types and Mrs. Hersland to Madeleine.

*

[Planned Text:] There are some women of the kind of them where the children are always a part of them where the children to them are always owned by them (dark eyed) Adele etc.

*

Mrs. Hersland a branch of this bring it out a propos of the servants etc.
dependant independant [sic],
genial dramatic
reflective, resist material / creative practical / sensitive
attack.

*

Note #61

Governess
Madaleine Weiman,
her sister (Etta Cone)
Jeannette Weiman
Helen. (Bertha Fernande)
~~Eugenia~~ Weiman

Adolph Weiman

her brother make him like Roche, and so connect him with young David.*

Helen Weiman

perhaps Annette with Martha to attempt it and young David to become her ideal parting and all.

LK [Concurrent with [Note #91](#)]

Madeleine Weiman, her sister (Etta Cone): Louise Wyman, first mentioned [MA 257](#). A full description of her, [MA 267](#)–268. Etta Cone as model.

Helen. (Bertha Fernande): Helen Wyman, first mentioned [MA 257](#). A full description of her, [MA 266](#). As “spread” and “vague” as either Bertha Stein or Fernande Olivier.

Adolphe Weiman... make him like Roche: See footnote for [Note #91](#)

*

NB5 #4

The Weiman family were german american. The mother was always pretty german. No one of the children xcept perhaps the second one some ever knew very much what the father had in them. The children did not really know much about either of them, the Hersland's never had very much impression of them, nor indeed of any of the Weiman family except Madeleine, although they later came to know the others of them the two sisters and the brother very well in their later living. Every one had an impression that the daughter Louise knew what kind of woman the old german women and and what a kind of a man she had as husband but no one ever knew how they came to have this feeling that Louise had such a knowledge of them. This is now a history of the Weiman family and the living and being in all of the six of them, the mother and the father and the four children. Now there will be a history of Mrs. Hersland to them. Later there will be more history of them in the history of the [sic] each one of the three Hersland children. Now then for the six of them, the mother and father and the four children and Mrs. Hersland and a little Mr. Hersland to them.

LK *The Weiman family... Mr. Hersland to them:* Draft of text for [MA 260](#)–267.

*

Note #86

Describe the general life of the three children in relation to the father and mother, then father in general to the children and wife and then mother to the children then to the father then governess etc and so come back to the father and then to the children particular.

*

NB5 #3

This is now a history of the Hersland family being and of the being of the people they came to know in their living. There has now been some description of the Hersland family and their living in the middle of Mr. David Hersland and his wife Fanny Hersland. There has been already a little description of them. There will be later more description of them. There is now to be a beginning of the description of the being and the living in each of three Hersland children. There is now to be a beginning of description of the being of the oldest of them, there is now to be a beginning of a description of the being of Martha Hersland and a beginning of a description of the being in every one she ever came to know in her living.

Later there will be a description of the being in all these of the Hersland children and a description of every one they ever came to know in their living. Now there is a beginning of description of the being in ~~the~~ the oldest one of these children, now there is ~~a begin~~ commencing a beginning of a description of the being and the living in Martha Hersland the oldest of the children and of every one she ever knew in her living. To begin then.

LK *This is now a history... To begin then.* Draft of text for concluding paragraph of the “Mrs. Hersland and the Servants” chapter, [MA 285](#).

*

NB5, #5

Bentley—Record-Herald

*

Notebook 8

NB8, #1

Refer to after dog-eared page for Martha

*

NB8, #4

Madeleine Weiman had had a pretty good education. he knew french and german, not as the first governess the Herslands had had knew [sic] them but well enough to teach them. She was not a musician but she knew enough music to oversee the Hersland children's practicing, she knew enough music to begin. She had a good enough english education, She had a good enough American governess training. She and her younger sister Helen were the only ones of her family who had had much education. Helen was more modern than Madeleine in her feeling. Later when Helen Weiman came to know the Hersland young people, she was more of them than any of her family for she was more modern, not more American perhaps but really more modern, anyway more of them, the Hersland children than Madeleine or Frank or Louise ever were of their generation. They had not many friends then the Weiman family. Frank & Helen Weiman were the first ones to have friends of people around them.

Now begin again with the beginning here. Then go on with what happened to each of the Weiman children then give a little description of the old folks and then of Madeleine again and then a little of the Herslands to her all of them and then her leaving them and the trouble and so to the history of Martha through her living not ~~then~~ being important then to the children.

LK *Madeleine Weiman had had... people around them:* Draft of text for [MA 265](#)–266.

Now begin again with the beginning: [i.e., the beginning of “the Wymans”] Plan for [MA 266](#): “There were then in the Wyman family six of them...”

...Then go on... the Weiman children... Plan for [MA 266](#)–269, as follows:

- Helen Wyman: [MA 266](#).
- Louse Wyman: [MA 267](#).
- Frank Wyman: [MA 268](#).

of Madeleine again: Plan for [MA 269](#).

then a little of the Herslands to them: Plan for [MA 269](#),

her leaving them and the troubles: [I.e., Madeleine's and John Summer's troubles] Plan for [MA 270](#)

and so to the history of Martha: Plan, beginning [MA 285](#).

her living not being important to the children: [I.e., Madeleine's] Plan for [MA 270](#).

*

Note #84

In the description of the sisters of Madeleine Weiman bring out the spinster character of Etta and how little their real being comes out of the bottom nature of them to almost every one that knows them and then more and more in their later living it comes out in them.

LK *spinster character of Etta:* [MA 267](#), l. 20 to 268, l. 12. [See [Note #61](#)]

*

Note #84a

Same as [Note #75](#).

Use the part of his stubbornness [sic] in carrying out some little beginning in eating or doctoring. like S [?]. the pride in him that did not touch the big beginning in him.

Use Meininger a good deal later on. let him and his wife try to manage Martha when she first gets home to marry her to a son of theirs by Mrs.

LK [Notes #84](#), [#84a](#), both concurrent with the writing of text: "A man in his living has many things inside him...In many men there is a mixture in them...bottom nature...mixed [with] the nature of other kinds of men."

*

NB8, #3

The mother Mrs. Weiman had independent dependent nature in her. The second daughter Louise and the youngest daughter Helen were of her. The father Mr. Weiman had dependent independent earthy instrument nature, the son Frank and the eldest daughter Madeleine were of this nature.

The youngest daughter Helen was all spread and all vague in her

independent independent nature. The second daughter Louise was almost as concentrated as her mother but there was less to her nature. The son Frank was almost as vague in his dependent independent nature as his father, in the eldest daughter the dependent independent nature was more concentrated to make her, but it did not make her really an efficient nature, she had [sic] really resistance in her.

LK *The mother Mrs. Weiman... resistance in her:* Draft of text for [MA 27](#).

*

Note #98

[...] the same being in her. Later there will be more history of her.

Now go on the same way and [do it?] for Frank and so lead back to the father and then for Madeleine and then mother when they were nagging her.

The mother Mrs. Weiman had independent dependent nature in her

After get through with Madeleine repeat this about Mrs. Weiman etc. then go on again to the Hersland middle living and how the children did not miss her when she left them.

LK *more history of her:* Draft for text, [MA 268](#).

Now go on... for Frank and so lead back to the father: Planning Note for Frank, described in terms of his relation to his father, in [MA 263](#).

and then mother... nagging her: Plan, [MA 274](#). "... her defending her against her nagging father and mother was not really important being in her..." [MA 274](#).

The mother Mrs. Weiman... independent dependent nature in her: Expanded in [MA 268](#)–269.

after getting through with Madeleine... Plan, [MA 269](#)–271.

repeat this about Mrs. Weiman: Plan, [MA 271](#),

go on again to the Hersland middle living: Plan, [MA 273](#)f.

*

NB8, #5

In Mr. Hersland his early living, then in his middle, was not in him in his feeling.

Mr. Hersland in his middle living had then not in him his early living in

his feeling, he had sometimes in his talking.

Then go on with this in this respect, relation of talking to feeling and then to general discourse on instrument being dependent ind. being.

resisting was their way of winning fighting resisting was not their only way of winning. ~~stup~~ resisting and yielding were not in them stupid doing.

LK *In Mr. Hersland his early living ... sometimes in his talking:* Draft of text, [MA 273](#).

...talking to feeling... instrument being dependent ind. being: Plan for [MA 273](#)–275.

resisting was not their way of winning fighting... stupid doing: Draft of text, [MA 275](#).

*

NB8, #6

In Mr. Hersland, ~~the~~ his early living was not in ~~him~~ [sic], then in his middle living, in him in his feeling.

LK *In Mr. Hersland... in his feeling:* Draft of text, [MA 273](#).

*

NB8, #7

It is interesting in each one the success and failure that one has in living. Every one has their own nature in them. This comes out of them as repeating. This comes out of them as making success failure in their living.

LK *It is interesting in each one:* Draft of text, [MA 278](#).

*

NB8, #8

Salmon, Nadelman, Alexandre, Chalfin. Chalfin has a different bottom a Vollard bottom. They all have the same kind of girlishness that I mistook for weakness. A finicky choosing sense of beauty, a profound sensitiveness to lyrical beauty. In all somewhat creative This trails off into a little more emptiness in Greene but there too there is essential strength, then through Leo they go to Matisse & Edstrom. Through Frost Annette group go into Zobel & Carlo, and Barker. They also include Howard. Alfie is the most creative personality of the group.

LK [Concurrent with [NB-C #18](#)]

*

NB8, #10

When Mat- & Pablo met they both said how the other had grown old.

*

NB8, #11

Thank you kindly but I guess I had rather not. The first invitation is ~~not~~ now nicely outlawed and for the rest your automobile hospitality to me lacks graciousness to the degree of making it some[what] indigestible. Thank you just the same.

*

NB8, #13

I think of Goethe and Frederick the Great as Jewish because they persistently and consciously educated themselves, consciously ran themselves by their minds. They had great minds and used them to the full. This is different from like Roosevelt using all the mind youve got all the time. Leo would but doesn't not having resolution and singleness of purpose enough, tho he is too enthusiastic and sensitive like Mabel Week's group, only with him this character flavors and interrupts but does not grow. In B.B. this running himself by his mind into being good having a halo of goodness and superiority is silly, his mind is good but not commensurate to the creative intuitiveness of his affections, Edstrom runs himself by his mind too but only to win and he does some but mostly his weaknesses are too many his enthusiasm etc gone rotten. Brenner uses his mind to keep himself hard and he is right, his whole power of creation being instrument sensitiveness he has to keep hard to keep this power [from] being swamped, hard inside, while Alice kept herself hard outside, dependent ~~in~~-independent type. Sally they don't work together but intermittently one and then the other, Attacking and sensitiveness. Emmas [sic] must have as much common sense as she has to keep her vanity from swamping her and she uses her mind to keep it. All jewish types.

LK [Concurrent with [NB-C #20](#)]

*

NB8, #14

Little by little they are not so young those being young. Little by little

they are not so young and they are then so young they are then quite young.
The girl at the [toloumests?] . The horseback [?] [hunchback?] boy who had a
father, the one who hadn't, [...]

LK [MA 261](#)ff.

*

Note #7

They had their regular daily public school living, (enlarge that)
They had all the feeling of being country children (enlarge that)
they had around them for them poor queer people around them.

LK See above [NB8, #14](#)

*

NB8, #15

They had their regular public school living, they had all the feeling of
country children, they had too every kind of fancy education, anything that
their father could think would be good for them.

LK See above [NB8, #14](#)

*

NB8, #16

They had every kind of fancy education (enlarge that) then go on to
eating and doctoring and so to the father's [probably] living

LK See [MA 269](#)ff.

*

NB8, #17

N.B. Young David was an individual. Alfie like Sterne had all the ear-
marks but missed. Martha missed it entirely.

This whole question of individual most important. Chalfin just touches
but ain't. Weber & Manguin are but weak. Valloton, Greene & to a lesser
degree Chalfin is but failures. Matisse, Pablo, Hutch really are. Mike is in
posse, sometimes in esse.

LK See [MA 250](#)ff.

*

NB8, #18

[...] to possess. Nadelman and Alexandre really passionate insight and realisation of women and men and beauty. Hodder also but mixed with other things and so Byronic & Romantic and false instead of purely poetic. He liked Martha for her courage and honesty. He mistook it for profundity. Edstrom emotional passion, they have true passion concentrated to the point [of] vision. True poets, simple, sensuous and passionate. Leo trails off from them. All different from the earthy in every respect. relation to object in both as described before.

LK [Duplicated in [NB-D #15](#)]

*

NB8, #19

Relation between appealingness and sweetness. B.B. not au fond sweet. Likes the sensation of being ~~tortured~~ tortured, it is to him a sexual sensation. Where there is more physique as in Valloton and Weisman [?] Weiman [?] sexuality is intensive, this is all B.B. sexuality amounts to, he is not sweet, he is self-centred. Howard appealing, more sweet but not so much so as he seems. ~~The~~ Insensitive au fond like Annette. Real but not profound ethical instinct, not as profound as Annette.

Pynsent probably also Purman et al.

LK [Duplicate in [NB-D #17](#)]

*

NB8, #20

Edmund & Henry Clay, Leigh Hunt, probably resisting type in whom resistance has lost its meaning, and attacking comes more nearly to be winning fighting. Driver [?] boy bridged over Dr. Hamburger to Leon & Raymond, and then to Zobel. hands. Mary H. connects to B.B. and thence to Miss Blood & Alice. B.B.'s type and Loeser's type can become real vagabonds earthy, dirty.

LK [Concurrent with and expanded in [NB-D #18](#), [#19](#), [#20](#), [#21](#)]

*

NB8, #21

~~C'est~~ Vous avez decide que vous vous voulez que nous serons pour vous le

connaiseur [?] comme les autres [?] d'acheter quelque chose quand vous voulez quelque chose a pris [?] que vous ou Vollard demande, n'est ce pas. eh bien—vous pouvez pas avoir le droit de demandez l'argent quand vous avez besoin et Leo pas le droit de choisir les chose [?] qu'il veut. Ca ce'st [sic] evident. Eh bien dans le dernier anne nous avons vous donnez a entre [pour?] [-?-] 2,000 & 2,500 francs. Avec le grand tableau ca serai juste. Maintenant il faut que vous [-?-] le grand tableau pour le faire acerchable [sic] et maintenant nous sommes les acheteurs comme les autres ~~et plus que ee~~ n'ect [sic] pas.

LK A note from Gertrude to the art-dealer Vallotton. Gertrude's French was abominable, and her handwriting in this instance also so. The note appears to concern a transaction or transactions between herself and her brother Leo with Vallotton. Whether in French or in translation, the text appears to be resistant to clear meaning:

~~It's~~ You've decided that you want that we will be your connoisseur [?] like other [?] to buy something when you want something took [?] or you Vollard demand is not ee. Well—you can not have the right to ask for money when you ned and Leo have the right to choose the thing he wants [?]. It i'ts [sic] obvious. Well in the last year we have between you give [to?] [-?-] 2,000 & 2,500 francs. With the big picture ca be fair. Now you have to [-?-] the big picture to make acerchable [sic] and now we are like other buyers ~~and that it does~~ n'ect [sic] not.

Notebook D

NB-D #1

Sally—Mamie Weeks—Claribel—Alice—Maria (Harriet's servant)—Spinster character after Sally, Alice and Maria are in temperament like Claribel. Harriet has character like Claribel not nature. In all of the group emotionally not sexually passionate, Olga pathological version.

Helen & Gracie Gassette Resistant conservatism, takes the form of incessant attacking. Some kinds of attacking take the form of persisting ~~at~~ resisting. Bruce ought to be resisting to keep himself free inside—but he destroys his real resistance by excess of reasonableness turns it into dogged persistent attacking turns himself into attacking. Not very certain.

Berenson and Vieisseux same ~~ty~~ type. Berenson and Alice not ~~essen~~ au fond moral people, unmoral and so to Mary Houghton who is unmoral to the point of possible fanaticism. Berenson and Alice just plain unmoral. Hutch whom we used to speak of as unmoral is really passionately moral. Valloton, Simon H., Francis Pollak all unmoral in their various disguises. All these are unmoral in every way, they have not any of them a passion for truth really, nor an aesthetic passion, none of t[hem] can have really an abstract passion, they are therefor unmoral.

AT Maria (Harriet's servant): [Marie Lescaugas] Harriet's and my Basque servant at the rue Notre Dame des Champs flat, a very good cook but an unpleasant creature. She was there probably in the winter of 1908–9. There was too much elaboration in her speech and in her service. She went into ecstasies about her service, about what was at market, it was a great bore. We didn't want her back after the summer of 1909.

The first servant we had engaged was by the method Gertrude suggested. How do we know, we asked her, if she's good? You ask them if they can make an omelet, said Gertrude We kept that one for three days. After her was Marie Lescaugas—the one in the Note—and then a Marie Enz, a Swiss.

Vieisseux: [Vieusseux] The library in Florence. It's the name of the library, but who, as a person?

NB-D #2

Berenson and Vieussieux same type, Berenson connecting this type the Valloton base and then through Vieusseux and the Turk who ordered the massacres and Klossinski to B.B., in in the other direction to Jake Samuels, Jaehne also of this. Not moral at bottom as Hutch is. Opportunists at bottom. Simon H. Francis etc. also connecting on to Hutch, the essentially ethical type almost fanatic, the people who feel, the Bazaroffs of the non-earthly type as Brenner is of the earthy. Simon H. the non-earthly type of Leo Friedman et al. Nervous but au fond impenetrable and un self fed. Leo F. and Francis Pollak, a queer combination now I think of it, both stimulated by Inez, more of this. Leo F's may be romanticists too like Sterne & Derain, don't really come in contact nor have things arise from within them. This not true of Berenson's group who feel passionate affection for success, for things, for scents and clothes, and good form and so are in relation and feel an intense relation to successful accessories, they are real to them, criticism to B.B. and influential people. (He did not know our connection with Matisse, that makes him more completely what I think him, more greatly it.) Not a real lover of truth from his nature but from his intellect and a lover of goodness from his affection for it (affection for Leo) (his appealing side) not from his own nature. Fools himself and everybody it is so real but not self-sprung. His relation to Neith very amusing, not extremely proud as Leos Oscars Hodders Nadelmans are. The group is not proud—in fact rather given to self-abasement. Sometimes sexual, might even be fanatic. They connect on also in another way to Raymond.

AT BB... lover of goodness... affection for it (affection for Leo): It was more like a familiar attitude than affection. This could be Gertrude judging Leo gently now.

*

NB-D #3

Alice is of the St. Theresa type.

Demarez and Donner St. Katherine type ~~loving to~~ Mrs. Eddy, like Adele Jaffa.

Sally's type, that is the student type Miss Douglas the idealist of other's ideas, the kind of women who think themselves student Florence Sabine, who are students but without any originality ~~or~~ because with their

kind of thinking you must have power of abstract thought to be something. That is not true of either the St. Katherine & St. Theresa type they can be original by virtue of their personality of their passion, of their love or meekness or force, same of Mrs. Eddy. They can be practical and original, Sally's type not, these must be abstract thinkers to be original and none of them are, Mabel Weeks connects them by the purity of her ~~idealistic~~ idolizing emotional passion to Alice and St. Therese. Claribel also this.

AT Alice Toklas... St. Theresa type... St. Katherine: There was a book about St. Katherine at the time that Gertrude was familiar with. St. Katherine's mysticism was out of it a little then.

St. Therese didn't know herself apart from the Christ, if there was anything apart. She was altogether in her mysticism, it was her. In *Four Saints in Three Acts*, St. Therese 'indoors and out of doors' meant merely that she could be the practical saint only because she was so completely certain. She could be both of the mystic experience and of the life of the founding 'houses,' or orders.

This note was written of course before we went to Avila [in 1912]. I only knew St. Therese after the visit to Avila. St. Ignatius is commonly known to San Franciscans because of the St. Ignatius Church and the Jesuit Fathers there, and they were of enormous influence, so San Franciscans felt at home with him. I had known St. Therese only vaguely before Spain. At Avila, you can't escape her.

[When asked in what sense Gertrude thought of her as 'the St. Therese type,' Miss Toklas made no response, and then urged, did, with enormous reluctance and some anger. Nevertheless, her response, pained and hesitant, was: 'Because I felt toward Gertrude as St. Therese felt toward the Christ. For me, it was the same experience and the same relation.' A long pause, and then, blunt anger: 'It was stupid of you to ask.' It was.]

*

NB-D #4

Mrs. Eddy and Adele Solomons resisting to attacking, successful and active versions of Gracie Gassette and Helene & Dorothea Reade.

Very interesting the way Claribel & Alice and Dorothea and Adele Solomons come together with different tops. Adele Oppenheimer much closer to Miss Donner that kind of bottom. Remember the quality of personal movement in Gracie and Helene sure this is in Mrs. Eddy and Adele.

Resistance complete and completely disguised as attack. Bruce and Bianco like Uncle Sol really depen. ind. type but in Uncle Sol completely balanced in Bruce very badly adjusted in Bianco almost the other relation and so he fails. Sterne perfect adjustment. Fred Stein not he is of the attacking type, not like his father, weakish but attacking, well balanced like his father. Dolene like I don't know have to see her again.

AT **Bianco:** A blond Italian who married an English woman. He was the boy who played the game, 'Miss Levy.' His wife was the hard-working, devoted English sister of Eugene O'Neill's first wife. Bianco was the head of Brentano's library in Paris, and made connections with book collectors in England, and made much money from this. Then he went to America. He was extremely amusing and witty.

*

NB-D #5

Mrs. Eddy, Adele Jaffa, Harriet, Helene and Gracie all have the same kind of stupidity, the same density in relation, the same incapacity to understand—must make this clearer sometime, they have all of them the same kind of stupidity dependent independent Harriet as a type, and then the rest. It will be important.

*

NB-D #6

George Elliot was of St. Therese's type in fact very close to her. Alice's resemblance to George Elliot interesting in this connection.

Mrs. Hodder nearer Miss Donner I think.

Alice does not give me a feeling for beauty. The whole character of St. Theresa's visions in that respect differ from those of St. Katherine. They are about beauty not in or of beauty.

~~Nadelman~~ St. Katherine dep. indep. so different fundamentally.

*

NB-D #7

Nadelman and Alexandre Heiroth ind. dep. and they do poignantly give real sense of beauty, directly not derived as in the case of George Elliot Alice et al who have on that side emotion for beauty rather than passionate realisation of it. More than that Alice is a real flavor person

that is not in her passionate emotion but that excepting in relation to me does not in any way at all govern her. In Edstrom Hodder et al, the idealists the emotion of beauty is not unified with the rest of them these stand between St. Therese group and Nadelman & Alexandre the true poets.

AT Alice... real flavor person: In Fiesole I was still fond of perfumes and indulged in them in those days. Once on one of our walks around the Fiesole hills, we passed a horrible smell in a field of cow-flop, and I said to Gertrude, who was standing utterly unconcerned beside me, Let's get out of here. That smell. What's the matter, said Gertrude. You're fond of smells, aren't you? You should want to know all smells.

*

NB-D #8

Sterne inside Leo Friedman Purman et al with a mixture of upper nature Leon Solomons inside insensitive romantic idealism, upper careful intelligent realisation of exact beauty. Not internally stimulated at all. He is beginning a little now to combine this exactness of ~~steady~~ with his idealistic romance. It is never really alive but is nearer it. He has combined now his early free hand beauty of line etc. with his painstaking observation of external facts of beauty. He is not scientific that is he has no power of generalisation, neither had Leo F, but they have an appearance of it when they combine their observation of beauty, with their romantic insensitive but perfectly formed, idealistic worldliness. So they have perfect tact and perfect stubbornness. They have not any real stupidity, they have not any real spontaneity.

*

NB-D #9

Nadelman like Leonardo when he is a scientist he is not an artist. Pablo and Michael Angelo are artist ~~when~~ every moment of their being. Matisse and Delacroix are scientists only for the purposes of art never for the purposes of science. Leo and Renoir type, are artistically scientist, and artistically artists, their sense of beauty is their being. They are philosophers in that sense.

AT Nadelman... when a scientist... not an artist: Later, Gertrude said of him, It's a mistake to look like another man. Nadelman looked like Schiller and was after all not Schiller.

Leo and Renoir... sense of beauty is their being: Much later, Gertrude would have denied that ‘sense of beauty was their being.’ She lost interest in Renoir as a painter.

*

NB-D #10

Harriet is quite right to fear me, for her. The conviction of profound existence of earthyness is what made me realise her, that realisation would now, she not being ~~as fond~~ a profound nature would upset her.

*

NB-D #11

When Leo said that all classification is teleological I knew I was not a pragmatist I do not believe that, I believe in reality as Cezanne or Caliban believe in it. I believe in repetition. Yes. Always and always, Must write the hymn of repetition. Sterne gave me the right feeling of it.

AT *not a pragmatist... must write the hymn of repetition:* This must be the winter of 1908–9. I knew by then how much Gertrude was sure of herself and knew what she was doing. As for Leo, I did not suspect that the break between them was prepared so long ago.

Sterne gave me the right feeling of it: [A concurrently written note, [NB3, #4](#), has the entry: ‘Remember how Sterne sounded in my ears that day.’] During the cholera epidemic in Rome, Gertrude and I were the only other Americans [beside Sterne] there. He then took time to tell us all about his love affairs. He was not unattractive and had a great effect on women. Sterne could talk a long time about himself, telling story after story about women mostly, so that he felt more himself in talking his women than in other ways.

LK *not a pragmatist:* Leo’s reference was to James’ chapter, “Stream of Thought,” in *Principles of Psychology*. *The Cambridge Dictionary of Psychology*. James takes as given that relations between things are equivalently experienced as the things themselves, consequently, “the only meaning of essence is teleological, and that classification and conception are purely teleological weapons of the mind.” See “Three Stages” note [NB14 #7](#).

*

NB-D #12

George Sand undoubtedly is of George Elliot’s, Alice’s family, thats

easy, Mrs. Eddy & St. Theresa not so easy a connection to decide. St. Katherine certainly dep. ind. George Sand undoubtedly George Elliot, Mabel Weeks, Alice.

Marion Walker surely Adele, Mrs. Eddy, that is dep. ind. body movements of this group characteristic and yet analysis is very very difficult. Mary Houghton, ind. dep. I think certainly.

*

NB-D #13

Mrs. Oppenheimer and Mme. Vernot are the ~~reer~~ complete ~~expres~~ left wing of Gracie Gassette and Helene, it is difficult to separate them from one like George Sand but I am more and more sure that she is not of them but the ind. dep. With Mrs. Eddy & St. Theresa much harder to decide.

*

NB-D #14

B.B. et al not really flavor people as Alice and Neith are because their desire for it and the passion of their affection makes it their possession. Their profound oportunism makes them real as a whole, which flavor people essentially are not. Flavor people do not ~~really~~ want to possess.

*

NB-D #15

Nadelman and Alexandre really passionate, insight and realisation of women and men and beauty. Hodder also but mixed with other things, so he becomes Byronic, ~~unl~~ and romantic instead of purely poetic. He liked Martha for her courage and honesty, he mistook it for profundity. ~~Edstrom~~ Edstrom emotional passion, they, Nadelman, Alexandre, et al, have pure passion ~~concentr~~ concentrated to the point of vision. True poets, simple ~~sensues~~ sensuous and passionate, Leo trails off from them. All different from the earthy in every respect, relation to object in both, as described before.

LK [See [NB8, #18](#) for duplicate Note.]

Hodder ... becomes Byronic, and romantic: Note used in [MA 445](#), l. 36–41.

True poets, simple sensuous and passionate... The phrase widely attributed to Coleridge, derived originally from Milton's "Tractate on Education". A note for [MA 444](#)–445. [Corresponds to [Note #62](#), on [MA 444](#)]

relation to object ... as described before: The most extended treatment of the "relation to object" appears in [NB-A #14](#) and [NB-B #1](#).

*

NB-D #16

St. Theresa pretty nearly certainly Miss Blood to Alice, Mabel Weeks Sally et al.

Mrs. Duibukyo that is the Anne of Austria type are all ind. dep. resistance is stupid being in them, in Mrs. Eddy and Adele that is not so although apparently often it is equally stupid acting but as you know them better you realize that in Mrs. Eddy there is resisting that is stabbing attacking, in Anne of Austria there was stubbornness that should have been stabbing attacking and as resisting it was stupid being. St. Theresa had attacking gay and sure attacking and sweet yielding, Miss Donner has hard resisting and sweet emotion. This does hold good alright.

Alice Klauber and Bird. In Alice resisting was not stupid being though it often leads her to stupid acting, it kept her from stupid marrying, in Bird stubborn resisting is stupid acting it led her to stupid marrying and stupid education, her fighting her husband was attacking fighting with yielding to her family's directing. Her marrying Howard was yielding it was not fighting It was his winning. Her marrying her husband and her always keeping going in education is stupid resisting. All of Alice Toklas is yielding, is sensitive being, just enough fighting to keep on holding on to her friendly feeling.

AT *Miss Blood:* Gertrude saw her every summer in Florence and frequently in winter. he liked Gertrude and they laughed much together, amused by the same things. I have a definite memory of them together—Gertrude's full laugh and Florence Blood's English cackle.

Mrs. Duibukyo: Mme. Dubryko, an English born woman who married a Pole after being widowed by an Australian. The Pole took Christian Science as something he didn't know about and wouldn't find out. Mme. Dubryko once said to Sally, 'My dear, you are Christian but not Christian Science,' which half pleased Sally and half angered her. Mme. Dubryko's granddaughter became Allan Stein's first wife.

In Bird... is stupid acting: Marie Antoinette reminded Gertrude of Bird, with her general weakness and her having to get out of things by reliance on an outside force.

*

NB-D #17

Purman, & Leo Victor, & Sterne and Derain, the ladies loves them all. Goguin & Piot are of this family too. Piot must have looked very like Sterne in his youth. the difference between these and the adolescent headed kind Pach et al is very decided. These have slow struggling often never to the surface coming but real inner life. The difference in the quality of their hands is marked, Pach and Bruce and Roche, & Singer at Harvard Psych Lab. They are intelligent but not intellectual, romantic but not enthusiastic nor impetuous, facile but not clever, worldly but not calculating nor sordid, they are stubborn but not resolved or inspired Their reactions are perfectly attuned to get on. They impress women because they have all the allure of romance and idealism and they have no weaknesses. Their lack of weakness is their significant quality. They are to be differentiated from the Zobel & Carlo & Barker group who are all clever, not really sensitive but very nervously and critically poised, these have all the appearance of the weaknesses of the artistic temperament, they have not weakness really any more than the Purman group but they attract by the allure of it and with their cleverness and their real lack of sensibility, the Purman group attract by their apparent abandonment and romance without any weakness. Both these classes are the earthy type. They exist in the other but I have not them very well fixed yet.

A man like Dougherty is perhaps of it. Fred Stein, I am not very certain yet. A man like Degas is really intellectual, Howard combines the clever Barker class with the Annette group who have really inward spring of action

Mather and Berenson were an interesting contrast, Mather the really ethical type, Berenson the pure opportunist with an inspired affectionate passion for beauty. Degas I should imagine to be nearer to Mather. Berenson gets clearer to me always.

Relation between appealingness and sweetness. B.B. not au fond sweet. Likes the sensation of being tortured, it is to him a sexual sensation,

where there is more physique as in Vallotton and Vieusseux, sexuality is intense. This being tortured and being mellifluous is all B.B's sexuality amounts to, he is not sweet. He is self-centered. Mary Houghton is very close to him but without his halo of goodness, she is frankly unmoral. They are really very alike at the bottom. She is unmoral and could be a fanatic. He is an opportunist. She has real sexuality, he has almost none. They are both undoubtedly of the ind. dep. Mary has a Bertha chin. I like Berthas [made of lace?] so bertha-like. Howard is appealing more sweet but not so much so as he is appealing. Insensitive au fond like Annette. Real but not serious ethical impulse, not as serious as in Annette. ~~Pynse~~ Pynsent is probably of Purman et al kind.

AT *Purman... and Derain:* [Purmann.] Gertrude associated them in their 'woodenness.' Derain was the first follower of Matisse and was the pet of Mme. Matisse who adored him. He was very young during this period. He had always been a Matisse follower, never Pablo's.

Piot: I knew Piot very superficially and Mme. Piot better. She was a very beautiful model whom Piot took down to Florence on their wedding trip. BB was very impressed with her, took her for a grande dame, and was disillusioned when he found out he was at the feet of a model who only appeared to be chic Parisienne. But all this happened after he gave Piot the order for the murals. BB doubled up when he found out. She had very sweet ways, was very charming, but she was what she was for all that.

Mather: Frank Jewett Mather and his sister. They were in Florence, and maybe saw the Steins in Paris once or twice. He later became the [New York] Times art critic.

LK *Relation between appealingness and sweetness... Purman et al:* [Copied and expanded from [NB8, #19](#)]

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NB-D #18

Edward Houghton and Henry Clay and Leigh Hunt. hey may be made out of both ind. dep. & dep. ind. When ind. dep. they come out Whiskey Bill and Edstrom and Frank Jacott. They may also be the grey-eyed or blue-eyed resisting kind. Mike & Bruce. When resisting type they are it when resistance has lost its meaning, and attacking comes to be more nearly winning fighting. All the childishness, the stolidity of resisting in Purman et

al is in these, and they do win out by resisting but only because the attacking winning in them makes them attractive enough so that people yield to the childish resisting in them because people want them so much they have to take them with them and as they are obstinate like a child in resistance there is no way to have them but to yield to them. In such of them then they have people yield to their resisting but the charm in them is in their attacking being. This is well true of Henry Clay and Edward Houghton. In these though and Bianco too is of them and Bruce resisting should be in them to give them power for fighting as in Brenner to give him power of instrument living, but in most of such of them resisting has lost its meaning and is in them just childish being. Of course in Bird you have stubborn being that also is empty resisting but in her stubborn being is always essentially stupid being, in Claribel it is more nearly like Edmund, only she is of the ind. dep. kind of being. All this is very important.

LK [NB-D #18](#), 19, 20, 21 [All concurrent with, correspond to and elaborate [NB8, #20](#)]

*

NB-D #19

Dr. Hamburger can be connected on to Leon & Raymond and then to ~~Zobel~~ Zobel and Carlo. Sometime must get this group thoroughly cleared up. Barker too.

*

NB-D #20

Mary Houghton connects to B.B. and thence to St. Theresa, Miss Blood and Alice.

*

NB-D #21

Interesting B.B.'s type and Loeser's type can become real vagabonds easily. drink etc.

*

NB-D #22

Dolene & Etta are undoubtedly dep. ind. Claribel undoubtedly ind. dep.

*

NB-D #23

Emma ind.dep. she has some of this type of resistance in her case has meaning, she has really no winning fighting, it is resisting common-sense that is in her the real attraction, attacking in her is left in her only as vanity as curiosity as sordid criticism. This whole question of the type of practical nature in ind. dep. as different from that in dep. ind. is important. Attacking is a free movement in all ind. dep. a restrained one in dep. ind. like in Gracie & Helene. Maria Theresa was an admirable case of ind. dep. Frederick the Great was I think Dr. Hamburger Zobel kind.

*

NB-D #24

Harriet in anything she feels any knowledge in only judges by success. She has no realisation of inner quality except as measured by success and mostly by success to her. Her variations in her feeling about Sally, Miss Donner, Mrs. Dubuyko, are a constant expression of this in her. About Edstrom it was the same and about my literature. That is the reason why if she realises weakness ~~it is~~ ~~he~~ in anyone it is hopeless because for her to recognise essential weakness in them in any way means that they have toward her failed in succeeding. Alice is the only exception and that is larger because she is to her a child, that is all amiable weakness. She has absolutely no real realisation of anything but success and in this way she connects on to Zobel et al. the clever people. It is because of this that she has no real doubt of herself but doubt of everything else. The essence of the spirit that denies, holds to herself and her criteria. This is where she is essentially different from Annette and Emma, who can recognise mystery, this lack in Harriet gives her that stupidity that is so astonishing and that in another way is evident in Howard. Howard though is nearer Annette. Harriet has the kind of stupidity that is like Zobel's etc. the sense for novelty and for effect, a quick reaction, not at all a practical mind, not a clear enough relation to causes to be a practical mind. That is the whole story, she has a little more an emotional sentimental slightly real relation to religion. Most of her though is this other. Her ethics are like her other reactions purely clever, worldly -successfully. This makes her a conservative as her kind are unless they are very weak and then they just go to pot, like Carlo, Zobel.

AT Mrs. Dubuyko: Mme. Dubuyko was a Christian Scientist of the better type.

Sarah treated her as an inferior. She became the grandmother-in-law of Allan.

Harriet... about Edstrom: It ended between them in the Spring of 1908 and was very formal between them after that. In the Autumn of 1908 Harriet and I went with him to see a collection of pictures, and by then it was quite formal.

Alice... is to her a child: Harriet felt about me what I admitted about myself, that I had no principles, that I had no wanting to be anything, that I made no distinction between failure and success, that I had my own distinctions which didn't change for anything. So, in that way Harriet thought of me as a child.

Harriet... emotional sentimental slightly real relation to religion: Gertrude's disappointment was great when she realized here that Harriet would do nothing with that small drop of religion that had come to her. She thought at first that Harriet would do something her own with the revelation she had had.

*

NB-D #25

Continues in [NB-E #1](#)

Gladys, Annie Lyell, english girl sleeping on train, woman
I saw having hair washed all the same type, eyes, jaw and mouth. They are so to speak the ind. dep. of Etta Cone, Mabel Haynes, Annette, the Princess, et al. of this group Etta and the Princess are nearest to the sensitive type, least concentrated, but thats another matter. Gladys & Annie Lyell then are the ind. dep. of Mabel Haynes group, the same kind of jaw only with a suggestion of Bertha in it. Gladys has this hurling themselves in an egotistic fl mass at moments, mostly inert, they fall on to while the Mabel Haynes et al engulf. Both kinds are often spinsters because they cannot find the right stimulus to produce the attack or the engulf. They are not responsive, they are initial forces essentially. Mabel Haynes was perhaps the least so but was very much so. Gladys is it essentially, her emotionally, her responsive nature is superficial, the Hortense Federleicht quality, that is a covering, that keeps her in movement, for most of her type are stupid and inert xcept on grand occasions, they give an appearance of being empty but

AT Gladys: [Gladys Deacon.] She saw Gertrude frequently and alone in 1907 before I came over, and Gertrude had a long afternoon with her. Leo was always explaining her to me. Gertrude couldn't talk about all this much because while doing it, the writing wouldn't be clear. After her own explanation was finished, she felt that Leo was all wrong anyhow.

Leo dramatized her completely. He had her do all sorts of weird things to calm her because she was such a passionate nature. He had a fan of colored ribbons made to waft before her face as she lay resting. According to Leo, the real love of her life was the Crown Prince, who had been in love with her too, but she wasn't the love of his life. She wore the Hohenzollern ring he had given her which she refused to return when the affair was over.

the Princess: The Princess Ghika, an Austrian and Serbian Princess. Miss Blood and she shared the Gambaria in Florence.

Hortense Federleicht: I knew her in Aix-les-Bains in the Thirties and found her dull and uninteresting then. It is hard to realize how Gertrude could have been fascinated by her when she lay on the sofa in Baltimore and Hortense Federleicht played Grieg.

*

Notebook E

NB-E #1

Continues [NB-D #25](#)

they are never empty they are most complete in egotism, when they are in action they are grand, they are rarely in action. Mostly even when as in Annie Lyell's case they are in movement it is just the surface reacting.

*

NB-E #2

Nadelman is very interestingly connected to them, with him is is the reverse of Gladys' condition. In him the Alexandre the emotional sensitive burning passionate vibration is underneath and his upper nature which this and his intellect keeps constantly in motion is like this in Amy Lyell. The magnetic pole, that queer paleness they all have only in Nadelman there is the steady brilliant inside flame that gives this outer thing alive and moving. They are again allied to the Camillus Bush, Bruce, Roche, Singer, Pach group who all have mask like faces, but in all of this group there is not enough inner flame to keep them alive, these have not the great quality these others have, they have not ~~an abnormal~~ a completed vanity and egotism. Pach, Camillus Bush et al have most of them pride not vanity, they have individuality not egotism. Roche is the ~~nearest~~ nearest thing to ~~an~~ a connecting link there is. This all makes Nadelman much clearer to me. His vanity which is in that respect different from Alexandre's, Alexandre has inordinate ambition, Nadelman has all that bottom ambition, combined with all the vanity of Annie Lyell and Gladys. I doubt if Gladys gets much from emotional surface except vivacity. She is clear but not reactive au fond. She is not really responsive, she is a self-force.

*

NB-E#3

Tell the Purman story again as last night.

*

NB-E #4

Purman connects, Leo F. group to Jeanne Boiffard on the one hand

and Mike on the other. He has a little sensibility a little flame but very small and when his resistance is worn down he is tremulous. He is made up of this and a Leo Friedman nature, the Leo F. nature is his insolence, his success with the ladies his worldyness and his resistance and his intellect. This does not do much for him in his art, the little flame just keeps on burning but don't change much. It don't really come into relation with his Leo Friedman nature. That makes him gentle au fond and a bit timorous and nervous while the rest of his group are all emptily aggressive at bottom. They are not really egotists but they have all the ways and deeds of egotists. Purman then is au fond not forceful nor plastic but like Bruce and Mike, less but stronger than Bruce, less and less earthy than Mike. Derain had a little flame but through pride, and romance and therefor unteacheableness and no very great intellect he let it go out. Leo F. is the complete expression of it, no fire, play at romanticism, no real sensibility, complete success. Sterne combines with Leon, he has no fire, but a very little passion and with patience and dogged intelligence Leo thinks he can get a little flame lit. Goguin was like Derain but with more sensibility and much more intellect, and so he sometimes made a unity. Piot is like Sterne without the Leon combination and with a bottom watery weakness that connects him with Peduli and George Hildegrand without the practical whining enthusiasm and energy of those two.

AT *Sterne... Leo thinks he can get a little flame lit.* Leo didn't want pupils or followers, but an appreciative audience, people who believed what he said. He wanted people to listen not for their own material advantage or his but for something purer than that. It was different from Sarah, who was a materialist and wanted something in her hand, something she could look at.

Goguin: [Gauguin.] Gertrude and Leo had one each of Gauguin and Van Gogh; Gertrude lost interest in Gauguin first, then in Van Gogh. By 1908 it was altogether gone, as was her interest in Toulouse-Lautrec and Manguin and those.

Gertrude and Leo left the early Post-Impressionists at about the same time. Since I'm vague about the [Van Gogh and Gauguin] pictures, it must have been very shortly after I came.

Peduli: A collector in Florence who would go up into the hills and come down with a treasure. I saw him [at first] as a rather shabby man with a gift for finding things, but not at all. He turned out to be an Italian scholar and gentleman. He

found many of the pieces of furniture that Gertrude and Leo bought, and very fine objects that Leo bought before Gertrude came over—the two wooden carved angels and the two marble heads.

George Hildebrant: The father of the friend that Jeff Salinger knew in Oakland.

*

NB-E #5

Claribel and George Sand.

Claribel & Berenson not slow-minded, ~~quick~~ earthy type slow-minded. Claribel long-winded, Berenson, mellifluous not clear-minded. Important and fundamental distinction, Sister Bertha needing her imagination [strict?], her sister, her sister living in a comically [?] storied [?] imagination. Claribel more practical than Etta. Alice connecting link between George Sand and George Elliot.

AT *Claribel long-winded:* Gertrude and Claribel used to walk to Johns Hopkins. Claribel was a teacher there after she discovered the things that passed under her microscope, as Gertrude put it. And Claribel was telling Gertrude something she did not have time to finish when they arrived. The next morning, she said, Good morning, Gertrude, and then continued with the phrase where she had left off the morning before. All this 'seduction' of Claribel's was done in a very gently, grand-manner way. Etta would call her 'Amaryllis.'

Sister Bertha: Sister Bertha was Brother Mosey's wife. It was the Baltimore way ['Sister'] of referring to relatives. If Gertrude had been pure Baltimore, she would have had to call her own sister Sister Bertha. Sister Bertha's husband bought an old house near Ashville on account of owning [the Cone] cotton mills. He worked up the gardens into a show-place at the end of the other century and permitted people to see it, with a sign saying, Drive no further. Sister Bertha would be very angry when people ignored the sign, and she would say, But it's the only house we have! [The name of the estate was Blowing Rock.] Etta would always say when she saw a place that was very beautiful, How like Blowing Rock, and then she would add, It's almost as fine as Blowing Rock, and Claribel would shake her head.

George Sand: I found in a rue de Fleurus bookshop George Sand's *Life* of herself in about twenty volumes. I got so engrossed and excited by it that Gertrude read it in French. Leo probably took it along when the books were divided.

LK [NB-E #5, #6, #7](#)

Berenson: The analysis of Berenson, the one who “for many years was baffling to me,” is essayed here, [MA 366](#)–372, one of the longest and most detailed of the portraits of non-fictional people used in the MA. He is the fourth example in a list of ten variants of those who “run themselves by their minds,” but of them, BB has the distinction of never having become “a whole one” for GS, and so couldn’t be explained by her. The marginal note for [MA 371](#) [[Ms Note #55](#)] tells us that the breakthrough came when the difficulty was cleared up by Leo, who explained that BB was “not a unit” at all, from which GS concluded that though he is compounded of all the elements of his kind, they are all in him in equal measure, and remain permanently unassimilable.

Notable about this entry is that as late as the Spring of 1909, Leo and GS were still capable of communicating in GS’s private psychological language, that Leo was still consulted, and that he could and did respond, apparently willingly, in her terms. But in the novel’s text, the revelation of BB’s nature is attributed by GS to herself alone.

*

NB-E #6

Miss Donner type of slow minded religionist, Mme. Demarez also, Harriet also. B.B. not slow-minded, ~~Claribel~~ quickly reactive and all the rest pedestrian with ordinary quality of mind, ordinary version of Francis Pollack, in other words like Laurie, ordinary version of Simon H—B.B. & Laurie, not ethical, Francis Pollak, opportunistic by conviction, Simon H. ethical by conviction but these two have the moral values that do not exist in B.B. or Laurie. Hutch has it to the point of fanaticism the moral values and no opportunism au fond but a practical sense that has taken its place. Great question are Simon H. Francis Pollak slow-minded. Is Claribel, is Stell Rumbold. B.B. includes the whole gamut of his type, combines Laurie and Simon H. Chalfin, Vollard & or Brass & Simon H. Mostly there are combinations one does not usually include the whole of his type. B.B. does it. I do not think Francis is slow-minded, Claribel’s fundamental resemblance to Alice I cannot decide. I cannot decide about Estelle. I think Estelle is slow-minded bottom and then connects to Sally but I don’t know.

LK [NB-E #5, #6, #7](#)

slow-minded, quick-minded, opportunistic: [[MA 364](#)–366.] The relation of slowness and quickness of mind to the rationalising of one’s moral behavior

uses part of the discussion in these notes but is itself part of the larger discussion begun in [NB-A #3](#), "Jews mostly run themselves by their minds."

*

NB-E #7

Francis Pollak and Simon H. undoubtedly attacking, slow-minded of quick-minded, B.B. is singular in being both the quick-minded and slow-minded of quick-minded version of his type. I think now he is quite clear to me completely clear to me, he is the virtuous slow-minded and quick sensitive combined in one of his type, his quality as quick sensitive is much greater and is the bottom of him and the top of him. The other is an in between layer.

Claribel has turned the sensitive bottom of Alice into an ~~empty~~ long winded spued out negative egotism. She is in many ways very stupid. One must not forget that, stupid as the Annie Lyell's are stupid big stupid masses in in them, excepting that in Claribel the relation between the stupid and the non-stupid parts remains permanent, in them Annie Lyell et al it is ~~shif~~ not shifting but alternating, Annie Lyell's as men are often comic actors, Clown musical, Hands [?].

Pyot is ind. dep. he is between Peduli and Leo Stein. But he is insensitive au fond ~~although~~ like Leo F's group -the relation of all that to Puy is interesting Not sure yet about Estelle or Claribel.

LK [NB-E #5, #6, #7](#)

negative egotism: See LK Note for [NB-B #20](#).

*

NB-E #8

George Sand undoubtedly not like Alice au fond but Mrs. Eddy, Mabel Haynes sexually, Mrs. Ehrmann.

De Musset, Alexandre Heiroth, Chopin, Salmon. These Salmon enlarge into Annie Lyell. Not sure about resisting and attacking in them.

*

NB-E #9

Sally when working concentrates her attention, I concentrate myself. This is the important difference between pedestrianism Florence Sabine etc. and creation. All creative people concentrate themselves. Berenson in the slow side of him does not even succeed in concentrating his attention,

It all gets clearer. Go on.

*

NB-E #10

The bottom nature sort of shines through the rest. Mary Berenson, almost spinster type. Nadelman the Alexandre quality comes through the hardened Annie Lyell. Is that Salmon Annie Lyell, Gladys attacking or the other I want to know. I think there is no doubt about George Sand being the dep. ind. the mother role is so like Mrs. Oppenheimer and Mrs. Ehrmann and Mrs. Eddy. Mabel Haynes and Annette had it too. and Adele Solomons.

The combinations get clearer. Estelle is the real puzzle.

J. Caesar resisting type transformed by nervous ~~energy~~ energy into rapidity of conception. Want to make clear that slow type deep impressions react slowly but can be by practice made quicker.

Annie Lyell and Gladys attacking but long in between intervals and the action is almost a slow one. It is just between. They attack on to Mrs. Thorold and Mrs. Manguin and Mrs. Bruce. Adele Solomons, George Sand and Mrs. Eddy resisting.

AT **George Sand... the mother role... Annette... Adele Solomons:** [The mother role] was more a possession, an accretion of themselves. They make rotten mothers so—they own their sons-in-law and then it goes to pot altogether. George Sand, for example. Her son-in-law stood faithful to her after the daughter had gone off.

Gertrude never counted that as the character of the Stinker [Annette], that she wallowed in possessions, and the more she had, the more she could wallow. It was the first thing I couldn't stand about her. Funnily enough, Gertrude had none of the unpleasant recollections of her apparently that I have, vividly, even now.

Annette and Mabel Haynes: When Gertrude was working on Annette in Paris, she often made comparisons of her and Mabel Haynes. She often compared their handwriting. Mabel's T's crossing like a dagger point and her handwriting not crowded but tight—her terrific egotism. Annette the Stinker crossed her T's brutally much as Mabel Haynes did. If you look up Mabel Haynes in *Q.E.D.*, you will really know what she was. By the time I came to Paris, Gertrude had had about enough of Annette. The Stinker getting greener and greener was frightful to see.

*

NB-E #11

General scheme of resisting kind unless very sexual their response being slow they are mostly not in love when they have the object, the attacking are Musset & George Sand, me and May etc etc.

Etta Cone is like that in her affections always lingering with what is left over, this can only be conquered by excessive animalism or excessive intelligence of a rare kind. This is also the reason why George Sand and Mrs. Eddy and Adele Solomons and Etta Cone are less conscious of their weakness than Hodder or May or Edstrom because they didn't really lose themselves and so they don't have to explain it by weakness or denial, they can be even more of little tin Jesuses.

Fernande is very much on the borderline. Senda Berenson, Therese bottom connected with Hattie Bache with top of Bird.

*

NB-E #12

Sam Wolfe as Leo pointed [out] probably has the difficulty of not being able to realise his ideas and therefor he changes his thesis subject all the time. That is to say he is of the resisting type with most of him the clever end of it which in them is the superficial quick response not the profounder response, but he has just enough of the ~~larger~~ larger bottom to give him his ideas and his criticism, he has not the patience he has ~~nervous energy~~ the nervous energy of both the bottom and of the superficial quick reaction and so he fails. He is like Berenson he has the whole gamut of his kind. This is very interesting. Napoleon according to this last description is like all the romantic temperaments ~~an overwhelming attacking~~ complete one thing with another bottom that keeps it from unification. In Napoleon there is the overwhelming attack all on top at bottom the earthy type which should be indolent and slow because he had not the resisting bottom like Caesar or like Frederick the great or like Pablo nervously energised into rapid action. Napoleon's bottom was the indolent earthy muggy bottom that is practical but not really energetic. More and more as he grew older and the fire of youth did not hold it together it fell apart. Made him stupidly obstinate, with his attacking top lethargic with his ~~att~~ resisting indolent bottom. Vainglorious with his sense of success of his top and nervously irritable with his disturbed bottom.

Pablo like B.B. runs the whole gamut of his kind all except the calm of earthy waiting that I have.

Types are getting clearer. Still still remains a puzzle.

Sam who runs the whole gamut of his kind not a success as B.B. & Pablo are in whom two things are more balanced, in Pablo and B.B. both the genial bottom is the stronger in Sam the superficial top is the stronger.

AT *Sam Wolfe:* A New York friend of Miriam and Joe Price. Gertrude didn't like him.

Napoleon: Gertrude thought the same of him as the French of Hitler. She was especially annoyed with the devout French—the nuns, the clergy, the devout Catholics generally—who all approved of Napoleon because of the Concordat but didn't realize that he brought about the situation that demanded it.

*

NB-E #13

Miriam is the real religious personality, Mme Demarez and Miss Donner are of her kind. Miriam is the concentrated essence of it, there is really nothing else in her, emotions human relations really have no vital meaning ~~to~~ in her. Her letters are therefor very characteristic of her, nothing counts except that which it is needless to say. At bottom she is calm, complete, all her violent romances were before her 16th year which is very characteristic of religious natures. I still think St. Theresa was like Mary Houghton and Miss Blood.

AT *Miriam:* [Miriam Price.] She was the one Leo compared Nelly with, and when he discovered he was wrong, he thought of it as deception. This, when Nelly got bored with the business.

*

NB-E #14

Chalfin, loving, a beautiful life sexual nature would soon turn the beautiful life into an ugly one, vocation of labor.

LK *Chalfin, loving, a beautiful life...* [Corresponds to [NB-A #3](#), and Manuscript [Note #53](#) on [MA 366ff.](#)] Plan for [MA 366](#).

*

NB-E #15

Mabel's nature is conventional not her mind, Miss Jones and Miss Erwin (I think and that Miss --- friend of Miss Jewett) their natures are not conventional but their minds are. George Elliot was like Mabel with a conventional nature, not a conventional mind. Their minds are open, their natures determined, even though they may do things that are free, Alice escapes both so does Miss Blood so does Mary Houghton, these three are much more concentrated in their sensitiveness and ~~emotional~~ passionate emotion.

*

NB-E #16

Margaret Lewis relation to Gracie Gassette—Dorothy Reade—through Margaret Isadora Duncan—to Mme. Demarez to Miriam, to Adele through Gracie & Dorothy to Marion and to to possibilities like Miss Jones and Alice, only these have a different bottom these are yielding not resisting at bottom. The interesting thing of these resisting is the way they dominate their man they try to dominate him by attacking and mostly so fail, they can only really dominate by resisting. So many of this kind try to get a man and miss it. They try coercion, attacking is not their way of winning.

*

NB-E #17

Miss Coes and Marion very likely resisting Miss Coes has it solidified into a crystalline mass, and acts accordingly[,] Marion into a nervous mass. I wished I knew about Mary Houghton and Edmund but I don't. I think in the case of Estelle that it is true that she is resisting with a coating of attacking and that the bottom in her was not solid but the gaps filled in by drama. I think she is quite clear now, red headed brown eyed resistants.

*

NB-E #18

Simon H. Francis B.B. et al, people governed by an idea usually a moral one anyway an abstract one and at the same time oportunist and not vain or proud but ambitious, Caesar and Napole the earthy ones there is vanity as well as ambition and their general idea is a personal one.

*

NB-E #19

Sarah Yerxa, Claribel. with spread resisting but determined bottom, Too thinly spread. Estelle like Sarah's only more soft and billowy.

AT *Sarah Yerxa:* A Boston woman of means and position who ran a salon. Gertrude knew her through Tommy Whittemore, and didn't like her.

*

NB-E #19a

Degas	-	Simon H.
Renoir	-	Leo D.S.
Cezanne	-	earthy resis.
Monet	-	Simon H. Zola with Manguin bottom.
Manguin	-	resis. with almost no resistance

*

NB-E #19b

Margaret Sweeney was very interesting showing distinctly the relation between Bird and Alice Klauber. Margaret is made up of Etta Cone less wallowing and rather coarser, that is more consistent and lower type, and Alice Klauber, Bird head, with a dash of Dorothea Reade. this makes the whole woman, she is stupid, it is interesting to have Alice Klauber made like that out of Etta & Bird on top. Also it threw some light on Mary Houghton I don't yet quite know how much. Sophie Hart and Neith I think she is the complete thing that Neith would have liked to have been, Mrs. Palme has a little of it and then she is at bottom like Lilian Wing and has no head no brains.

AT *Lillian Wing... no head, no brains:* The Henry James character. She is one of the daughters with the scandalous mother whom she finally saves.

LK *Mrs. Palme:* The wife of the Swedish painter Carl Palme who attended the Matisse class intermittently. Sterne fell in love with Mrs. Palme [Letter Hutch to Leo, 1906], and was still concerned, at least with her well-being, when in July 24, 1909, he reports to Leo that she had fainted from the heat in Anticoli.

[Dating: Note written circa July 1909.]

*

NB-E #20

Cecil Pynsent is a combination of Pyot, Leo F. Sterne group to Pach group, Singer, Roche, Bruce. Really combines Pyot and Pach. has none of the idealism really of either group but all the rest of the qualities.

AT Cecil Pynsent: Pynsent and Scott were two English architects who were invited to dinners in Florence

*

NB-E #21

Allan is a typical romantic type, lower face Mike, upper Sally equally divided, resisting slow-minded, self-conscious, earthy, practical, dramatic emotional, Sally type. The two kinds of romantics are very important to differentiate. There is then this type, Byron and Edstrom are typical. In Edstrom as far as I can at present make out the way of its expression in him is by his type of intellect which cuts right across the whole personality. Double head line, the secondary one is the one belonging to his temperament. The Derain, Leo Friedman romantics have romantic intuition, romantic imaginings but no romantic dramatic instinct and so mostly they don't get into any trouble with it. Pyot is undoubtedly very close to Cecil Pynsent, and they are a cross between Leo F's group, & Pach's. I must know more about the mixture in romantics, the first [?] Byronic they in a sense are connected Mrs. Pyot like Nelly only with Francis Pollak BB freer [?] nearer Mrs. Puy group by their way of making some dramatic conception their ideal in life but with them in some cases it is because they are not conscious of the other nature in them, in some cases because it looks pretty to them, then there is the romantic type like Zola & Monet but that is really romantic melodrama, not romantic drama. The relation in the Byronic, Edstrom type of the romantic temperament due to mixture, (also in Stell) and its relation to B.B's group has to be some time better understood.

AT Edstrom... double head line: The double head line was in his *hand*. Everybody has one.

Mike: once took Allan to an agricultural show because his son wasn't seeing animals except for the oxen at Fiesole. The shows then cost \$1, \$2 or \$5 for admission. They went on the day it was \$5, and everybody turned away except Mike. In for a penny, in for a pound was very characteristic of him.

He had a strong sense of economy, but it wavered charmingly and

pleasurably. At Fiesole, he used to get a list of books from Gertrude to bring back from Florence when he went down. (He complained always that she could read them faster than he could bring them). Once he asked me to go along with him. This was during the first summer I was in Fiesole, when Mike had taken it upon himself, characteristically, to keep me within my very limited income. My ten-month letter of credit was being doled out by Mike to last for 12 months and if possible for 13, and he budgeted me so much for clothing, so much for travel and so on. But the day we went to Florence together, he lunched me at the best restaurant in the city: Might as well have a good lunch as not.

Mike was always fixing up everybody's budget to show them how to stay over longer. He told me, Your whole trouble is that you've always been on a wine diet, and now you're on a beer income.

*

NB-E #22

Continues as [NB-F #1](#)

Bianco attacking who attacks even before he gets his quick reaction, vanity and lack of emotional intensity accompaniment. this is in a queer way true also of Gladys Deacon and Annie Lyell and I think that accounts for much in them both. they attack like Bianco before they have gotten the reaction, they are clever and more occasional but its the same thing. I am now quite sure this accounts for so much in them, there being nothing to them in them, their brilliance and their occasional penetration and truth. I am sure this is it, they would only be great natures if they were engulfing, there being attacking makes them this for they attack before they have anything.

Reading the *Tragic Muse* makes me sure that Isadora is resisting that attack, like Gracie only in her and in the *Tragic Muse* and in Margaret Lewis in a sense the attacking has become the whole of them and it makes drama, it does not make power it makes drama. The drama of the attacking

LK *Reading The Tragic Muse:* Henry James, *The Tragic Muse*. In Letter, AT to Donald Sutherland, Oct 19, 1947, Miss Toklas recalled:

About Henry James it must have been when she was at Johns Hopkins that she read the last two long novels [*The Bostonians* (1886) and *The Tragic Muse* (1890)] because in 1903 in a novelette (which was the point of departure for "Melanctha"—

the three characters were white) she quotes Kate Croy. When I came along in '07 with an undiminished chronically young enthusiasm for H.J. we subscribed to the N.Y. Scribner's edition of H.J.[published in 1908–1909] and Gertrude reread the two last and the two or three later novels [i.e., the two above, and two or all of the last three completed novels, *The Wings of the Dove* (1902), *The Ambassadors* (1903) and *The Golden Bowl* (1904).] She always liked to use his word—*precursor*—in speaking of him. It was his paragraphs that finally enthused her. There are some pure Gertrude phrases in *The Wings of the Dove*.... [quoted in Burns, *Staying on Alone: The Letters of Alice B. Toklas*, (New York: Liveright, 1973.)]

The Kate Croy quotation in the novelette [*Q.E.D.*] taken from *The Tragic Muse*, appears in *Fernhurst*..

Helen... instinctively endeavored to restimulate Adele by accidental momentary contacts, by inflections of voice and shades of manner, by all delicate charged signs such as had for some time been definitely banished between them.

“What a condemned little prostitute it is,” Adele said to herself between a laugh and a groan. “I know there is no use in asking for an explanation. Like Kate Croy she would tell me ‘I shall sacrifice nothing and nobody’ and that’s just her situation, she wants and will try for everything, and hang it all, I am so fond of her and do somehow so much believe in her that I am willing to help as far as within me lies.” [*Fernhurst*, p. 121]

Further comment on James, *The Wings of the Dove* and GS, is in Letter, Toklas to Donald Sutherland, Oct 8, 1947:

About Proust and Joyce and James—wouldn’t Proust come off better in comparison with James—as for Joyce wouldn’t he be better off without comparison. Of course, James was the precursor alright. But in rereading *The Wings of the Dove* there were suddenly some very direct connections between Kate Croy and Melanctha—between Gertrude’s dialectic and his. It fascinated me. It was the only one of his books I remember her having reread several times. [*Staying on Alone*, p. 84]:

Notebook F

NB-F #1

Continues [NB-E #22](#)

kind like Sally etc. that is the personality that responds, in these others in a sense there is no real personality, not because they are too responsive but because they are completely attacking when that is personally not that power. This is badly expressed but the truth is there.

*

NB-F #2

~~Mabel~~ Mamie & Tommy.

Tommy has Mamie's nature except that in him it is a more sensuous and more ~~responsiv~~ deeply responsive thing but his intellect isn't at all and he is not worldly in intention but worldly from lack of power to be anything else and so he prostitutes his nature to worldliness.

Very characteristic of Mamie that she asked [Winor?] to meet her at the station in Paris after all. In this she was like Tommy, she can't resist anything, and so its hard to believe her.

Its hard to believe Mabel not a bit hard to believe in her. Sally is the other way. Alice is both ways hard.

AT *Characteristic of Mamie... meet her at the station:* This is the episode of my meeting Mabel Weeks at the station in Paris, already described [in [NB-*C #43](#).]

LK *Mamie... asked Winor to meet her at the station in Paris:* Mabel Weeks incident involving AT's mischief, and her story to GS. AT dates the incident July 1909, following Mabel Week's visit to Fiesole during June and July (which dates this entry approximately.)

*

NB-F #3

Mirabeau like Charles Fox the true attacking type where the romance is completely realised, in Allan Edstrom, Byron et al Claribel, the romance is not completely acted because the attack is not a complete thing, there is a small thing in them that is potent and that completely destroys the completeness of the attack and so they fail in that but on the other hand do

not lose themselves as Fox and Mirabeau did, they are the romantics that are not abandoned to their complete romanticism. This is now perfectly clear. Stell, Mildred, that is another group, Mildred is like Stell, resisting lumps combining by attacking fluid, Mildred is not completely successful in attack or in drama in consequence, not like Sally who has the sensitiveness and the intellect of the complete attack, Mildred and Estelle have the sensitiveness and the intellect of the resistance but the complete nature of the attack and it makes a real homogeneity.

Bianco I am now certain is the resistance type with none of it, that is there should be lumps but they aren't there except as infinitesimal in size and all of it is connecting fluid, that is what makes him as he is attacking before the sensation and makes him be on all sides of the fence at once, a connecting fluid cannot take shape. On the other hand, Manguin is this with attacking, that is he is all made up of resisting fluid (no this is not right).

Bruce is also made up like this excepting that in him it is not quick fluid like Bianco's but slow molasses that holds him together, slow molasses resisting holds together little lumps of attacking.

*

NB-F #4

Blue eyes Maria Heiroth, resisting I think in fact I know, resisting that is clear in attacking as a whole not like Gracie. Gladys Deacon is like Bianco resisting but in her it is as if there were lumps of connecting tissue and they are acting before the sensation, not the resisting masses that are sort of vacantly there. Annie Lyell and Gladys think of them more.

Interesting in connection with them the actor type of the musician in *presentez moi*, the funny musician man, Julian Stein like this too, excepting that in Julian his real character is his resisting while in the red-headed actor like Bianco and Gladys what is active in them is the connective tissue that is active before there is a sensation.

AT *acting before the sensation:* I remember weeks of Gertrude noticing this. And then from this, it went on to, Was sensation strong enough to be an emotion? There was a frightful struggle to get them all down right.

presentez moi... the funny musician man: A clown at the Cirque Medrano would use this in his act. There were the same people but a different program there each Thursday. One of the musician-clowns did this, insisting on an

introduction.

Uhde had a shop in which he sold pictures. Pablo and Braque went to see him, and Uhde didn't know Picasso though he had bought one of his paintings. *Presentez-moi*, said Picasso, playing the clown's game, to Braque. No, said Braque, also playing, *me presentez*.

*

NB-F #4a

Hortense and Clare lack subtlety [sic] of emotion that is what makes them moral, Mabel Weeks if she were dependent only on her passional side her eyes [?] would also lack it, but the sensitiveness that she has in common with Sally and Alice saves her. Sally has it but as everything else in Mabel saves her so everything else in Sally goes to spoil it, to make it banal and like Aunt Pauline's and Bird. Bird has excitement but no subtlety [sic]. Aunt Pauline has solidity but no subtlety [sic]. Georgiana Mrs Dodge and Theo Elwell have subtlety [sic] in Bertha like attacking passion that is their quality. Alice has perfect subtlety [sic] of emotion from her perfect sensitiveness and her absolute lack of interest in the practical sense, each reaction is complete.

AT **Clare:** Clare Moore. [Miss Toklas' San Francisco friend.] Gertrude never met her then and knew her only through her letters and what I told about her.

*

NB-F #5

Sometime go more into Nelly gradually dominating Frank.

AT **Nelly:** Gertrude was confused about her now. She was alternately on both sides of the fence. Her attitude toward Frank made Nelly one thing, her attitude toward the rest of the world made her another. I would tell her, You have to wait until someone is not in love before you get them down, when their ardor has cooled. Harriet used to say, 'Gertrude came to the conclusion that Nelly loved Frank when she no longer did. That she had loved Frank is what she discovered.'

Nelly... Frank: Nelly's marriage to Frank was very complicated. He had had a divorce which no one in San Francisco knew about, so that when Polly [Jacobs] was on the point of arriving in Paris, I carefully warned Gertrude not to mention Nelly at all in any connection, that I would undertake all the answers, and so perhaps there would be some way of avoiding telling Polly about Nelly's marriage to Frank Jacott. It taught me a lesson forever. When

Polly [in Harriet's and Miss Toklas' flat] said, Oh Harriet, what lovely rubber trees! Gertrude volunteered at once, 'They're not Harriet's, they're Alice's. Nelly Jacott gave them to her.' Polly never had to be told that Nelly was married.

*

NB-F #6

Alexandre Heiroth.

The only thing that could have saved him would have been that he was really an artist of some real quality and he isn't, the loss of his idealism is the beginning of the end in him, he is bound then to go to the bad, if he had been a genius he would have come together on the higher plane which is what Nadelman does, perhaps what the author of *Old Wives Tale* does but not having it he will come together as a bad one, his attack and sensibility will do that and Leo not having faith in him has been a very decided deterrent. He is complete now to me and so is Nadelman, Nadelman is bound to be a mirror[?] man because he comes together by virtue of his genius not by virtue completely of himself as Matisse and Pablo both do in their way. This is also true of Mabel, not true of Leo who comes together by himself, very true of Sally who comes together on many different planes.

AT *Alexandre Heiroth:* Heiroth used to improvise on the piano, and his uncle would put stamps on the piano so he could write to his wife. He made several attempts to borrow money from Leo and Gertrude, and though they never refused a first request, the second was a question. Leo got tired of Heiroth's general shiftlessness. He had no stamina, really. He amused himself like a man of means without spending any money. It was largely through Mrs. Heiroth's charm and beauty that he got by. Leo would speak of Mrs. Heiroth's beauty in a particular way though he was not at all in love with her.

LK *Alexandre Heiroth The only thing that could have saved him...* [Dating: Heiroth's loss of funds, and leaving Florence for Russia, and Leo's refusal to lend him more. Late 1909.]

*

NB-F #7

Leo Friedman's group come together at a steady level but not at a deep one, they have no inspiration.

*

NB-F #8

Maria is again a fighting resisting woman but it is an effort, it does not come of itself in her, she would prefer relaxing as she did after she had the child.

*

NB-F #9

Cecil like Adele Jaffa can accept any amount of sexuality from others, does not use it, does not need it, neither from necessity nor from vanity, nor from pride, just accepts it to any extent, returns nothing, prince of a reigning house, think of this more.

AT Cecil [Pinsent]... prince of a reigning house: There was some scandal about him in Florence about now. The Note is probably based on that. The story was in fact that 'he had accepted it all.' It was probably Gertrude's phrase. At any rate, it made the rounds.

*

NB-F #10

Girl in the train connected M. Laurencin with Mabel Haynes. Another Mabel Haynes with Hattie Bache and Amy. The man like Manguin with this resisting one, must look at Manguin more[.]

*

NB-F #11

The originality in Zobel, Barker et al is that they constantly exploit the best novelty there is and this is persistent, they do more than just exploit it, they incarnate it.

*

NB-F #12

Sally light blue eyes, remember that, notice Matisse and May had them too. Sally cross between Mabel and May, Mabel has them too, the clear light blue eyes and it does go with a certain lack of profundity of passion I think but we will see, it gets deeper in Alexandre, Leo, Alice, Mary Houghton, I think Mary Berenson has that kind the first kind, must remember to look. This does certainly go with a kind of lack of profundity of sexual emotion.

AT Sally light blue eyes: They were not blue eyes, they were speckled. Gertrude

always thought of the blue-eyed blonde and what went with it as 'amiable.' I would ask her, A I amiable? And she would say, No, you're not an ay-mee-ahble baby, Sally is. Thank God I'm not them I would say.

The red-headed brown eyed ones—they were 'comfortable.' Then the blonde ones—that is, BB. The pasty-faced—Pach and those. May had *quelqonque* blue eyes, not the baby blue or pure blue. Matisse had the weakish blue

*

NB-F #13

Nelly's statement that Matisse was like any man that would enjoy a glass of beer is very characteristic that way of judging men, any man can be managed by desires eating drinking and women, that makes Nelly like Mrs. Meiningen et al, their kind of wisdom. On the other hand there is in Nelly a repose a ~~love~~ feeling for the luxury of distinction for the richness of distinction. Leo is right there is there no subtlety, Alice is subtle. Nelly is all stupid excepting in respect to that, a feeling for and instinct for the richness of distinction, it must have a certain richness.

*

Note #56

The whole question of consciousness of virtue, apropos of different groups exhibited by the incident of lack of consciousness of little failings, Penelope and that is her faiblesse consciousness of virtue in mistress free soul type consciousness of right point of view in lady type.

Natures funny little ways.
bridling goes with this kind of freedom and consciousness of virtue and being mistress.

*

NB-F #14

Different kinds of virtue care for people through interest in them me, Mme Demarez cares for people because they are the children of God Sally has the sense of virtue for its own sake, to be virtuous to have the consciousness of virtue, this even mingles where she has affection, she has strongly the sense that people should be grateful because she is so good. She is good but she is it for the consciousness of virtue as much as for the instinct of goodness and that spoils its purity. Mabel's and Alice's is much

purser, Mabel's is the purest of all, and that is the reason that she does not soil the people she describes as Sally does. Also the difference between enthusiasm and passionateness rather than passion Nadelman and Alexandre have passion, Edstrom and Sally have passionate emotion, Sally is not romantic, therein she is cut off from Edstrom & Allan. Matisse is brutal and not in any sense a sounding board because his intellect and emotion is subservient to his brutal egotism, always. In Sally intellect and emotion is greater than her individuality always, that is the real formula, her ~~virt~~ virtuousness greater than her goodness. therefore one is not grateful, her expressive cleverness greater than her inspiration, all of which is real enough but unoriginal and rather timid, even that now she exaggerates her timidity. That's the formula completely now.

*

NB-F #15

Nelly good case of needing them to own them. Some like Mme. Merle in the "Portrait of a lady" owns those they need for loving to the point of renouncing herself for them. Alice when melodrama unified her did this to herself, really she is spontaneously little helpful but needing love to be owned, this could easily be twisted by her by a melodramatic desire into a feeling of owning with that top of her that is like Adele Jaffa.

LK *Mme. Merle in the "Portrait of a lady" ... renouncing herself:* Henry James, *Portrait of a Lady*, 1881.

Madame Merle is Isabel's friend, formerly the mistress of Osmond and mother of his daughter Pansy. She "renounces herself" by suppressing her own claims and promoting the marriage of Isabel to Osmond.

*

Note #109

From copybook containing MA manuscript, pp. 295–304.

Use Mrs. Hodder the present [?] like Mrs. Merle in the portrait of a lady, owns those she needs for loving to the point of renouncing herself for them.

Then Manuscript material—passage on "One little boy does something to another little boy who does not like it," etc., to the other boy's delayed reaction which surprises the first one. Then:

repeat it with she, and then discuss its meaning and then as

introduction to

This comes ~~after~~ the umbrella in the mud.

Work up that umbrella in the mud might be an expression of dep. ind, or ind dep. like Martha Hersland.

LK [Corresponds to [Ms Notes #45](#), [56b](#).]

Use Mrs. Hodder the present: The second “Mrs. Hodder,” Mary Gwinn, whom Hodder married in June 1904. She is “Cora Dounor” in MA.

Mrs. Merle in portrait of a lady: There is a second reference, in [NB-F #15](#), to Mrs. Merle and “own[ing] those she needs for loving to the point of renouncing herself for them.” During the summer of 1909, GS was reading both *The Portrait of a Lady* and *The Tragic Muse*.

Mrs. Hodder, as Cora Dounor, is described in [MA 456](#)–457 as “completely loving, completely believing, ... this finely sensitive completed feeling that is sometimes all of them and perhaps Cora Dounor was one of such of them,” one of the kind, that is, that become so full up with their sensitive reaction that they become “completely then a feeling.”

One little boy does something: Text used in [MA 378](#)–379. GS returns to the theme, developed in this and the following passages, of the various ages at which one’s true and defining “repeating” emerges fully, in the autobiographical section of the *Geographical History of America*, written in Oct.1936, in which she discusses the place of the MA in her development.

Repeat it with she... Then discuss its meaning: Plan for [MA 379](#).

Work up that umbrella in the mud might be an expression: Plan for [MA 388](#). Other Notes on the episode are [Note #20](#), [NB1](#), [#22](#), [NB-MA #19](#), [NB-B #20](#).

*

Note #100

Give the boy story, then it as a girl, then This can be in some having in them independent dependent being. This can be in some having in them dependent independent being. Then repeat the story [etc?] (this one), then go on to tell of Bertha the two different kinds of being, their feeling for objects etc. [Inserted: this comes after difficulty of dividing kinds for [-?-].] and then a little more description of the stuff making them ending with a description of Bertha’s stuff as a little girl, more concentrated to make Martha, then I will throw the umbrella in the mud might be either of the

kinds of them, it was Martha, [Inserted: then describe the way repeating is and is disguised in the young] and then describe Martha's girl friends and her attitude various ind. dep. attitudes toward girl-friends, always coming back to Martha and then having made Martha the incident on Calif. st. and her going to college scared and determined both. Then book.

LK The overall plan for [MA 378](#)–440.

Give the long story... always coming back to Martha: Planning Notes, duplicating notes for passages in [Note #72](#) and [Note #20](#).

Calif. st. and her going to college: Planning Note, [MA 424](#)–426.

The boy story: Begins [MA 378](#).

Then it as a girl: Begins [MA 379](#).

Bertha concentrated to make Martha: Begins [MA 384](#).

throw the umbrella in the mud: Begins [MA 388](#).

might be either of the kinds: [MA 388](#).

repeating is disguised in the young: [MA 388](#).

Martha's girl friends: [MA 394](#) [followed by a long digression and recap]

The incident on California Street: [MA 413](#).

going to college: [MA 434](#).

*

Note #20

After the intro already written in little book. The kind of cases one does know absolutely, and where they come together to know, and the kind of cases one does not know Stell et al Mildred. with their type of substance, also like A. and Helene etc. where character not very determined and then to Bertha very determined stiffened into Martha. Come together in different ways, sometime later in discussing Hodder give history of Alexandre after throw the umbrella in the mud comes difficulty of deciding from a specific incidents. go into that and then do Martha strictly in relation to her friends to the Hodder experience always ~~emp~~ doing it by her friends and her relation to them.

LK [Consecutive working notes for [MA 382](#)–440.]

introduction already written in little book: Passage “already written” is

[MA 377](#), l.37 to 381, l.2.

The kind of cases one does know absolutely ... where character not very determined: Plan for [MA 381](#), l. 3–18.

the kind ... one does not know: Plan for [MA 381](#), l.19 to 383, l.3.

and then to Bertha ... stiffened into Martha: Plan for [MA 383](#)–388.

Sometime later ... give history of Alexandre: The apparent reference to Alexandre Heiroth on [MA 384](#), l.8, [“Sometime there will be a description of a complete undifferentiated one that is of the dependent independent kind of them”] con reverses all other references to Heiroth in the Notebooks, in which he is described as “attacking”, and associated with Nadelman in his “passion” and in his near genius.

throw the umbrella in the mud: Plan for [MA 388](#). Probably the most famous passage in the novel, it is quoted by GS in her 1934 lecture, “The Gradual Making of *The Making of Americans*,” as an example of her use of the “continuous present” in the MA.

difficulty of deciding from specific incidents: Plan for [MA 388](#), l.23 to 394, l.11, intertwined with several other themes.

then do Martha strictly in relation to her friends: Plan, whose use is delayed for ten pages by repetition and elaboration of earlier themes, until [MA 410](#), l.39 to 429, l.3. Planned to be “strictly” in relation to her friends, the passage nevertheless incorporates repetitions of earlier descriptions of Martha’s relation to her father and to the governesses as well.

to the Hodder experience: Planning Note for [MA 429](#)–440. These are the pages copied directly from *Fernhurst*, the story written in 1904. They are followed by GS’s apologetic explanation for their ineptitude: “Categories that once... had real meaning can later ... be all empty. It is queer that words that meant something... can later come to have... not at all any meaning.”

*

Note #222

I have a shrewd suspicion that you have to begin over again from the beginning Say this for beginning of each special history

Make the quality of the father to come out in the viciousness and practicality of the son and the idealistic quality in the daughter who is to be like Edgar Mathews wife

*

Note #72

Difficulty of knowing kinds in children when they are young etc.
 the kinds that are harder to know than others and then
 to Bertha's stuff as a little girl etc.
~~again to the disguises of the young.~~

Kind harder to know.

Mildred Estelle etc. etc. indeterminate not because of stuff but of
 coming coming together difficulties to Bertha completely determinate
 [Insert: by being always together then kinds of feelings to objects of two
 kinds [-?- vs. -?-] then back to Bertha] flat determinate too and then
 solidify this to make Martha.*

Martha did this

Umbrella in the mud story interpreted various ways difficulty of
 deciding character Martha is dep. ind. and kinds of men and women from
 incidents and then get to disguises of character in the young use the phrase
 on paper in the book and so to Martha and her friends.

LK *Difficulty of knowing kinds ... and so to Martha and her friends:*

Overlapping Planning Note for same passages as in [Note #20](#), specifically,
[MA 388](#)–394.

*

Note #218

...comes to be all of them. Sometime there will be a history of all young living,
 feeling, talking, thinking, being. Some have their real being in young living,
 some do not have it then in them. Later there will be a history of all of them,
 of every one. [Insert later:] Use this for beginning with Martha's friends
 ending the describing repeating in young ones. [Insert ends]

To begin then again with a little description of my coming to...

LK Draft Text, [MA 304](#), 1.14–24.

*

Note #217

Some have their real being in them in young living, some do not have it
 then in them. Now there will be some description of young living in some.

Now there will be some description of young living— being in some.
 Some have this real go to back.

LK Draft Text:

Some have their real being: [MA 391](#)

Now there will be some description: [MA 391](#)–392

*

Note #219

In starting Julia Dehning get it all together out of all the books, the dramatic emotion Sarah Sands, this, a piece out of a turned down leaf, reverence, weakness and attacking, reverence, resonating. Put it all together completely, obstinancy for resisting, to make Julia Dehning. The way of lying, C.S. strong in them. The way Pablo and Matisse were made unhappy by [cleaning? dancing?], I by hand reading and Leo's interest in her reflections on human being.

*

Note #77

Martha's friends at college before she knows Hodder, ~~MA~~ Tilli Brown, Kate Martin, May Buckminster, cousin Henry Hersland visitor from east like Simon H. visits her at college.

LK *Martha's friends at college:* Martha attends a "Western" college [modelled on Mills College], in contrast to the "Eastern" college which Alfred, and then David, attend. The Hodder—Bryn Mawr story is transferred to Mills. "Martha's friends at college" are eliminated entirely in the final text, as is the projected visitor from the East. Martha's relation to Hodder alone is retained.

*

Note #73

Gray copybook, kind in which MA ms. is written, about 6" x 8", graph-lined. Book has miscellaneous scraps of paper inserted, which may be in the order intended for their use by GS. All these notes, and those found in copybook, are numbered consecutively in the order found.

In this book, Sally, Bird, & Martha [?] Dehning. Edstrom & Alfy and Mike and Leon Solomons, and Brenner.

In Martha's history make it clear that the Rosenhagen sisters were dependent independent resisting. [Continues on 3rd page:] In the description of Brenner refer to 581–582 Make a real description of every kind of instrument nature. Then go on about his needs in middle living and old age and Martha's "irritating" ways, sugar in coffee, ~~and his w~~ and end so not

his death.

Edstrom when he forgets his emotion and declares it to have been all the other one's doing attributes his having yielded to his own weakness that being the thing in him to him uppermost in him. Frank Jacott attributes his to his philanthropy, she was lonesome and threw herself on him took possession and what did he do but take care of her. May put it down to that they wanted it and she gave it but she had no responsibility, it because [sic] she was so game that she did it. Sally puts her yielding down to unsuspiciousness, that is the reason she yields, she is so easy and that's it. All these things are true as characteristics in each one but they all think that characteristic is the whole of them. It ain't, they all forget their emotion and so it must have been the other person's fault it happened and they have now no emotion and so they had none and so it must have been their weakness and the other person's willing them to this thing.

Use this in history of Martha.

Hodder like these through chivalry to himself, the highest type of gentleman.*

The following MA ms. material is written on pgs. 4, 2, and 3, in that order:

Use this after Martha cures him.

No one knowing Mr. David Hersland in his middle living could have really been ~~absol~~ completely certain that he would never bring through to a completed beginning anything in his living. I was saying that he had in his middle living, the need in him, of having people around him, who were not in him in his feeling, who were there around him getting from his beginning the realisation of their being, he was to them life enhancing. this would have been in him this need in him in the middle of his middle living whatever would have been the power of completion in him, for it is a need in all of them who have in them the being big in a beginning. As I was saying no one knowing him could really be completely certain then about the completion of beginning in him, the carrying [?] power in him of a beginning action.

LK *In this book:* I.e., in this Notebook.

Rosenhagen sisters: The seamstresses described earlier in [MA 193](#)–201. In the “Martha” chapter, being written concurrently with this note, GS was still occupied with “dep. ind, ind. dep.” descriptions, but the Rosenhagen sisters are not explicitly mentioned.

description of Brenner: Manuscript pages 581–582 correspond to published [MA 422](#).

Make a real description of ... instrument nature: Planning Note, intended to carry out the promise in the “Mrs. Hersland” chapter, but not used in the “Martha” chapter, as planned here.

Edstrom when he forgets his emotion ... highest type of gentleman: [Corresponds to Notes [NB-C #30](#), [NB3, #5](#), and [Ms Notes #61, #62, #63, #64](#) in [MA 443–447](#)] Used in [MA 441](#), and repeated and expanded, to [MA 447](#).

No one knowing Mr. David Hersland: Draft of text for [MA 470–471](#).

life enhancing: Berenson’s famous phrase, popularized in his art criticism. Bandied about by the Anglo-American Florentine colony, sometimes without reverence.

*

Notebook 3

NB3, #1

N.B. Important

21, rue vallette

Introduction to D. Hersland in this book.

*

NB3, #2

Everybody looks like somebody to some one. use this in going on to the umbrella story.

LK *Everybody looks like somebody... umbrella story:* Planning Note and draft of text for [MA 332ff.](#)

*

NB3, #3

Actor like presentez moi allied to Gladys.

Anticipate sensation

Alexandre history

LK *Alexandre—history:* [See [Note #20](#)]

*

NB3, #4

Remember the way Sterne sounded in my ears that day.

AT *Sterne:* During the cholera epidemic in Rome, Gertrude and I were the only other Americans there. Sterne then took time to tell us all about his love affairs. He was not unattractive and had a great effect on women.

He could talk a long time about himself, telling story after story about his women mostly, so that he felt more himself in talking his women than in other ways.

LK *Remember the way Sterne sounded in my ears that day:* See [NB-D #11](#): “Must write the hymn of repetition. Sterne gave the right feeling for it.”

*

NB3, #5

Go great length into description of Edstrom, Purman, after narrative of Hodder and of kinds in men and women. Much description of the being in

the children living in the small houses near the ten acre place where the Herslands were living ~~will be~~ is to be now in the history of the beginning of the youngest of the three Hersland children.

LK *Go great length into description of Edstrom, Purman:* Planning Note for [MA 445](#)–447. In the final text, Edstrom is called “Johnson,” and Purrmann is replaced by Frank Jacott, who is called “Hackart.” [See [Note #73](#) and [NB-C #30](#) for the detailed drafts of the text used in [MA 441](#)–447.]

Much description of the... children ...in the small houses: Planning Note, but used as text in [MA 394](#)–395. Revised in final text to read: “Much description of the being in the children living in the small houses near the ten-acre place where the Herslands were living and of children living in other parts of Gossols and knowing these children will be in the description of the beginning being of the youngest of the three Hersland children, in the history of David Hersland.”

*

NB3, #6

There are many ways of being and of winning & of losing,

Just about this time Alfred Hersland was marrying Julia Dehing. Later ~~then~~ in the history of ~~Alfred~~ the ending of the loving, and of having honor in them and religion from the nature of them when this is strong enough in them to make their own in women and men. Some can make their own honor, some their own loving, some their own religion, some are weak and can do one thing their own, some are strong enough and all of it is some one else's some can just resist and not make their own. Out of their own virtue they make a god who sometimes later is a terror to them. Like laws. Use all this apros pro of Hodder and the Hersland family.

Use it again and again.

Some are controlled by other people's virtue it scares them, listen to each one telling about their own virtue and that grows to make a god for them and often afterwards scares them, some afterwards like it, some forget it, some are it.

However what is right for them to be doing.

Go more into sensitiveness when come back to Martha.

LK [Corresponds to Manuscript [Note #61](#) on [MA 443](#).]

Later in the history ... honor in them and religion ... some are it:

Planning Note and draft of text for [MA 443](#). The passage is repeated later in [MA 480](#) [See [Note #112](#)]

apros pro [sic] of Hodder: Plan for [MA 444](#)ff.

Use it again and again: The theme of religion, honor and virtue is resumed in [MA 479](#)–480.

Go more into sensitiveness: Planning Note, used in Bryn Mawr College [MA 455](#) as introduction to the description of the three women involved in the revised version of the Hodder—episode. The text in final draft begins: “Every one is a brute in her way or his way to some one, every one has some kind of sensitiveness in them.”

*

NB3, #7

Love themselves enough to not want to lose themselves immortality don't mean nothing. Love themselves negatively than impersonal future life alright. Love themselves and others so hard that they are sure that they will exist even when they won't do exist even when they don't, these have a future life. feeling individual.

Go into this whole question of virtue in religion in between Redfern & Martha.

LK *Love themselves enough not to want to lose themselves:* Planning Note, and draft of text for [MA 444](#), 1.1–6

question of virtue and religion in between Redfern and Martha: Plan for [MA 448](#)–452.

*

NB3, #8

In the description of Alf, make him want to do things with little girl friend and not go far enough, not a bad man but just his kind of them as I was just saying.

Get to this from the general description of his kind and many xamples to when he was about 18 and then work him down to younger and what he did etc.

*

NB3, #9

Introduction to David Hersland

[Dead is dead to very many men and women.] Dead is dead but not ever in religion. [Dead is dead and always David was beginning understanding this thing.

To be dead is to be dead is ~~an almost instinctive feeling in~~ really certain to very many men and women. Not even really in religion. To be dead is then really to be living. David Hersland had in him and this is now a history of him to be wanting to be really realising really understanding something, sometime this ~~very~~ certain thing.]

In the case of Leon just begin with his being a little boy and his meditations and struggle and then his tramps and games and the character of all his companions. Describe his camping trip and the [annachlynness?] with the little girl, and work up to his love affair with Mabel Earle etc. etc. and his struggle of chastity, etc. and the girl he tried to reform and me and then he went East, to join his brother and there knew more men and women.

LK *Introduction to David Hersland. Dead is dead:* Planning Note, and draft of text, for the “David Hersland” chapter, considerably in advance of its writing. (The chapter was written in October 1911; this note was set down in early 1909.) The theme of “dead is dead,” and this early version of its text, were inserted, however, into the “Alfred Hersland” chapter, [MA 498](#), as introduction to the discussion of the feeling of virtue and dishonesty in Alfred’s type.

In the case of Leon... and then knew more men and women: Planning Note outlining the early chronology of David Hersland, used in the final text of the “David Hersland” chapter with some of the incidents omitted.

- Early struggles and meditations and games and companions: begins on [MA 743](#), and is continued for some 130 pages, interwoven with other matter.
- Camping trip and incident with little girl: omitted.
- Love affair with Mabel Earle: [MA 871](#)–872.
- Struggle with chastity: omitted.
- Girl he tried to reform: reduced to David’s general interest in giving advice: [MA 873](#).
- Joining brother and knowing others: [MA 883](#)–901.

Given the radically altered formal style of the “David Hersland” chapter, few of these matters are described concretely. See Introduction above, for a discussion of the relation between narrative content in the David chapter, and its text.

*

NB3, #10

Go largely into disillusionment in Leon, David.

1910

1864

46

LK *Go largely into disillusionment of Leon, David:* “Disillusionment in living” is substantially the theme of the history of David Hersland and governs the chapter’s narrative structure. It becomes too the underlying theme of GS’s personal narrative in both the Alfred Hersland and David Hersland chapters, in which her growing sense of ultimate failure in realizing the objective of the novel becomes increasingly overwhelming. The theme is introduced in the Alfred Hersland chapter, [MA 483](#)–485 with equal reference to narrative subject and narrator.

*

Note #74

(Go on to bottom nature and the aroma of it in different kinds and what brutal and sensitive activities are instinctive and which not.

~~Mostly~~ Everyone is a little in her way or his way to some one, everyone has some kind of sensitiveness in them. (Work up that now perhaps

Conversation begins again with the three name [sic] and the sentence above and sensitiveness in detail.

All this will be part of the relation of the three women to Redfern, and then it goes on to sensitiveness in

Mrs. Bruce Miss Thornton

Go into description from red book of reactive and personal nature (Gracie.)

Go into personal and reactive activities. Some react bottom nature when much stimulated some when little. (This next and then virtue in all four of them keep playing them together for a while

LK *Everyone is a brute ... work that up now:* Plan and draft of text for [MA 455](#).

Conversation begins again ... sensitiveness in detail: Plan for [MA 455](#).

relation of the three women to Redfern: Plan for [MA 455](#), l. 30 to 457, l.26. The names of the women are altered in final text: Mrs. Bruce reverts to Mrs.

[Martha] Redfern; Miss Thornton = Cora Dounor.

description from red book of reactive and personal nature: Plan for [MA 457](#), l. 27 to 460, l. 6. The descriptions referred to are in [NB-C #3](#) and [NB-C #12](#). “Reactive natures” in Cora Douner and Martha, are described in [MA 456](#), par. 5 to 457, par. 1, followed by description of Miss Charles, [MA 467](#)–469.

Go on to bottom nature... Work up that now perhaps: [See [NB3, #6](#)] Planning Note and draft of text for [MA 455](#), following l.18.

the three women and the sentence above and sensitiveness in detail: Planning Note for [MA 456](#).

The analysis of “Miss Charles” [=Cary Thomas, Bryn Mawr’s dean and later president] is a particularly representative example of GS’s analytic style. She is described, against her public image and all reasonable assumption, as dependent independent, and consequently fights by resisting. That is her bottom nature, but because of her ability to react to everything (in childhood, youth, etc. to the burgeoning “new ideas” of her time) her perpetual reaction becomes manifestly an attack. Adopting the moral zeal of her time, she comes to look upon herself as a force for good, a moral being. This becomes her “personal” nature, the nature she knows of herself and which is conceived by others as an aggressive force with a “general” conviction of high virtue and a “concrete” living of worthy causes. But the actual method she employs for this perpetually aggressive behavior must be in keeping with her type, which in fact, and at bottom, fights by resisting.

*

Note #76a

So when I want to kiss you good-night now I can't miss you as much as I love you—so please don't think about my being sad.

This ~~wa~~ (pain and sadness) was increased by the solitude I was in and as it seems to me no creature on earth holds me in bondage, I felt some little scruple, for fear I was not beginning to lose this liberty.

St. Therese

LK ***So when I want to kiss you good-night...*** [Quoted from GS First Writings:] [GS Note to AT, addressed “St. Therese”:]

Fearful of not losing her liberty, Gertrude struggled—apparently for months—to accommodate this long-held, repeatedly-renewed vow of never losing her independence, never submitting again to “domination,” but at the same time yielding to an overwhelming desire to abandon entirely her “solitude,” to be released altogether from her lingering misgivings about Alice

turning into another May Bookstaver. And during the months of 1910, there was new and urgent reason for such accommodation.

In the deepened and newly-painful solitude of her writing labors shared now with no one but Alice-as-amanuensis, she had reached what she recognized—and bewailed—as desperate impasse.

*

Note #211

Now the quality of personality in Mrs. Bruce and Miss Thornton, a touch again on Redfern and then ...

LK Planning Note for [MA 458ff.](#)

*

Notebook 4

NB4, #1

Who is it who without ceremony and with his hat on his head sits
before king pope president.

Coachman.

*

NB4, #2

Apparently continues a previous note, on a page which is removed:

26831.

same way of hand-writing, same way of succeeding, of beginning, of losing.

Gaps and help it out by [...] [followed by many missing pages.]

LK ... *succeeding... beginning... losing...* Fragmentary note, generally relating to the renewed description of Mr. David Hersland, [MA 470](#)–475.

*

NB4, #3

There will be a little more description of her written in the history of the ending of the living in her father in the history of the later living of her brother Alfred Hersland, in the history of her brother David Hersland. More description of her will be part of the history of the ending of the existing of the Hersland family. There will be very much history of this ending of all of them of the Hersland family written later.

LK *There will be a little more description.... written later:* Draft of text for the concluding paragraph of the Martha Hersland chapter, [MA 476](#).

*

NB4, #4

When she ~~left him~~ left him Alfred Hersland had just been marrying Julia Dehning.

*

NB4, #5

There are many men and many women see themselves as virtuous through the weakness as well as through the strong things in them Many men and many women see themselves as virtuous always in their living, this is

a little very interesting.

*

NB4, #6

Young David father saying it was a habit.

*

NB4, #7

Alfred Hersland who in his ~~early~~ later young living before the beginning of his middle living married Julia Dehning was of one kind of men and women, one kind of the dependent independent kind in men and women. This is now to be a good deal of description of this kind of them.

CHAPTER FOUR, part one
ALFRED HERSLAND AND JULIA DEHNING
(Jan 1910—Sep 1911)

*

Note #132

In starting Julia Dehning get it all together out of all the books, the dramatic emotion Sarah Sands, this, a piece out of a turned down leaf, reverence, weakness and attacking, reverence, resonating. Put it all together completely, obstinacy for resisting, to make Julia Dehning. The way of lying, C.S. strong in them. The way Pablo and Matisse were made unhappy by [?dancing? classing? doing], I by hand reading and Leo's interest in her reflections on human being.

*

Note #112

The joy of when you are ashamed, after it is known then it is no longer a complete discovery to yourself of

~~School of yourself.~~

~~yourself.~~ /

[Inserted later: Pablo said something he must keep himself from doing, they don't. They have a measure[,] him, he has none. Some can make their own honor [?], etc.]

Copy out of little book about virtue and go into being a school person,

a school of yourself, how others impress you next page [sic]/ and the joy of being recognised when you are ashamed and if anyone has acknowledged it you can never again have that complete shame. Some so give you courage, though in another matter. The master minds, the school minds. so go to Sterne, none of the weaknesses of genius and ~~so to Alfred Hersland~~ concrete and general and so to Alfred Hersland and concrete and general in virtue etc.

Also use the way one builds up other people's convictions, other people's intentions other people's loving and virtue and religion. saying good-night to Alice, this is a very common this very many men do it for very many women, very many women do it for many men and for other women and for children, very many men do it for very many men, very many do it for themselves in their living.

Use all this to lead up to school work, and concrete and general to introduction to Alfred Hersland Page back [sic] and Mr. Dehning and then the contrast between them, in respect to goodness and then commence a regular history of Alfred

Use this before the butterfly business concrete and general on last page of this book [i.e., this Notebook. See [Note #114](#).]

All along illustrate with sketches Sally, Bianco and ending up with Mike and butterflies and so concrete and general.

In description of concreteness and abstract describe Carrie's way of building, and her abstraction.

AT *The joy of when you are ashamed:* Gertrude was thinking of the Brahms clock with the figures that I bought for her birthday at her suggestion, '*un decor de cheminee*.' It was a petit-bourgeois object. Harriet chose a silk bedcover which wasn't out of relation to the bronzes but came nearer to the 'gold bed'—brass—so that Harriet's gift brought the two things together. The spread was made of brocade silk and was cleaned endlessly and finally brought down to Bilignin. When things were bad during the Occupation, I had two blouses made of the silk in 1942, and among the villagers it raised their respect for my housekeeping in Gertrude's household because it had been so preserved.

Pablo... measure... he has none: From weakness, he followed any impulse because he couldn't say no to anything.

the weaknesses of genius: Pablo's—he knows he has a foolish, false pride, and doesn't want to act on it and still must, and he can't say no to anything.

[Alfred North] Whitehead's—that he was open to flatteries, and he indulged in sentimentalities, and he clung to mistakes that he believed in. Gertrude had inherited weaknesses—her father's impatience—though ultimately oriental patience—in small matters.

LK *Some can make their own honor:* Text for [MA 443](#)

about virtue: in [MA 441](#). Text begins: “Many have it in them that their weakness is a virtue in them.”

The joy of being recognized when you are ashamed... never again have that complete shame: [MA 485](#)–486. It begins: “When one is loving a clock that is to every one ... an ugly and a foolish one...” The theme is developed further:

The note here is distinctly autobiographical, and, with respect to GS's writing, reflects Leo's defection and Roche's letter of criticism of the manuscript on the one hand, and the support of AT and Mabel Weeks on the other. The example of the clock is equally personal. GS's story of Rumbold's clock as wedding gift:

It is a very strange feeling when one is loving a clock that is to every one of your class of living an ugly and a foolish one and one really likes such a thing... and liking it is a serious thing....or you write a book and while you write it you are ashamed for every one must think you are a silly or a crazy one... you know you will be laughed at or pitied by every one and you have a queer feeling and you are not very certain and you go on writing. Then some one says yes to it... and never again can you have completely such a feeling of being afraid and ashamed that you had then when you were writing.... [[MA 487](#)–488]

Go into being a school person... how others impress you: The theme of “followers and masters,” or “school” persons and originals, is introduced [MA 486](#), but the development of the theme does not begin until [MA 488](#).

A school person, a school of yourself... the master minds, the school minds: Begins [MA 486](#). An introduction to the theme: “I have not been very clear in this telling, it will be clearer in the description of masters and schools...” In [MA 488](#), the subject of “master and school” begins with the notion of “measure.” “Some have a measure in living and some have not... to determine them.” “Determine” is the key to the distinction. The self-determined are the masters, the followers are “determined” in their ideal of living by the master's ideal measure.

Some have measure... he has none: Pablo's "nature" is referred to ([MA 479](#)) in "Some can make their own honor," and in "Some can just resist and not their own anything." There's a codicil to this: "There are many who know them [who think them] geniuses without weakness... who are really schoolmen, followers" who seem to be and are taken for "real leaders." [In other words, the genius Picasso seems, but not the genius he is.] [MA 494](#).

Pablo.... They have a measure[,] him, he don't. [MA 488](#).

some can make their own honor, etc. Draft of text, [MA 480](#).

Copy out of little book about virtue.... The passage is copied from [NB3, #6](#), and was used earlier in [MA 443](#). It is here used to introduce the subject of virtue, honor and religion in Alfred Hersland, most especially in the context of the relation of his and others' "generalized" and "concrete" virtue. The passage is copied into [MA 480](#), l.1–17.

and so to Alfred Hersland: The "history" of Alfred Hersland begins [MA 507](#).

Alfred Hersland and concrete and general in virtue: Begins [MA 488](#), l.29, briefly introduced as the beginning of the Alfred Hersland question about "being a good one." The theme continues through [MA 511](#), l.24, and leads eventually to the confrontation with the fact of: "dead is dead" and its relation to "concrete" as opposed to "generalized" moral convictions. It is the major theme of the early pages of the Alfred Hersland chapter, developed out of the earlier descriptions of men and women and their relation to virtue, honor and religion, and it is directed toward an understanding of Alfred Hersland that, despite this introductory analysis of him, finally eludes GS. Her failure to "realize" Alfred Hersland "as a whole one" eventually leads to her disillusionment with her entire undertaking, which in turn leads to her feeling of "having become an old one."

... a common thing that very many men do for very many women: [MA 493](#) and Plan and draft for [MA 497](#), and developed further in [MA 503](#), in "saying good night to Alice." It's a question of, "build[ing] up other people's convictions" and ending by allowing the "other ones convictions... to be the determining frame for them," as in, GS illustrates, why she says good night to Alice in the way, and for the reason, she does. AT made no comment on this, but the implication is clear—she was adopting Alice's style ("intentions") as her own "way of loving and virtue" in that act, a way not natively her own.

the butterfly business: Begins [MA 499](#), l.15, where the "butterfly business" is first mentioned. The "concrete and general" discussion refers to the pages above. [See [Note #131](#)].

illustrate with sketches Sally, Bianco: then “Mike and butterflies:” [MA 497](#), l.27 to 498, l.19. The two cases “described:” the first, adopting “ritualistically” the way of the absent other one, and the second, with an “intuitive feeling” that the other one will know even though absent.

Carrie’s way of building, and her abstraction: Plan, [MA 492](#).

*

Note #131

Begin with repetition about virtuous feeling out of little book and then describe butterfly case, and so on, and so on, about old men and young men. Some kinds of young men do things to instruct them to ~~protect~~ themselves against every one. This is very common. Old ones have a different way in them etc.

Father loving children young girls. Uncle Sol, Amy, uncle them to them? Allan Mike? sometime work it all out, completely get it really solidly.

Nina’s [?narrative]

*

It happens very often that a man has it in him, that a man does something, that he does it very often, that he does many things, when he is a young one and an older one and an old one.

AT *Father loving... young girls. Uncle Sol:* Gertrude’s feeling about ‘girling’ for old men: She suggested once that George Hugnet’s and Eugene Ullman’s fathers as they got older and older began ‘girling,’ and that it might become dangerous. In Eugene Paul [Ullman]’s father, it was stopped once and forever by a servant girl who threw dirty dish water at him, and it made him feel that he would never again sink so low and be in such a position.

For Gertrude there was not in this any sense of criticism or even anything she could learn about them from it. As for Uncle Sol her dislike for him goes back to his feeling about the grandmother’s photograph. She referred to it over the years, and I remember being impressed by her feeling about it when I heard it.

Nina’s narrative: Nina’s relation with her father was incestuous. It is hinted at in *The Making of Americans*, and it is also used in a portrait somewhere, probably in *Many Many Women*. Nina practically boasted of it, at least it was among the tales she told. It was common enough in the countryside anyhow, and not that unusual. Gertrude didn’t use this particularly or by itself for Nina, but through knowing Nina’s relations generally with men she had known.

LK *Begin with repetition... out of little book:* Refers to same passage as in [Note #112](#).

Describe butterfly case: Plan for [MA 489](#), l.34 to 490, l.6. The “butterfly case” was an incident as described in text between Mike Stein and his son Allan.

old men and young men: Plan for [MA 489](#)–491.

Some kinds of young men... Text for [MA 490](#), l.12–13.

Old ones have a different way.... Fathers loving children young girls: Plan for [MA 490](#), l.18–25. Old men’s need “to keep warm” echoes the early Planning Note 11–9 about GS’s Uncle Sol Stein, called in that Note, “Herman.” “Herman sort of needs [the fictional character named Bertha] to take place of his wife in kinds of ways scare Bertha never went beyond pressure and coming into her one night to come and keep him warm, she more out of dislike than terror, tells it to her husband.”

Two further Notebook references make clear GS’s personal memory of the episode: “Bertha ... stays with Herman after death of wife and has scene like the kind I had with Sol.” [[NB-MA #9](#)] and “Bertha... Experience with Herman Dehning like mine with S[ol].”

Nina’s narrative: Nina’s narrative was the story she would tell of her incestuous relations with her father.

It happens very often... and an old one: Draft of text for a refrain beginning at [MA 488](#), and repeated at [MA 489](#), [490](#), [491](#).

There are very many men who are always saying.... more staying at home of an evening: Draft of text for [MA 492](#).

*

Note #113

~~Some men~~ Some men in their youth do things that are immoral to instruct their sisters or someone, ~~eth~~ some men in their old age do it because they are cold then and need some woman some boy some one to fill them and all they are asking is to be kept warm then and then they get what they are wanting.

There will be now some description of virtuous being, virtuous feeling in men.

There are very many who are always saying if they had their life to live again they would live a different one, they would learn very many things,

they would do serious reading. There are very many who always are going to more serious reading, more staying at home of an evening.

LK *Some men in their youth...* Draft of text expanded in [MA 490](#)–492.

*

Note #199

Explaining one's vices by one's virtues is one way of feeling thinking believing knowing, thinking believing feeling knowing overall [word?] in being.

LK *Explaining one's vices by one's virtues... in being.* Draft of text, [MA 500](#).

*

Notebook G

NB-G #1

Painting in L. & Sally is reflection from really creative activities in them in him from creative creaticism from Sally from creative appreciation. Sally's seemed more like a real thing because of the sounding board feverishness that gave it a false life. Sally is for me now absolute complete. The commentator's mind, the reflection upon the text, and then she tries to make it a whole by sounding board and straining dramatic emotional intensity, the drama is sounding board as well, not real romantic drama as in the case of Edstrom, that is the great difference between them, why Edstrom is really more original. For wholes Sally has no sense of beauty, this comes out very clearly in her religiousness. It is now perfectly clear the whole of it. Some day Mike will be more complete.

AT Sally's... sounding board feverishness: There was always a false life in it, and no real impulse in anything she did.

LK Painting in L[eo] and Sally sounding board: The passage on Sarah Stein is referred to in [Note #114](#) and used in [MA 506](#)–507.

*

Note #114

It is very perplexing the ~~poignant~~ generalised conception which is of virtue in many men and many women and the concrete feeling and acting that is not of virtue in them. This is perplexing. (little piece of paper): Then go on to copy again out of little book to Sally.

Then go on to Sterne's work [?], and then on and on to Mike butterfly caught for Allan, and Carrie. Another form of it like Hodder's kind is ~~Lee's chastity~~. Another form is believing other things are only a habit like ~~Russell about Nina~~, another form is feeling themselves different like Andre and Elise surville [Inserted: Sally being lonesome and going back to uncritical C.S. and believing she cared and all because not p. [painting]], then come back to Mike's kind and go on and on and then to Alfred Hersland and all of his living. Refer to little book about virtue and talk a great deal about it.

AT believing... only a habit like Russell about Nina: No, he said, Nina had no hold on him, it was only a habit, nothing serious. Russell was one of Nina's

American conquests, and one of the four painters supported by Mrs. Payne-Whitney. He attached himself to another painter who had a theory about painting. He was an American version of Friesz and took Cezanne with the same superficial brutality as Friesz did. It was not really brutal, just a coarseness that was no more than a lack of refinement. They were a dreary lot.

Russell was very poor. He was also a brutal, crude mid-Westerner and a physical coward. He once said something about Peggy Guggenheimer to [Lee] Simonson, who later told us, What was I to do but hit him, and I took what courage I had in my two hands and knocked him down. Gertrude was very pleased with Simonson for this.

Arthur Lee took Nina away from Russell. When Lee brought her to the Saturday Evenings at the rue de Fleurus, Gertrude was furious with him. Then Nina picked up with Leo, and he brought her once in a while. Nina then sometimes came alone and would sometimes call for Leo. Once I answered her knock, and she was asking for 'Steiney.'

Brenner was about the fourth with Nina, but then he kept her indoors and off the street. Brenner was a very experienced man, and Nina could teach him nothing. The Englishman Skeene was the one Nina almost drove to suicide, but it ended in his just going back to England instead. Gertrude knew Skeene, she did a portrait of him. He was a well-born, well-educated, gentle, firm Englishman. Leo was the only one who told Gertrude about Nina and Skeene, since he believed, like so many of those men, everything that was told to him, not only by Nina but by others.

Leo observed the forms with Nina, and his bringing her to the studio was in this spirit, but Arthur Lee in his pride and indifference had just brought her in to show her off. Gertrude thought of Nina as an expression of what Leo had become. She said, Leo is quite senile about Nina. He liked Nina to tell him about her other affairs, which Gertrude thought indicative.

Nina had a way of throwing her body about. She was literally the prostitute, with a loose-jointed, ugly, large body, like Sarah's, not ill-formed, but with not much dignity in her carriage. She walked with one shoulder up—just, in other words, a prostitute off the streets, not even of the cafes. Her eyebrows were supposed to be her most impressive feature, but she had very beautiful eyes. When she was with Americans, she dressed in the student cap of the period, like a boy.

Nina... Andre... Elise surville: Elise was an Austrian prostitute, one of Leo's loves. Gertrude wrote '*Elise Surville*'— '*Elise on the Town*'—about her. Andre was another one, as was Nina. Sarah, who liked Nina [with whom Leo had a lengthy affair and eventually married] always thought Gertrude unfair about her and Leo. She refused to go to Allan's [Sarah's son's] wedding

[c.1939] because Sarah had invited Leo and Nina.

Sarah... going back to uncritical C.S. Having lost Matisse because of the prices of his pictures, and having nothing to occupy her, Sarah went back to Christian Science. She had given up painting and so Mike would be pleased, not by her giving up Matisse, but going back to Mike's way of thinking about her.

LK ***It is very perplexing This is perplexing:*** Draft of text, introduced in [MA 492](#) and repeated in [MA 504](#).

little piece of paper: Refers to [Note #199](#), which is written on a "Specimen Page" (page 192) advertising an Everyman edition of Bacon's Essays. GS's note is scribbled over the bottom of the page and on its left-hand margins.

copy again out of little book: Text again copied from [NB3, #6](#), with inserted passage on Sarah Stein, and some further elaboration of text, in [MA 505](#), l.1–21.

to Sally: A very long description of Sarah Stein is inserted in [MA 505](#), l.8–14, and is resumed in [MA 506](#), l.1 to 507, l.7, describing at length her ability to anticipate suggestions and become (especially in the presence of Matisse) a kind of "sounding board." This analysis becomes the basis for the portrait of her in Two, in which she is described in tandem with Leo Stein.

Then go on to Sterne's work: Possibly [MA 503](#), l.33–43, but questionable.

Another form of it like Hodder's kind is ... chastity: Plan, [MA 502](#), l.5–44.

Only a habit like Russell about Nina: Plan, [MA 503](#), l.1–15.

feeling themselves different like Andre and Elise surville: Plan, [MA 503](#), l.16–33.

Sally... back to uncritical C[hristian Science] ... because not p[ainting]: Plan, [MA 506](#), l.18–38. Of this passage on Sarah Stein [see above], these lines refer to her returning to Christian Science after the Matisse school closed, and she was no longer painting. But to avoid a sense of failing, "in each [successive] thing they are doing, they are never stopping doing the last thing," but turn from it with the explanation to themselves that it had "not completely expressed the personality in them."

and then to Alfred and all of his living: Plan. [MA 507](#), l.25, begins the history of Alfred Hersland, and does so because of the assurance that "the kind he is of human beings is to me very clear just now very clear inside me," an assurance that begins to diminish in a few pages [at [MA 513](#)]. Upon realizing

that "I am now then not completely full up with him," GS determines that she "will be waiting, and then I will be full up with all the being in him." Throughout the chapter, her repeatedly lost confidence in Alfred Hersland being entirely clear and "whole" to her instigates repeated waitings, and digressions while waiting, but her sense of "wholeness" in her grasp of Alfred Hersland is never finally restored. It was during these digressive intermissions while "waiting" that the earliest Portraits began to be written.

Refer to little book about virtue: Again, the passage in [NB3, #6](#).

*

memory,

How is some one meaning something, meaning and saying and feeling and thinking and being certain, which way.

Francis, Leo, Leon, Hutch & Sally Pach, Nadelman, Pablo, Mike, Alice.

LK How is someone meaning ... Pablo, Mike Alice; Francis, Leo, Leon:

[Corresponds to [Ms Notes #139](#), [#140](#), [#141](#), [#142](#), [#143](#), on [MA 782](#)–790]

Planning Note for [MA 782](#)–785. Described, possibly in sequence, but generally indistinguishable.

*

NB-G #2

Pritchard, Spicer-Simpson, Feneon, they all three have in them a certain element of bullying, they have all three of them the type of affirmation of the resisting type but it is a mixture in them between the ones like Leo Friedman and ones like Vollard or Brass. There is in them an intermediate stage some of it springing from a real sensitiveness in them, some from the surface adaptability of them and insensitiveness of them, they are interesting as such, Pach and the slow adolescent type generally are like them only all the little parts in them are individually exaggerated and actively exaggerated in succession in them. Must use these three groups in relation to George Dehning.

La Farge also in Pritchard's group, aggressive timidity the key-note of the group. There is to some extent in them the quality of Pach in Pritchard's group in Feneon of qualities exaggerated in them in succession. That Pritchard is a bully to women and won't come here cause Leo is too dogmatic like Pach only less dignified inside him as being, tabby-cat variety of men. Pach did not know why he staid away. Pach less really stupid than Pritchard's group, they

are babies without the simple reactions of babies as Vollard Simon and I have them.

The abstract not poignant to them and yet they are so occupied with it that they have no real sensibility for the concrete. ~~Sterne~~ Leo F. et al.

AT Pritchard: Gertrude got to like him. She had met him through Emily Chadbourne. He had been at the Metropolitan Museum in charge of old coins and primitive Greek art and wrote on esthetics and became interested in Matisse. He eventually took Matisse to Oxford and he did there for art what Logan Pearsall Smith had done for literature. Oxford created a chair for him, and he had four or five glorious years at Oxford.

He was hesitant of speech and very involved in expression. And he was the one who told Gertrude, before she went to England for her lecture tour, Speak slowly and look at your audience. A Frenchman told her, Speak as quickly as you can and don't ever look at your audience.

Pritchard got to know Gertrude well when Leo left [permanently] for Italy. But this was after the war, which Pritchard spent as a civilian war prisoner in Germany.

Spicer-Simpson: An English sculptor and hypocrite, always doing underhanded things, never letting his left hand know what his right hand was doing.

Feneon: A journalist who discovered the three-line news. He looked like an inspired Uncle Sam, but he was pure French. He discovered, and knew, Seurat in his youth. The Bernheims took him on as advisor when they started to buy modern paintings.

Pritchard, Spicer-Simpson, Feneon: All three had the pasty face, but it wasn't the complete pastiness of Pach.

La Farge: The father of the present writer. A painter who also worked in glass.

Pritchard... a bully to women: He had to bully Sarah to keep her where she belonged, and Emily Chadbourne to keep her out of where she belonged, so this was easy for Gertrude to say.

won't come here cause Leo is too dogmatic: Anyone with social experience found it hard to sit at a school of philosophy at four in the morning and listen to the master monologize. Pritchard was himself accustomed to talking and people did listen. Leo never knew that they didn't want to hear him, or that they didn't really believe what he was saying.

Pach... why he staid away: Pach had already formed his opinions by this time. He was essentially an academician, and he had placed all the painters, and

Leo disturbed all that. It didn't arouse Pach's interest or hold his attention. Pach was going back to New York with a perfect set of notions and wasn't willing to have Leo disturb them. If Pach had been caught young enough, he might have been willing to listen and learn. He came to see Gertrude—that is, to hear what people were saying at the rue de Fleurus—after Leo and Gertrude had two rooms so he wouldn't have to run into Leo.

Pach, Russell and Stella were the three arrivistes, and each of them arrived in a different way, though Russell had his moment for only a few weeks. Stella was the Neapolitan abstractionist who once laid Pach out.

*

NB-G #3

Use the whole discussion Mike and kinds of resisting as introduction to Alfred Hersland's life. As a contrast ~~between~~ in resemblance between Uncle Sol and Mike. like between Bird & Martha Hersland.

Mike, Purman, and the others Sterne [Steins?], Alf the concrete.

AT *introduction to Alfred Hersland's life:* By this time [at the beginning of the writing of the Alfred Hersland chapter, c. January 1910] as much as was said of people and the kind of thing that was going into the Notebooks was said to me. Gertrude wasn't talking to Leo any more.

*

NB-G #4

Mrs. Gassette in one picture looked just like Lena. Gracie in one looked like Amelie and in another like Margaret Lewis and this is very interesting and like her grandmother who was like a Guggenheimer. this makes Gracie connected with all the dep. indep. resistant types.

Mrs. G. uncertain she is like Lena, which is Lena, which is Emma, which is Lee, very uncertain.

AT *Amelie:* The servant of Madame Boiffard.

*

NB-G #5

Bruce, tenacity of resisting type and he clings to everything the same way, Harriet always grabbed and missed, he don't grab but whatever his fingers touch he holds on to till he slips off to something else. Has some attack which is always feeble though dogmatic and overbearing.

*

NB-G #6

Carrie is a new kind of resistant that is she is like Neith, she is always sure and builds up her own tastes and feelings piece by piece in detail and always sure of each piece. there is never any denial of anything for really she has no realisation of anything not so constructed, all general feeling is sentimental, when the detail formation is slightly disturbed she is fluttered, when it is constantly fluttered you have some one like Miss Sophie Hart.

AT Carrie: Carrie [Helbing], a friend of Harriet's, was visiting Paris now. She really came over to rescue Harriet from a bad situation. Though she thoroughly disapproved of Harriet and wasn't fond of her, she came out of a sense of loyalty. From Harriet's letters, she had got the idea that I was seeing too much of Gertrude and that Harriet was lonely, and when Carrie got here, I explained to her that the situation was not quite like that, and finally, long before the end of her visit, Carrie clung to me because she couldn't bear Harriet or Sarah or anybody else. It was not that she was disloyal, but she was given to a change of heart.

The 'flustered' was true of her and was part of her charm. The color would come into her face and she would get a little rosy. She would lose her wit and start to ask intelligent questions about something else. Her mind would clear itself while losing her fluster.

I corrected Gertrude about her. I said it was her charm, and that it was habitual, not so unusual. No, no, said Gertrude, you're reading it wrong, it was her mousiness that made her charming, and this was different. We ultimately compromised on it.

Carrie played a little too much for her own good—with ideas, people, things, a man (whom she finally married), a married sister, in fact everything except the big simple truths like family honor and so on. She was quite romantic. Gertrude was taken in very largely with Carrie's charm, which worked on Gertrude all right. She thought Carrie a considerable personage.

She gave up the rescue of Harriet because nobody thought it was a situation or that she needed rescue, and in any case, Harriet couldn't have put up much of a fight for it nor did Carrie think a fight on her part worth it for Harriet.

Carrie had a real antipathy toward Harriet. Once when all four of us were walking in Perugia, Gertrude and Harriet ahead and Carrie and I behind, I said something witty, and Carrie burst out, Oh, that's just like the bright Miss Levy! On another occasion, I was explaining to Harriet, Carrie is behaving abominably toward you, and Harriet said, I don't want to make a scene, I don't

mind. She's leaving soon anyhow, so it's just as well to let it go. The next day Carrie came to me and she was livid. I overheard your conversation yesterday, and I think Harriet is horrible. But, I said, it was I who said those things. No, said Carrie, between Harriet and you I'd choose you every time. Finally, Gertrude had to make peace because I was on the point of being hung by Harriet.

Carrie didn't like Harriet the way she didn't like Sarah. She was here on her own. She lost her heart to Gertrude, but thought that Harriet, Annette and Sarah should all be done away with.

Gertrude told her, just as she was on the train leaving for America, Keep Harriet in California. Yes, yes, said Carrie, loving the idea of the game. And she did.

Clare [Moore, Miss Toklas' San Francisco friend] once said of Carrie, She's a cross between a fashion plate and a gutter rat.

LK *Carrie ... builds up her own tastes and feelings piece by piece:* [Corresponds to [Note #112](#).] The passage on Carrie Helbing is referred to in [Note #112](#) and used in [MA 492](#).

*

Note #215

Of the kind of one that Alfred Hersland was in his being they range from very good ones through to pretty bad ones but this is true of every kind there is of men and women. Alfred had it in him to be ~~neith~~ ...

LK Draft Text, [MA 522](#)

*

Note #117

Camping shooting feeling about such things. The way he was ~~talking~~ reading and living and talking and leaving playing.

he was doing things and the ways others he was knowing then were doing things.

The crowd.

LK *Camping shooting feeling about such things.... The crowd:* Plan for [MA 531](#).

The way he was doing things: [MA 585](#)–586.

*

Note #116

Allan & Jean & Jacques and Leo and Tim Bruce and Richard and Robert and Clarence as kids.

*

Note #129

Alfred anger, sister advises[r?]

~~rest and~~

important business[?]

sarcastic smile on

David.

advice, asks it and followed it

and therefor ~~show~~ had the right

to dictate, and be judicial

governesses

Just contemptuous.

Others not really realising frightening [fighting?] or just outside of experience. Later realise it more like tooth-ache or operation, nothing to be so morbid about.

LK *Alfred anger, sister adviser.... And therefore had the right to dictate:* Plan for [MA 534](#)

sarcastic smile on David: Plan for [MA 594](#), 1.33–36.

governesses, just contemptuous: Plan, [MA 588](#), 1.37 to 589, 1.2

not really realizing frightening or just outside of experience: Used (possibly) in [MA 607](#), 1.12–30.

*

NB-G #7

Nina is a resisting type and sometime there will be much writing about her, closely connected to Mrs. Pyot and Puy's wife and Mrs. Israels.

AT *Nina:* Gertrude made up her mind about Nina before Leo took her on and didn't change it much after. The Portrait was written before Leo's attachment became permanent. Nina, when she was first winning Leo, had paid Gertrude those one or two visits and that was enough. Gertrude called her Nam-Nam. Such an open thing, she said, that didn't hold anything. Gertrude didn't think her the least bit interesting as a character, just easily classified of a kind.

*

NB-G #8

Jean Cheron telling all her stories and leaving out the main point and so making herself the kind of heroine she wants to be with no imagination whatsoever with which to lie is like Fernande. The story about her might be true that she had had a child. Always it makes a heroine of her, she is not dramatic, not consistently conceiving herself a thing as Sally's type do, but always the heroine of her story by leaving out something.

AT Jean Cheron: [Jeanne Cheron.] The model Leo found. She was singularly beautiful except that she had outlandish feet. Sometimes Sarah was invited to come over to Leo's studio somewhere near the rue d'Alsace and draw too. Leo also carried on a flirtation there with Eileen Gray, a very beautiful English girl.

Jeanne Cheron... stories... like Fernande: They both had the same story about having had a child. Gertrude had heard the story of Fernande's child from Mme. Matisse, but took no stock in it, as few did. Fernande told that she ran away from home with a man who left her and whom she never saw again. When Pablo proposed that they marry, about the time, probably, when Derain decided to marry Alice—they took these things as jokes: 'We will all marry!'—Fernande said she couldn't because, apparently, she was already married to this man. Ironically, Fernande's sister-in-law [through this husband] came to see her after the Liberation and told Fernande that her husband had been dead three or four years before Pablo asked her to marry.

In storytelling, Jeanne Cheron came after Nina, who didn't have to have any drama, any lies, because she had the tale to tell. Nina filled her voids with a theatrical laugh, noise, suddenly banging something. Jeanne Cheron had nothing, so she had to use the lies.

*

NB-G #9

Since I have known Carrie I am certain that Stell is resisting and in blobs other thing connecting. Carrie is in pieces and only connects by sentimentality of a dull and conventional kind. More and more she is interesting to me. The thing is like this I think now, there is the element that is so to speak self-produced in her, her certainties, her tastes and ways, her needs in respect to her self-conception, in Neith it is aesthetic books and literature. this is ~~self~~ self produced and is rich. In case of Mrs. Friske[?], is lyrically rich in a diffused way. In Stell it is resisting kind, then

there is in these a reaction to stimulus and much of the love emotion in these people is of such a character, it is almost a surface reflection to stimulation as it is a good deal in me but in all of them excepting a little in Estelle there is not a maternal affection which is spontaneous and helps out nor an active idealisation. The morality of these people is all part of this superficial reaction, it is the generalised form of it, it is not connected with such things as are certain things in them. Morality generalised superficial reactions to stimulus in many cases. The things the people are certain of are not there. In Carrie the things she is certain of can't fill up all the time. It takes vanity or pride or conceit or energy of some sort to fill up all the time, she fills it up with just dimly groping for the memory of her sensations in respect to her certainties. Her response to masculinity is never a certainty, it is a fluttering reaction like when something interferes with the completion of some little certainty. I think this helps out with Neith and Stell. Also in a way with Gracie et al, what I call their aggression is superficial reaction and it is their emotional passion their realer passion is either like Mike's or like Pablo's or like mine or a bit engulfing[.] I think this will help out in Mike.

AT love emotion... a surface reflection to stimulation... as it is... in me:

There is a story behind this note. It came about in this way. Carrie, Gertrude, Fernande and I took the metro one afternoon to visit Marie Laurencin. In the metro, I didn't like it, Fernande didn't mind, and Gertrude and Carrie were talking. Presently, I said very loud, Do we have to stay here? and Fernande said, Yes. But when I looked over to Gertrude, I saw to my horror that her hand was resting on Carrie's. Then I repeated my question, and when Carrie said, No we won't get out, I got furious. When we were finally out, Gertrude asked, You wanted to get out because of Carrie? No, I said. But you were angry? Yes, at what I saw. What did you see? I saw what I saw. Well, said Gertrude, I wanted to put my hand on yours, and you weren't beside me, so I put it on Carrie's. Yes yes, I said. We'll leave it. Later when Carrie put it on Harriet when I was the one at fault, I said to Gertrude, You see, you did what Carrie does. That's Carrie's way of doing it.

Remember, Carrie was elfin, romantic, it was what one liked in her. And that's perfectly in accord with Gertrude's analysis of her 'superficial reactions to stimulus' and so on.

Carrie Helbring: Gertrude told her just as she was on the train leaving for America, "Keep Harriet in California". Yes, yes, said Carrie, loving the idea of the game. And she did.

Carrie had real antipathy toward Harriet. Once when all four were walking in Perrugia, Gertrude and Harriet ahead and myself and Carrie behind, I said something particularly witty, and Carrie burst out, 'Oh that's the bright Miss Levy'.

On another occasion I was explaining to Harriet, Carrie is behaving abominably to you, Harriet. And Harriet said, I don't want a scene, I don't mind. She's leaving soon anyhow, so it's just as well to let it go. The next day, Carrie came to me and was livid. I overheard your conversation yesterday, and I think Harriet is horrible. But, I said, it was I who said those things. No, said Carrie, between Harriet and you I'd choose you every time. Finally, Gertrude had to make peace, because I was on the point of being hung by Harriet.

Carrie didn't like Harriet the way she didn't like Sarah. She was on her own. She lost her heart to Gertrude, but thought that Harriet, Annette, and Sarah should all be done away with.

Clara Moore [Miss Toklas' San Francisco friend] said of Carrie: "She's a cross between a fashion late and a gutter cat."

*

NB-G #10

George Sand and Nina have powerful genuinely resisting personalities and they have with [it] the creative adaptability that Sally has. Sally's character is not powerful enough to make her a great man's woman of the dominating type. These other two have it. George Sand much more diffuse than Nina.

AT *great man's woman of the dominating type:* This is apropos of Nelly. Nelly and Sarah are also coupled in the Notebooks further back.

*

NB-G #11

Carrie living up to the created type of the delicate blonde what is in Neith flavor both resistant servant girl type au fond. Their created ideal comes from intermittent activity of a part of themselves, and so gives them their flavor, not the continuous bottom of them or else they would be different.

*

NB-G #12

Alice and others like them the sexual nature of them determines their kind but their continuous activities are due to sublimated forms of this

nature, only shows in them when highly stimulated or in Carrie's and Neith's case when slightly stimulated. Remember this distinction.

*

NB-G #13

Russell, Leo said it was like a billiard ball set going reaction prompt and personal but still a reaction. Go at great length into personal and reactive parts of personality.

*

NB-G #14

Lee like David, very completely sensitive like him.

*

NB-G #15

Harriet is so stupid that she has common sense, cannot keep on continuously exhalted.

*

NB-G #16

Ullman & Pollovetzki

they are very much alike banal and vague and slow, they are highly subtle forms of the kind of big thick vulgar Jewishness that runs theatres and trains ballet girls. These have black eyes from brown and are rather spread forms of Germaine and some tighter some looser ones like that. This whole class closely connected with Mabel Haynes, and then in the other direction with the brown eyed ones to Pablo.

AT *Ullman & Pollovetski:* Superficial, yes, but this kind vary to Mabel Haynes. Also, there is a certain kind of vindictiveness in Ullman and Mabel Haynes. They are more loyal to themselves than to anyone else.

Mabel Haynes: Black eyes, very long face, mouth a bit open. An Italian face.

LK *Ullman and Pollovetski:* [Dating: GS met the Ullmans Dec 1909.]

*

NB-G #16a

Russell is really attacking like Green not very sensitive but really attacking. The lame man with him I must think more about. The little bowery street tough cute boy is an attacking little kid of the sensitive kind mad [?]

into [?] [firy? fury?], Alice has a little of that only her sensitiveness being so much more complete she doesn't attack in little hits.

AT *bowery street tough:* An amateur pugilist. He took Brenner, Gertrude and me to a prize fight in a hall near the Sorbonne.

*

NB-G #17

Bianco has no convictions he wants to win and he wants the excitement of constant change, he has not as much continuity of personality as Gladys Deacon who is held together by her vagueness. He is incessant in his qualities and nothing is self-directed. She is so vague that somethings seem to come from herself inside her. These light blue eyed ones should be really resistant but nothing touches them enough to make them so, it is a very interesting group.

*

NB-G #18

Zobel is like Ullman & Pollovetzki, that comes to make the group clearer, & Carlo Levy in Florence. The Infantas court was between Tommy and Loeser.

AT *The Infanta's court:* The Princess Eulalia and her two ladies of honor. When she was first brought to Gertrude's at the rue de Fleurus by Alice Ullman, she stood back in the court and asked, What is this, is this a trap. Alice Ullman persuaded her anyhow. The Infanta was extremely, madly beautiful, like an Infanta should look and like a Bourbon beside. She had the raucous Spanish voice and a perfectly modelled body. She and Gertrude got to like each other.

LK *Infanta:* [Dating: GS met the Infanta Eulelia Dec 1909]

*

NB-G #19

Some men and women who are of the attacking kind are apparently resisting because they cannot think and feel, hear and think at the same time.

*

NB-G #20

The reason Brenner does not touch me is because he is the complete

instrument. He has no more personality than a violin absolutely no more. He looks interesting in consequence but he is not. I know no attacking one who is so completely an instrument but I suppose they do exist, perhaps Lee is nearest to it but he isn't it, nor anyone else that I yet know. Brenner has no personality, he does not even make his manias personal, it is not like in Bianco, Bianco has an ambition, to keep on top if it is only bobbing like a boat on the waves, Brenner has no intention, none, he is the least intentioned person I have ever known, he has not even the vanity or conceit to make personality, not fear nor courage, nor pleasure, nothing at all to make personality, he is completely an instrument, he has not even the slightest tinge of being mechante of being anything whatsoever that is volitional, that is the reason I think he is bound to end up a madman but not a maniac, he is not volitional enough for that.

AT *Brenner... to end up a madman but not a maniac:* I used to ask Gertrude about Brenner. Will he go mad? And Gertrude always said, No. This Note was why she thought so, apparently. The only thing Brenner did have was precision, and this probably had an ethical base. Once he cut a dress for me. What shall I cut it with? Scissors, of course, I answered. It ought to be a razor, said Brenner.

LK *Brenner violin not volitional enough for that:* Note expanded in [MA 548](#), 1.26 to 549, 1.20.

*

NB-G #21

Harriet has black eyes from brown like Pollovetzki, Zobel
 Germaine Pischot et al, only she is that without life, Sam Wolfe is of it too, that makes it more understood by me, Harriet's lack of real sensibility and her worldliness, these all have cleverness and a capacity for being always in the foreground with novelty, their stuff may be putrid as in Germaine or Mabel Haynes or simply dull as in Zobel, or subtle as in Pollovetzki & Ullman or dead as in Harriet or electric as in Sam Wolfe, but it is always dirty grey and resisting, and nothing is really lost in it and so they quickly react but with no fresh addition.

AT *Germaine Pischot:* [Germaine Pichot.] Strange to find her here with Ullman and Pollovetski. She seemed so tight, bound and complete. This is odd.

Harriet... lack of real sensibility... worldliness: Harriet had been a

dramatic critic on a San Francisco newspaper for years. She was mixed up largely with newspaper people. She believed she would do the great American novel one day—jump from newspaper work to that.

Harriet... lack of real sensibility... cleverness: Bad drama and quick wit, that was Harriet. How Mike hated her. He considered her pretensions affectations, though they really weren't.

*

NB-G #22

Description

A History of Everyone.

Flandrin & his wife the seamstress painter, Derain and Alice, Puy and his lady, Adele O & me & Leo F, Adele Solomons & Sally and me. etc etc. Fabri & his lady, Miss Blood & the Princess Ullman & his wife, etc. Tommy Whittemore and all of us. Will you do something for me, listen to the chimes. Fred & Amy when he waited to go with the crowd and Amy did not know what answer he wanted. Leo Friedman reading the signs for Ruth. Ruth carrying the bag. Hutch & Edstrom & everybody Howard & Willard—Willard & Hutch, Hutch & everybody, Howard & Bird Brenner & Nina, Brenner & Bianco, Gladys & B.B. dead. Jeanne Cheron and Sally, Jean & Leo, Jean & Nina, Jeane & everybody, Valloton & Matisse & Mrs. Matisse's house Weber and Sally and Weber & me no discrimination in women Mrs. Bruce and Sally, Edstrom & Matisse.

AT Flandrin and his wife: Mme. Marval, who was a little deformed and had a brilliant smile. She took to painting and did it successfully. He was not a successful painter. She did big pictures of women figures which were exhibited at the Independants.

listen to the chimes: A great joke in the household. A postal card sent from Tommy Whittemore to Mabel Weeks, she going to Bruges. Will you do something for me, listen to the chimes.

*

Notebook H

NB-H #1

Sally, what one used to call archangel quality is really the hitched upness to the Almighty after the activity of hitching herself is at an end. This is very illuminating, the impression of a state without either the emotion or the condition of it. That is true with a great deal of Edstrom's emotion, in short it is the quality of being a charlatan. That is the essence of charlatanism. And in religious matters more apt to be the case with s.[word?] more than with other things because of the essentially generalise[d] character of religious conception and the real power of reflection that she has of the commentator type has then no way of expressing itself that is the reason why that expression is chronic when religion is uppermost, and when that takes a practical form it makes the lobbyist, the practical application of that left over generalised state.

AT *Sally... the hitched upness to the Almighty:* When the [Matisse] class was over, and Matisse was successful and Sally couldn't afford the pictures, life was empty, and she went back to Christian Science at once. Thereafter, going to Italy, everyone went first class because Mike said, We're not buying pictures any more. This was the summer of 1910 when Mike did this, the last summer that Harriet went to Italy with them.

There's a good deal of irony in this for Gertrude. Sally would become so exalted on occasion that much of what Gertrude would say to her she would not hear at all, she would be so carried away with her emotion. Words would flow from her then with no particular meaning in them, but without hesitation, and they would be her own reiteration of Mrs. Eddy.

Edstrom... the quality of being a charlatan: It was Gertrude who first suggested to me that my friend [Lily Hansen] go to Edstrom [for a Christian Science healing.] She didn't do it as a game, she really meant it. This was a Scandinavian girl, and Gertrude thought Edstrom could understand the Scandinavian in her and deduct it in the treatment. But Edstrom's curiosity got to the bottom of the story without ever asking—that she hated her father because of what he had done to her mother. After giving him her physical symptoms, he began to ask at once about her father.

Gertrude never wanted to know how Edstrom attacked his patients for the healing. She was not the least bit interested in how it was done or what was done. By then anyhow Edstrom had gone completely corrupt and was

more interested in the patient than in the healing. My friend paid for one meeting and got out from under, saying Edstrom was the most awful man she had ever known. What business was it of his what my father had been up to? Edstrom had a fairly lively curiosity then, so his questions to his patients were beginning to come more from inquisitiveness than from professional zeal.

That's what pleased Harriet about Edstrom, that he had a special gift. But it came in flashes, and they were not frequent.

*

NB-H #2

Sally

Emotional intensity is the root of the being in her and she applies this to each thing that comes to her and bathing in this emotional intensity believes that the thing which comes from the outside comes from the root of her being and is deepened by her emotion, it is not, it is intensified and is a thing that comes to her made ready by somebody, her sensitiveness and receptivity and docility which I call reverence in her is there in her and something comes to her, ethics, art, religion what not and she bathes it in the emotional intensity of her and this [is] certainly the being in her. What I call aggressive optimism that is that such of them see only the thing that is then being bathed in the emotional intensity of them and so then there is aggressive and unreasoning optimism in them.

*

NB-H #3

Matisse like Mildred carries on the sensation of *la vie est triste* beyond where they have any vivid sensation, in fact mostly this thing is in them not a sensation not even a conviction but a convention from the historical sense in them for the life they are living. Matisse has cleanness as an intellectual pictorial quality.

Octave Mirabeau et al have it as an emotion not as an intellectual realisation. The sensitiveness of the Alice & Leo type added to this makes a man like Wm. James, the true attacking type.

AT *Mildred carries on the sensation:* A perfect picture of Mildred [Aldrich.] Even when she was foolish, she carried the enormous conviction of herself and all things.

Matisse... carries on the sensation of la vie est triste: This, when he came

back after the Olga [Meerson] episode. Sally Christian Scienced the episode and would have none of it. Gertrude and I knew more of it than Mme. Matisse and Bruce when Matisse and Olga both disappeared and returned together.

*

NB-H #4

Matisse Sally was saying and it probably came from him, Matisse spent eight years trying to prove to himself that he was wrong, of a Cezanne one would always say that he was trying to prove to himself that he was right. Matisse not a storm-tossed soul, his emotion is clear, and is pressed through obstacles, but his emotion always remains a clear thing, his emotion is not muggy or earthy or quivering. Leo and James are clear by rationalising their material. Matisse is clear in his emotional power, that has a clarity and pushes through all obstacles and the more the resistance the difficulties the more vivid the expression. Mrs. Matisse the true type of dep. independent, she is now once more a power in attacking, they resist but do not attack when in trouble, this is sure.

*

NB-H #5

Russell is connected with Simon H and all those but in his case there is actually attacking actively only it is only that when there has been an impact, it is not self-generated. In other respects he is like them with always remembering this modification.

*

NB-H #6

If Pritchard were stupid or ambitious he would be less futile. He is amiable in his intentions and large in his aspirations but a weak no not weak no thin, not much of him and that with the other things in him makes him cowardly and shy and arrogant. If he were solidly stupid like Feneon that would give him a solid bottom or if he were dull and ambitious like Spicer Simpson that would make him efficient, now he is just futile, to be going to hear lectures and learning philosophy from Sally at his age, they all then have it Feneon Sp. Simpson & Pritchard amiable intentions large aspirations and no successful worldly instincts adaptations therein they differ from Leo Friedman et al.

AT *Pritchard... learning philosophy from Sally:* This is from the story of Myrtle, Sally's sister, who reported that when Pritchard comes, 'We just chat.' This was at the end of the Matisse episode. It was through Pritchard that Sally got to know Emily Chadbourne, whom Gertrude and I got to know about three years later.

Gertrude got to be quite fond of Pritchard after his four years as a civilian prisoner in Germany [during the first world war.] He came out apparently a chastened spirit.

LK *amiable intentions large aspirations:* Used in [MA 562](#), l.41 to 563, l.2.

[A corresponding note, [Ms Note #85](#), for [MA 562](#), preceding **par. 1**, and again preceding **par. 2**: "Amiable intentions gentle aspirations."]

*

NB-H #7

Surely I have somewhere described Chalfin keeps going from early moral purpose,

LK Not evident. Multiple descriptions of Chalfin steer in multiple directions but give no evidence of "keep[ing] going from early moral purpose."

*

NB-H #8

From the way Alice acts about the Annette business I may come gradually to think that she cares more about loving than about me, that is she cares more about having completely possession of loving me than of loving me, in short the perfect emotion is more to her than the object of it and if I get to think so her tears won't touch me, not so very much.

AT *the way Alice goes on about the Annette business:* This was going on before Annette left in the summer of 1908. For me, Annette was always the Stinker and I had an unholy horror of her. My father said to me about Annette, 'You must never forget that Annette has an unfortunate disposition.' Whatever her disposition was, I loathed her. During my first year [in Paris,] I played tricks on her. I got her to miss appointments with Gertrude, who would afterwards give Annette merry hell. When I told her about it years later, Gertrude roared her head off.

Annette was a handful the way Gertrude raised her. When I first came to Paris, Gertrude was in the midst of working on Annette, trying to make a normal human being of her. But Annette always went blank in the crisis, would forget what she had said, what was said to her, and so on.

Annette was very tall, very thin, and had quantities of hair—hair was one thing Gertrude never noticed—animal eyes like a frightened deer's, ugly fingers, a beautifully proportioned body. When she was unhappy, she went quite green, and during the year she was in Paris when I was here, she was most of the time green. Normally she had the coloring of painted porcelain; all the Rosenshines had this indescribable coloring. During the year she was in Paris, when Gertrude laid her out so low, she was at her worst. Will she ever get back her looks, I asked Gertrude, that you took away from her? There's a photo of her at Yale taken at the Luxembourg Gardens, very tall she was, with a fur collar, during the dismal days after she gave up the Matisse school.

Annette thought of herself as a flirt in the old eighteen-karat way, but actually she had the heaviest hand there was. When I said this of her to Gertrude, she said, That's daily food for Annette, to be as mistaken about herself as she is. She never married, even though her mother was the matchmaker. Once, before she came over, I was pushing her to marry someone, but she seemed frightened, and the gentleman rather quickly married someone else.

She was so self-centered, and so miserable about it, that she took anything in her family that she wanted to. It just became hers in a short time. She said to me once, I never let anything escape me. No, you don't, my dear, I agreed, seeing the point differently.

Annette would have had enormous beauty had she not had a harelip. She made enormous capital of it in her youth, when she used it in her defense. Her mother Lizzie adored her, and Annette in her family was treated a little apart, though not as a Princess. When Annette gave up painting and went back to San Francisco after Gertrude convinced her to, Lizzie would say, 'My daughter will never paint again,' as though painting were a disgrace to the family. Lizzie disapproved of my knowing Nelly and Frank Jacott and Ada, and told my father so, on whom it had no effect. She thought Nelly and Ada were bad women—she meant 'fast'—and wrote Annette in Paris not to see me. Gertrude saw Lizzie's letter, told me of it, and I explained. [Gertrude, during her 'treatment' of Annette, had put Annette under obligation to show her all the letters she received.]

Albert was Annette's younger brother, and Leo and Edith another brother and sister. Albert was the one who absconded with about \$850,000, and when the trial and investigation were about to take place, he died of a heart attack. He supported Annette, kept their home, and finally, after Annette had allowed her money to dwindle through bad investments, he supported her entirely.

Annette attached herself to anything that was interesting, that was new,

and that would save her. Later on, she went Gurdjieff and afterwards she went Freud. (Once Mike started to say, I dreamed last night, and the Stinker interrupted quickly. Don't say anything more, I'll know too much about you. Her Freud.) Gurdjieff was the Russian who mixed up Eastern living and dancing with promiscuity and worked a theory and a way of life out of the combination. Katherine Mansfield went down to where he was in Fontainebleau to be cured by Gurdjieff, and she died there. Jane Heap adopted legally the two Margaret Anderson children and put them with Gurdjieff. It was through Jane Heap that Gertrude and I later came to know Gurdjieff.

Annette Rosenshine: There is a photo of her at Yale, taken at the Luxembourg gardens, very tall she was, with a fur collar, during the dismal days, after giving up the Matisse school.

*

NB-H #9

Bruce is certainly resisting, Russell is certainly attacking, Dasburgh with those fanatic and brilliant ~~weak blue~~ deep blue eyes is I think the weakest thing they make in resisting or he may not be Dasburgh and Robert Kohn, Dolene and Marion Walker all puzzle me very much yes. Mabel Weeks has some connection with them. ~~Lee~~

*

NB-H #10

Lee is like Edstrom attacking, so is Mrs. Ullman, so is perhaps Mildred but of Mildred I am not yet certain. I am pretty sure Robert Kohn is attacking he is like the man who is married to the woman who is like Janet Dodge. Janet Dodge is resisting, Bianco is resisting. I am almost certain Leo said Harriet in the spiritual world thought the world owed her a living, that is undoubtedly true, she likes Morrison he is pathological version of Edstrom suits Harriet.

AT Morrison: Kenneth Morrison, the man who married Miss [Kate] Douglas, the Christian Scientist.

*

NB-H #11

Harriet Levy & Ullman and Pollovetzki and Germaine, the quality of their eyes all alike.

*

NB-H #12

Nadelman no profundity of emotion.

*

NB-H #13

Relation of Julian Stein to Feneon's group, like Pablo to Leo Friedman's group I am thinking.

*

NB-H #14

Frost and Annette have the instinct for distinction for people and things that merit distinction but not the emotion of the things that gives to those people distinction. Consequently to educate them you have to teach them to recognise and realise the things that those people realise who have distinction and that can only be done by teaching them to realise the detail of thinking and feeling, hence the method I employ of minute observation.

AT *Frost:* Frost was a good-looking edition of Annette, lean and tall and thin and dark and princely in appearance and empty in the head. He was just what Annette wasn't—successful. If he painted a picture, it would be well hung, and it would be sold. He was quite stupid, but such pride in his success. He was the son of Frost the illustrator, but the distinction he had, a good deal of that came from his mother.

Annette: Annette with her chic had the false allure of Frost's distinction and elegance, but he certainly was elegant.

Gertrude thought of her as being empty except for her vague aspirations. Gertrude said, 'There's a great deal that's simply empty in Annette—not as I said muggy in her—and so there is really little emptying to do.

*

NB-H #15

Pritchard more aspiration and emotion of sweetness and light & culture and love than character and intelligence and feeling, like a cannon ball resting on cotton batting. It sinks in and ain't supported.

LK *Pritchard... like a cannon ball resting on cotton batting:* Plan, [MA 562](#), l.16–17.

*

NB-H #16

Alice said of her father that he always comes in ~~gr~~ intending to be useful as Mike does and then he isn't and comes to be in the way. Feneon and Pritchard certainly good-natured in intention and with amiable impulses but cottony and therefor cowardly shy and brutal when they can let go to win. Relation to Frost and Annette on one side of vanity and Pach et al on the side

AT Alice said of her father: No, this is more like Gertrude's father. When he made a mess and got in the way, he just left, leaving the whole thing just as Mr. Hersland did. What he had like Mike was very sensitive, delicate, masculine hands that could do things.

*

NB-H #17

Leo said that Johnston said he only cared about pictures for what he could get out of them and Leo said he wanted to be—enter into them and indent and them and Johnston said that he Johnston was more intimate with them than Leo and Leo said Johnston had a queer notion of intimacy if he thought caring for a thing for what you can get out of it is more intimate than living in it and with it and Johnston said that was true and that was really the nature in him and he was like it and Leo says he looks like it. Johnston has a mouth fuller but in character like that of Alger Thorold, Leo says he has not Thorold's pleasant inquisitiveness. Inquisitiveness is a subject I must think about.

AT Johnston: May be the husband of the California girl whom Sally knew. He was the one who said to his wife when she bought Italian furniture, 'They look somewhat used, my dear. His wife was a painter.

*

NB-H #18

Why does Frost want to do anything.

*

NB-H #19

Alice remarked about Sally that she could not talk to more than one person, Sally is really a medium, she transforms not at all the material that is given her she just gives it forth personally, she is rather empty in

between. Lobbyists is the only way she could talk to more than one as from a platform, she could not be sensitive to more than one she can do practical work because the work holds her, presents problems in detail to her, she cannot propose problems to herself not even in detail. This is very important.

*

NB-H #20

Mildred like Stella attacking with complete bottom resisting. She cannot formulate quickly enough to bottom her attack. Picture at eighteen was more resisting, this kind must see themselves dramatically, one cannot conceive themselves emotionally with such a fundamental contradiction, one must conceive themselves as one thing or another entirely, emotionally and so never really entirely. Claribel conceives herself steadily as slow, Mildred alternates between the two things, the bottom resisting and the rest clean attacking fighting people off to keep them from attacking because not really enough resisting being to be really winning by resisting. This is interesting.

*

NB-H #21

Nina, May, Nelly, et al adapt their loving to anyone who is interesting.

LK *Nina, May, Nelly, et al adapt their loving to anyone who is interesting:*
Draft of text, [MA 575](#). Text reads: "Lena, Maria and Hetty and others that I am not now naming adapt their loving to anyone who is interesting."

*

Notebook I

NB-I #1

Nina, Maria & Etta and May Nelly ~~et al~~ other ones that I am not now naming adapt their loving to anyone who is interesting. They then want, not to own them, not to influence them, but to feel power in themselves through them, to know inside them that they are knowing the things the one who is interesting is knowing. These end up by marrying a man's man who only likes them of all women who is only owned by them of all women. Sally is possessed by the thing so she is different, Annette wants distinction herself so she is different. Hortense and Maria Heiroth care enough about genius to need to love one having genius in them, they have more real personal passion, more founded courage in them than May or Nelly or Nina. Bird is different because she wants herself to do the thing, she does not know that she adapts her loving and really stubbornness pretty nearly stops her being adapting.

I am thinking, I am not yet certain every kind I have been describing of the resisting kind of them can be found with a different action in the attacking kind of them, I am thinking. I will now describe a kind of them and I know more of them and some of them I known in loving known very well in loving and some are of the attacking and some of the resisting kind of them and I will be describing them together so any one can see why I am thinking that there are attacking kinds corelative to the resisting kinds I have been describing.

Then after description go on

"But all this is one thing and now being in Alfred Hersland is something. I have been describing a considerable number of men and women having resisting being in them. Alfred Hersland had resisting engulfing being in him. Having been understanding so many having resisting being in them makes it more certain that I am understanding the being in Alfred Hersland.["]

Go on now to copy.

LK Nina, Maria & Etta and May Nelly... adapt their loving.... have been describing. Draft of text, [MA 575](#).

But all this is one thing Go on now to copy. Draft of text for [MA 575](#).

*

NB-I #2

Nina like May likes to go about to get herself excited but she has not the ultimate emotion as have Maria & Hortense Federleicht.

*

NB-I #3

Work out the drama between Alice and me, me wanting to give but resisting being owned wanting the feeling of generosity but not wanting to be possessed. So in a sense wanting to be right and yet have my own way. I h. h.

*

NB-I #4

Gracie's solemn superficial conviction about mediumistic power, and her romance, work her up.

AT Gracie... her romance: [Grace Gassette.] Her 'romance' was the son of the Saturday Evening Post editor, and he was her big romance, and that was the reason she came to Europe. Mildred Aldrich used to throw up her hands over Gracie Gassette because of this episode. 'What are you going to do with someone like that? She is so stupid that when she had one opportunity, she didn't have the sense to make the most of it.'

*

NB-I #5

Harriet & Sam Wolfe.

In these sometimes ~~that~~ what in them I have been just describing turns into [word??] before it is sensation about the person, the thing done or anything, in these turns into cleverness in them or self-protection in the sense of doing nothing and breaking every obligation. In some it turns before it is really a sensation into a sensual passion.

This is all very interesting surely to anyone really believing really being certain completely certain that different ones are different in kind from other kinds of them or really different in experiencing. This is in a way a very different thing to really truly believe in one that some one really has a completely different kind of a way of feeling a thing from another one. Mostly everyone in practical living needs only to be completely realising their

own experiencing and then need only to be realising other ones experiencing enough to be using them. It is a very different thing to really believe it of another one what the other one is really feeling, it is such a very long learning anybody must be having to be really to be actually believing this thing. I do this thing. I am a rare one, I know this always more in living, I know always more in living that other ones really are believing what they are believing feeling what they are feeling, thinking what they are thinking, always more and more in living I ~~am~~ know I am a rare one, there are not very many having this very completely really in them. To go on now then describing a little more these I have been mentioning.

Then go on to Harriet having a revelation and Harriet thinking she was believing dead is dead from copy and that every one spiritually owes her a living.

LK In these... I have just been describing ... these I have been mentioning:
Draft of text, [MA 565](#).

Then go on to Harriet... from copy ... owes her a living: Plan for [MA 567](#)–568.

*

NB-I #6

Note is missing

*

NB-I #7

Sally, Adele O and many others are completely certain that learning that to be dead is not to be at all a really dead one makes every one a much better one than each one really is in living. Some only believe it for themselves, some believe their believing it makes all other ones better ones than those other ones are really in living. Some are very often realising that some one is a bad one but they have not understanding in them why any one should be a bad one. Very many never learn anything from the experience with themselves they have in living. They are always repeating of themselves what they could have been learning that they would not be succeeding in doing. Very many are not all their living learning anything from the experience they have with themselves in their living. This is very common. Alfred Hersland in a way was such a one. All the Hersland men in a way were

such ones in their living, Mr. David Hersland in his living, Alfred & David Hersland in their living. Alfred Hersland was in a way such a one. This is now to be a complete history of him.

LK [See [MA 576](#)]

*

NB-I #8

There is something in what everyone says about anyone. In some way anything, everything anyone, every one says about any one is a true thing.

~~Somebody~~ Each one says something about some one and that one says something about that one about herself or himself and everything any one, anything any one says about that one anything that one says about that one everything that one says about that one is in a way a true thing.

Go on now and illustrate this by Mike's, my, Howard's Sally's and Leo's own version about his intent in dieting. Go on to what Sally thinks of herself what Polly what Alice what Mike what Mabel what Harriet what Adele what Dora what Alice Klauber thinks what her mother thinks of her, and what Edstrom thinks of her and Palme and what I progressively have thought of her and what she thinks people think of her. What Louis Steinberger thought of himself and told his children.

A full history of Mike so, of Pritchard so, of Berenson so and so to Albert Rosenshine and Alfred Hersland.

AT **Leo's dieting:** It was undertaken as something that was going to change him. Then he felt as though he were lifted off is feet by his long fast, that he was walking on air, and that he was freed for the first time in his life. He would undergo these exaltations while everyone else was trembling for his life.

The fasting started when I was living at the rue de Fleurus. He always thought that the experience he had during it was unique, and that it had sprung from something within himself, that the result of the fast and his reaction to it were unique. There was an unholy fear on everyone's part that he would find out that it was a fad and of no value. But never did he see the deception, he just went on to something larger and larger, to another elevation. Leo was always giving everyone an anxious moment in these ways.

He was always curing himself of something. It started with Fletcherism. It went on to a diet of his own invention. Then came the period of the fasts, the first for three days, then a week, then a month, and so on. When he appeared after breaking his fast, he was always weak, in a bad state

of health, and under the impression that great thoughts had come to him, not realizing they were everybody's thoughts when fasting. Gertrude said that when he started to talk afterwards, it was all vague. She felt he had never been able to do clear thinking, and he couldn't now.

Toward the end of a twenty or thirty day fast, he couldn't move and was so weak that he had to stay in bed. When he came out, he was 'walking on air'—Harriet's phrase, after seeing God—but Leo couldn't walk much.

I never saw anyone fast both for his health and his philosophy at the same time. At the beginning he put a limit on his fast and did it for the number of days he said he would. Oh, the horrible calculation of it! Gertrude would go in to him during his fast and ask if he were feeling well, and he would waft her away and ask for one book or another. Mike toward the end got impatient and couldn't bear it and stayed away. Sarah remained aloof, since there was a fair break between Sarah and Gertrude and Leo, which Leo later made up when he got fits of going to Sarah's to talk to her. The break was not about anything in particular, just a gradual moving away. Of Leo's friends, Bruce thought the fasting absurd and treated it as a joke when it was over.

Albert Rosenshine: was Annette's brother. Leon and Edith were another brother and sister.

*

NB-I #9

Edmund and May in a way are of the flavor kind, they live in a flavor life but they do not make themselves important to themselves in it, au fond Edmund is a stupid fairly solemn unthinking believing lethargic non-poignant resisting person, at bottom May is a practical anarchistic grimy servant girl person, to themselves they are not really important for either being in them, but they are really actively living the flavor life and passively living the other being in them. Olga is like this, at bottom she is stupid resisting as Bertha is stupid attacking but being is there so stagnant in her it is very hard to be certain whether it is resisting or attacking, for the rest there is in her nervous pathologically sexual attacking and so not any one can understand that there is never any history in any man ever knowing her when she is always so constantly beginning and going on with them. She is like the Houghtons ~~there~~ a not living really to herself in either way in this living, she is really living in both of them and to herself inside her is not ever certain that she is living in the two of them. The one she is actively living the nervous sexual attacking, the other she is passably living. There are more

who ~~to themselves~~ have flavor being and are to themselves important in living in that being and sometime there will be in the life of David Hersland many descriptions of these and of one who was the complete thing of living in the flavor of things in existing.

*

NB-I #10

Alice attention and not interest, complete flavor person, poignant attention pleasure, no interest excepting in what catches attention. Purest living.

*

NB-I #11

Mrs. Rosengarter Therese Ehrmans aunt is from Annette's description like Mme Demarez and Mrs. Edstrom, this is the type earthy that are certain nothing is existing except everything, they love themselves in being certain that everything is really existing completely simply existing, that is resisting mysticism, this is quite common use this in doubters of religion in David. Attacking mysticism Hutch, Alice, losing themselves in attacking complete emotion.

AT Mrs. Rosengarter Therese Ehrmans aunt: Therese Ehrman's mother turned to Christian Science, being practical. This aunt may have, but I don't know.

*

NB-I #12

Pretty brutal yes, I always knew it and now I am more sure of it. They can be more brutal those like that because they do not realise themselves as naturally bad and selfish and mean and unloving. Those who are seeing themselves this way have to make the effort to keep up an appearance, to be sentimental perhaps, so that they cannot let themselves be simply what is their impulse. Some are unconscious in this self-restraint like Etta & Julius Levey who hate what's sexual and low because they are not spontaneously idealistic. And that is what Howard Ghans and to a certain extent D[ic]kens don't realise, that they being really idealists can be honest, those who are not really idealists would make a great mistake to be honest, to be honest would be to have no real restraining power over themselves at

all for why should you not be a hog excepting for your nature, ideals or social conventions. Its all foolishness. Amelioration not utopia is the only solution. Of course you can let yourself go if you know you won't go very far. L[eo] is a good example. I think I understand now, mistaken about power of abstraction, imaginative realisation not vivid enough to get so far away from presented problems of another's work of art. No complete power of construction imaginatively when too abstract. Trouble with writing book. It ought to be about concrete works of art to be really interesting. Quality of description very different then because original. In other case by own confession some one else always has had to do the completed thing, he cannot do the completed thing in realisation or expression. Will not do what he can because not comprehensive enough. When sufficiently comprehensive lacks imaginative content. Simplification is then empty. Would never believe it. Certainly not.

Has passion and is poignant but lacks richness and concentration so it becomes enthusiasm rather than imagination. Has really imagination when confronted by problem of another's work, or a body of facts. I am now quite certain.

AT *Leo... trouble with writing book:* From the time Leo stopped painting, he was writing at a book. It was to be philosophy touching on some new points, and aesthetics which was to be brand new and all his own.

For a while, Gertrude couldn't look at Leo calmly because of her resentments. Who was he to look at Picasso's pictures and then say these things to Pablo? As Pablo said, Who are we to say such things to him, he can prove everything, and we nothing.

As for Gertrude's writings, Leo had already argued against *Three Lives* to Roche. The *Three Lives* response was disloyalty, but the arguments against *The Making of Americans* cut to the quick. I don't believe he was ever shown *The Making of Americans*—the situation wouldn't have made it possible to show it to him. He probably saw it on Gertrude's table. That is, my memory of it is that Gertrude suspected Leo of reading it. He would come and say, Your theory of so and so is incorrect, and I'll tell you why. And then he would proceed to ramble. One mustn't forget that Leo wasn't very coherent. In the end, when he wasn't certain he had made his point, his voice would fade and he would make a stupid gesture that wasn't an ugly thing but rather a pretty thing. It was young.

His characteristic way of criticism was, he would look at a line of it, get an emotion from the manner of it, and that would give the impetus for the

argument, but it would not be his argument. He would then elaborate endlessly and then use the line or two he had read to illustrate his point. But *au fond*, Leo was a man with nothing to say, and he would elaborate endlessly and maddeningly without making a point, trailing off. He eluded himself with such conviction that he succeeded in deluding others.

It wasn't his criticism of the book, but his living next to her and with her and getting in the way that was exasperating. It was insolent to her. What right had he to take away anything that didn't belong to him? At the end of the writing, when the book was finished, Leo was taking Pablo aside, taking Bruce aside, and telling them why it was no good and why it was foolish to expect anything of her writing. It was basically disloyal to her.

From around the time I came along, Sarah saw none of Gertrude's writing, though at the beginning of *The Making of Americans*, Sarah knew all.

Leo's painting was no good, and he knew it and Gertrude knew it, and it ended with his very sweetly giving me a little landscape before he left the rue de Fleurus—maybe earlier. That was the last picture he painted, after painting for only a very short while. He had also once made an architectural drawing for me which I had until the first world war, and then I destroyed it with a passion. I could forget quicker with no souvenirs.

Farther back, from 1907 to 1909 perhaps, when he was propagandizing for Cezanne, Picasso, Matisse, he would explain before the picture and point out things that would help people see what was there. And he did, way back, have something to say.

*

NB-I #13

Sally's is passionate excitement rather than enthusiasm. Alexander's is passion, Nadelman's [unrefined?] passion Edstrom emotional sensitive passion, Alexandre pure but not sustained passion, Berenson affection, Hodder pure but also not sustained passion and not sensitive enough. The pure one of this and rich enough I have not known.

*

NB-I #14

L. His content is not so full as his thinking and therefor he is not at all creative, that is inevitable and that is what I meant that time I told Sally that her creation was a reflection of her appreciation, his of his criticism, that implies that the criticism has to be objective not really ultimately creative. B.B. was creative although this creative faculty did not last long,

his affection was a full content to overflowing and made his reflection upon it creative. L.'s is not because it is always less than the reflection upon it except when it is so to speak objective. All really creative personalities have this relation between content and reflection. I have it, a good instance when I watched [sic] asleep and then when she awoke I knew the content had been infinitely greater than the reflection, always is in anything really touching me, that is what I mean that talking about things that don't really touch me although I sometimes talk well it ~~seems~~ means nothing. His method is admirable, the content except when objective inadequate. Sally's excitement and partisanship and mediumistic sensibility reflection admirable, content inadequate. His adequate only when object arouses complete enthusiasm has to be objective. Bruce's practical application admirable content inadequate.

*

Notebook 13

NB13, #1

Matcher bank Tribe [?]

Alice

Russell

Frost

Matisse

*

NB13, #2

Edstrom, Hodder, Oscar Wilde, Lord Byron, idealists. double personality lines.

Connect Chalfin to tabbies.

*

NB13, #3

Fernande Mabel Simon [Hairdresser?] of Bird

*

NB13, #4

In the History of Maddalena remember the leer and yet it was just like hers of the woman selling straw.

*

NB13, #5

Judetta Ricci connects onto Emma.

AT **Judetta Ricci:** The Ricci sisters, who owned the Casa Ricci [in Fiesole]. Maria was the oldest. She used to come out on the terrace before anyone else was awake.

*

NB13 #6

Jeane pure servant girl + pure dramatic + pure prostitute + passion for intelligence but all connected on a low plane.

Marya Vlachinirovna servant girl + much pure prostitute—a great deal of intelligence and full passion for intelligence and very little drama.

May prostitute + servant girl plus a considerable amount of drama, about the same intelligence as Marya.

AT [NB13, #6, (1)]

(1): Jeane pure servant girl:

This is apparently Jeanne Cheron, though I wouldn't have thought she was 'servant girl.' Another Jeanne, Jeanne Poule—Jenny Chicken—was Gertrude's servant in 1914, the one who told the stories Gertrude had to flee from in Mallorca in the 1915 visit with Cook during the war.

This was used in 'Mallaorcan Stories.'

*

NB13, #7

[Insert: This is not correct. Was written before I saw Gladys.]

Gladys complete dramatic, little prostitute less servant girl same intelligence, less passion for it.

This whole group touches Sally's by it[s] drama and prostitute quality. Different to it fundamental by virtue of its being a servant not a mistress group and different attitude toward intelligence. Their intelligence is not a fundamental intelligence. Sally's group has.

[Insert: ? yes in Matisse surely.]

AT *not correct... written before I saw Gladys:* [Gladys Deacon.] Probably 'written before' a long conversation at BB's. Gladys also once came to the studio in Paris.

*

NB13, #8

Use comparison in Janet, high school girls sentimentality the same type as that in Birdie Rosenberg and Etta Guggenheimer in Alice and Grace Lounsbury it is chippy girls melodrama of situation and understanding people and handling them and mystery. has to do with incapacity for real experience.

Why!

AT *Janet:* Janet Dodge, who was not English but American, though raised in England. She was the daughter of a well-known Civil War general, younger than Gertrude, but still the daughter of a Civil War general. She lived all her life in Abingdon, England. Gertrude first knew her in Florence, way back,

when Janet Dodge was a young girl, and she knew her during the 'Gloomsbury' winter in London in 1902–3. Emily Dawson 'took over' her house when she went to visit her. Emily Dawson did then what Mabel Weeks did to me in the Twenties, when she took over the fireplace and the flowers, showing her disapproval at the same time as her competence.

chippy girls melodrama... and mystery: The American woman's mystery, Gertrude used to call it. She always said the best examples came from Chicago.

*

NB13 #9

Rodin, Zola, Monet—romantic imaginative realists, photographic with a large emotion merely romantic in Monet, really existent as imagination at times in Rodin and Zola

*

NB13 #10

Kipling, style sharpness rather than vividness, the vividness consists in calling things by their names, he has an emotion about the names more than about the things, in earlier days he had enough emotion about the things to give him significance, now it is mostly emotion about names. The apparent precision that comes from using technical terms is what is so very attractive to most people, the way people like to hear medical jargon etc, it seems to be so exact, also it presupposes so very much experience. It is a reviewers trick but Kipling has very real emotion about it and his emotion about the names of things is all that gives any quality at all to his later writing, but his emotion about names is real and that still makes him an artist. Zola when he describes a shop has a conviction about description, the description does not give him an emotion all the emotion he has is romantic and so his description is purely photographic or listic, that is as lists, and so they have no esthetic quality.

AT *Kipling:* You can see why Gertrude called Hemingway a Kipling. This is a perfect description of Hem.

Kipling: Hem again, in seeing the thing, putting it down, and so it has no aesthetic quality. The difference between Gertrude's lists and these lists is exactly in these being photographic. The one is living, the other recorded without change, as it was seen merely.

*

NB13, #11

Leo say[s] Matisse's esthetic quality is clarity.

*

NB13, #12

Flaubert has no emotion about his material but complete emotion about his expression.

LK *Flaubert:* Gustave Flaubert [1821–1880], French novelist.
English Translations—Complete Works; M. Walter Dunne, 1904

AT *Flaubert:* Gertrude read all of him in French that winter [1910–1911.] [In 1905] she started to translate *Trois Contes* into English, and then wrote ‘The Good Anna’ right away. She had already read *Mme. Bovary* in English, and possibly ‘The Temptation of St. Anthony.’

She knew *Mme. Bovary* backwards and forwards, and she was surprised to hear that *Les Misérables* was the book of the Civil War, and that *Mme. Bovary* was the one of World War Two. When the GI's borrowed books from our ‘circulating library,’ we kept running more out of the copy of *Mme. Bovary*.

LK But another Toklas recollection of GS's reading in French puts this one in question: [AT interview with Duncan:] “She didn't [read French.] She read French in translations. She didn't want to read a foreign language. She spoke French because she lived in France, but otherwise she wouldn't. Even in her later years, she didn't read French, she didn't want to see it. The spoken French was one thing, but the written French was another. If she read Gide, for example, it was early Gide, she waited until it was translated. She wanted to keep the English language pure.”

*

NB13, #13

Lady Macbeth no[t] the man of action, she did not do the act.
Macbeth man of action with some superstition in him. This is quite common.

*

NB13, #14

Do one about Pablo his emotional leap and courage as opposed to lack of courage in Cezanne and me. His laziness and his lack of continuity and his facility too quick for the content which ought to be so complete to do what he wants to do. Too lazy to do sculpture. His work is not because it is too strong for him to resist but because his resistance is not great enough.

Cezanne resistance great but dragged along. Pablo is never dragged, he walks in the light and a little ahead of himself like Raphael. therefor his things often lack a base. Do him.

One whom some were certainly following was one who was completely charming.

AT *Pablo his emotional leap:* In the first landscape sent back from Spain [in 1909], Gertrude thought he had broken up the canvas as Cezanne had insisted it should be done, only not as literal as Cezanne. It happened that as a landscape it was literal, but it wasn't literal in the sense that it was the essence of the landscape. She thought it a sensuous expression of landscape. The two pictures in the hall and the still lifes [the dark ones of fluted fruit forms] she believed in to the end as perfect realizations.

The 'emotional leap' into the things that were after the cubist break-up—not merely a rearrangement but where the reference to the objects was personal—these things he did were a leap, but Picasso did find a base in that, and this note implies no criticism, just a fact.

*

NB13, #15

List of magazines to which portraits were submitted

<u>McClure</u>	<u>American</u>
Frost	~~Alice~~
The four proteges of Mrs. Whitney	Harriet Alice
Miss Mars	Nadelman
Frost	

AT *The four protégés of Mrs. Whitney:* Harriet Payne-Whitney. She supported four painters, Bruce, Lee, Russell, and one other.

*

NB13, #16

To little Sidney all ready to play
Three nice kisses every day
From Auntie Gertrude far away



AT little Sidney... Auntie Gertrude: [Sidney Cone.] Mrs. Cone was Dolene's mother's cousin, whose daughter married a cousin of Gertrude's. That's how the Cones were related to the Steins.

*

NB13, #17

McClure

Harriet

Russell

Alice

Frost

Frost

~~Alice~~

Nadelman

2. ~~Georges~~ [?]

Julian

*

NB13, #18

Drawing of face (circle with features penciled in)

Dec. 21 Slipt [?]

[-?-] [-?-] in Dec.

Sat.

Hortense

Annette

*

Note #210

Then a long discourse about knowing and not knowing, what one is doing, what one is feeling. Difference between what Pablo says and does. Me teaching memory and can't remember and did not know it. No not disloyal only lacking in self-consciousness. ~~Leon~~ Leo thinking he was clear and he was not close to his experience. Leo says women said but I didn't say, well no matter, Mabel [frais?]. Leon generalizes about ladies sense for fact never knew any other one being passionate, its all the same way, Pablo he says he is only a judge of products and yet he is clear and yet his distinctions are real very peculiar.

*

Note #214

Sense in living in each one of the group and how it worked out in them and then go on to Julia and her group, the atmosphere of it.

LK *Sense in living...* Planning Note for [MA 678](#)–679.

Go on to Julia: Planning Note: [MA 679](#)

*

Note #213

Pat Moore Alfy

Mackinly Young Bruce

James Flint liked Pat Moore very well. Young [he admired Bruce?].
musician

Young, Bruce.

James Flint Young

began as musician, ending as manufacturer.

gradually describe Minnie Mason

James Flint liked Pat Moore very well. He admired him.

LK [Corresponds to [Note #122](#).], which reads:

Sense for living in Pat Moore Alfy[?]. Mackinly,

*

Notebook M
CHAPTER FIVE, part one
DAVID HERSLAND
(Sept-Oct 1911)

[MA 723](#)–914

*

NB-M #1

Note: Three small notebooks apparently marked in sequence “J,” “K” and “L” by GS are absent from Yale Library Collection.

I wonder if not all who are of the kind who love themselves while loving but do not show it by becoming obviously nervous don't love their own kind, Algar Therese, Manguin & Mrs. M[anguin]. all resisting I think and Fabri and his. I must know further. Also go into the question of attacking and resisting kind in being jealous. The resisting kind resists the making another important, the attacking kind attacks the other directly. Plenty of examples, me etc. Leo & Alice and Sally.

*

NB-M #2

The woman driving the young horse and shaking hands with the men and hitting at the boy with her whip, splendidly attacking, a resisting kind in men and women, but was splendidly attacking, the resisting being was brightly burning and it made then a splendid attacking being.

*

NB-M #3

Nelly and Beatrice about the same amount of dead stupidity, they have quality but they have as a basis of their quality dead stupidity. They have not any wisdom in living, they are really innocent ones thinking they are powerful in living by experiencing.

AT Nelly and Beatrice... same amount of dead stupidity: But the best of Nelly was in the letters she wrote in 1905 to Clare and myself in San Francisco, when she was on a trip with Ada and Sidney [her sister and brother.]

Nelly felt no obligation to anything but her mother's memory, and she didn't care a hang about anything else. After she married Frank, she didn't care

a hang about anything. Nelly called a spade a spade, it was always her way, and I always had my special reaction to it. When Nelly was in the midst of doing so, she would look over at me when she went too far and would say, Oh, Alice has abstracted herself again.

Beatrice [Keyser] was a very plain version of Nelly and had the same allure. Uncle Eph [Keyser], the sculptor uncle, didn't like to be seen on the street with her because she looked so bad. She had the same red hair and white skin as Nelly, but Nelly looked as though her tragedy had already occurred, and Beatrice looked as though it was surely going to tonight. Both she and Nelly wore black lace—with the red hair and the white face—and looked plain, like an early Borgia. Beatrice was very well bred, behaved herself the way Nelly didn't.

Beatrice once got permission to copy a picture at the Uffizi, and all the men in the gallery were entranced by the distinction of this young girl choosing a fine Seventeenth Century portrait, and they asked her why she had chosen it. Because the light is so good where it's hung, Beatrice said. She had that kind of innocence. And Gertrude once asked her, How do you come to have a von in your family name? Beatrice was Gertrude cousin by marriage to Ernie Keyser. And Beatrice, in the innocence of her soul, answered, Well, my dear, my grandfather was a bastard, but he was legitimized and recognized. Then she flushed red having said it.

Beatrice and Ernie had come over years back, and it was they who discovered the rue de Fleurus but wouldn't take it. But when Leo was looking for a place in Paris, they told him it was for rent and he took it.

*

NB-M #4

Alice suggested that the reason Sally never made any effort to give Allan distraction or companions is because having no play instinct herself it never presented itself as an imperative need.

AT Sally... having no play instinct: She had no sense of play or fancy of any kind. She didn't really know what humor was. When everyone else laughed, she had a false, sinister smile on her face.

*

NB-M #5

Friez and Van Dongen like the man that serves [?] Mike, and Frederic the shampooer. These have no natural authority over subordinates, they don't keep them, they change them often, they are suspicious when any of

them get to know any one coming there often. As Leo puts it they are in touch with reality but not thickly enough to have weight of reality in them, drama and imagination for the quantity of reality they have in them. Different for Francis etc. who have a specific quality.

AT Friez: [Othon Friesz.] A Cezanne painter, fairly successful among the Fauves, but petered out. Gertrude was never the least bit interested in his paintings.

Frederic the Shampooer: He had a shop near Montparnasse. An American woman writer wrote a story about him during the war that was absolutely not true, and that made bad propaganda against France. It was about the dirty way the French treated their ex-soldiers.

*

NB-M #6

Nina maternal instinct without the instinct for practical morality, want their children to be young boys loving and admiring and not too individual from experience. Like children to be equals without the equality experience gives them. George Sand and Nina much alike. George Sand Nina with a coating of Sally. likes young men unless she is subdued by some one, I like Alice, another version of this thing. I wanting equality of experience because I am wanting freedom for myself always in living.

AT Nina maternal instinct: Nina was violently interested in her younger brother's success in life. He was a cook, and Nina got him an apprenticeship in Paris. Gertrude knew this maternal side in her from that. Everyone thought it a little ridiculous, but still it gave her that feeling.

George Sand... with a coating of Sally: The George Sand autobiography in which Gertrude was violently interested. I had gotten it for her. It told the full story of George Sand in relation to everybody and everything. George Sand had that Sally instinct for devanceng a thought.

*

NB-M #7

Mrs. Perkins.

Common-place adolescent, Jeanne Boiffard et al. Some genuine sensibility to the teacher, a tiny bit of real sensibility to the teaching. Mrs. Berenson a passionate sensibility to the teaching of a teacher. Relation of all this to Bird work out.

AT Mrs. Perkins: Lucy Perkins' husband had some sort of tragic scandal in

Florence. I didn't meet him. I think they were Americans.

*

NB-M #8

Woman who ousted the other woman out of the car like Mme. Vernot. Mme. Vernot enthusiasm for others, this one for herself. Miss Fletcher like Mildred. Theresa Therold like Harriet Levy.

AT Miss Fletcher like Mildred: [Constance Fletcher, Mildred Aldrich.] Yes, they looked alike, acted alike, and had the same historical sense. Constance Fletcher made herself over as an Englishwoman. She was in love when she was young, and fiancéed to Byron's grandson.

Her mother when she was young ran away to Rome with her son's tutor, and Constance Fletcher told Mabel Dodge that she spent a whole day crying, knowing that something was happening and that she wouldn't be a part of her mother's life. She didn't know what it was, but her mother was packing surreptitiously, and in the middle of the night she came to Constance and said, You've been crying, haven't you? Well, you're coming with us. And they left with the tutor for Newburyport in the middle of the night.

Mildred, in the interest of her talk, her stories, her manner, held you, but her character was not nearly so interesting as Constance Fletcher's. There were no particular complications in Mildred. Constance Fletcher was a very complicated American, depth under depth. So much so that she became a figure in Venice in later years, and bishops and cardinals came to her for advice when she was poor and otherwise forgotten.

*

NB-M #9

Cecil attacking kind of Sterne. Lips passionate and exaggerated like Pach Singer etc. not come to normal development, pathological in relation to the rest of them. Tell more about this.

*

NB-M #10

Harriet has not passionate hands like Therese Therold and May Bookstaver.

Good-night.

*

NB-M #11

Mrs. Perkins always being taught or teaching. Sensibility of that and the minor sensibility to the teaching but still some.

AT Mrs. Perkins always being taught or teaching: Definitely Lucy Perkins, not Charlotte Stetson Perkins.

*

NB-M #12

Think Georgiana allied to Stell Rumbold?

*

NB-M #13

Men like Barker have ~~unworld~~ unworldliness in emotion and the rest older men not having it love him, they feel toward him as old men feel about young girls that they are so sweet.

*

NB-M #14

Nelly and I have more emotion than we realise because emotion has to ~~possess~~ own us before we can believe it. Harriet and Annette have less emotion than even they think they have, they have very much reaction to what ought to be emotion. Hortense and Clare have more dramatic ~~and~~ expression than the emotion warrants although they have a great deal of emotion. Sally's expression is not greater than her emotion but her emotion is out of proportion to its basis in her ~~realia~~ being, Alice =.

AT Clare: [Clare Moore.] Gertrude had never met her then. She knew her only through her letters [to me] and what I had told her.

[In 1909] Clare came over and wired me from Vienna that she was here for a few days. I had just settled in Fiesole, and I didn't see my way to meeting her at that time, and so we didn't meet again until 1935. She was my oldest friend. I had known her since she was nine. Her full name was Clare Moore de Gruchy. She was of French descent. The family came over in the Seventeenth Century.

*

NB-M #15

Hortense Federlicht very much like Mrs. Perkins excepting that Hortense has more real sensibility to the thing and has more sense for living,

more solidity in her relation to the thing taught and less intelligence. Emma ought to come in her[e] somewhere. Jeanne Boiffard not really, she is nearer the May Bookstaver Maria Heiroth type really.

*

NB-M #16

Hortense and Clare lack subtelty of emotion that is what makes them moral, Mabel Weeks if she were dependent only on her passional side her eyes would also lack it, but the sensitiveness that she has in common with Sally and Alice saves her. Sally has it but as everything else in Mabel saves her so everything else in Sally goes to spoil it, to make it banal and like Aunt Pauline's and Bird. Bird has excitement but no subtelty. Aunt Pauline has solidity but no subtelty. Georgiana Mrs. Dodge and Theo Elwell have subtelty in Bertha like attacking passion that is their quality. Alice has perfect subtelty of emotion from her perfect sensitiveness and her absolute lack of interest in the practical sense, each reaction is complete.

AT *Hortense and Clare:* [Hortense Federleicht, Clare Moore.] Gertrude, from a photo of Clare, thought they looked alike. Clare was married in 1904. If any of her letters are at Yale, they would be under Clare Moore de Gruchy.

Mrs. Dodge: [Mabel Dodge.] Leo, Gertrude and I walked over seven kilometers climbing hills to Mabel Dodge's [Villa Curonia] the first summer we visited in 1911. Mabel Dodge may have visited the rue de Fleurus in late 1910, certainly in the winter of 1910–11. Mildred Aldrich brought her, and it is easily possible it could have been before Christmas 1910. The Portrait of Mabel Dodge was written a year after Gertrude met her, when we visited Mabel in Florence.

The moment Mabel Dodge met anyone, she wrote a flattering follow-up letter which attached them to her. She wrote Gordon Craig right after meeting him in Florence and suggested a pageant to be given in the city. He thought she was planning to put up the money for it, and when he knew that she wasn't, he dropped it at once.

Her budget was always very precise. Her servant was allowed so much for each additional guest. The house was always full, but there was always an exact budget covering them all.

Mabel tried to get an invitation to Matisse and Picasso through Gertrude when Gertrude and I were at the Villa Curonia. Gertrude told Mabel it was ridiculous for Pablo to come, and she refused to sign the wire for Matisse, who of course refused.

(Leo once told Mabel Dodge some time after the break that one couldn't be interested in Gertrude any more. All she was interested in now was cosmetics, which I taught her. Mabel told this to Gertrude because she enjoyed making trouble, but mischievously only, not maliciously.)

*

NB-M #17

Annette knows what effect she wants to produce. She don't see herself as the finished product she works from the known fairly quickly to something less known and then that comes to be to that one a known and then she that one sticks there. That one she does not want to be conspicuous but does want to be intelligent and elegant. ~~Etta~~ It is a ~~indivi~~ personal thing for that one ideal. Etta Cone wants to be what she thinks the Cone family is and she can do it with them as a background, when she gets away she loses her grasp on what it is. Carrie Helbring never loses her grasp on what it is and builds it up piece by piece. Sally and Alice see it as a whole and cut [?] to make it, Nelly slowly possesses it, Harriet don't know what it is and never possesses it, Emma is like Annette, Mabel Weeks like Sally and Alice, I only know what it isn't.

AT *Annette... works from the known... to something less known:* Leo was like her in a way. Once having grasped something, she went through it but would never deny it. That's what made Leo so offensive.

LK *Annette knows what effect it is a personal ideal:* Draft of text, [MA 644](#): "One knows what effect that one wants to produce to that one....That one does not feel that one as a finished thing, that one works from something that one is knowing pretty quickly to something that one has been not really knowing and then that comes to be... a known thing and then that one sticks there in that thing. That one does not want to be conspicuous in living but does want to be intelligent and elegant. This then is a personal ideal...."

Etta wants to be what she thinks ... loses her grasp on what it is: Draft of text, [MA 645](#), l.6–15. "Another one needs to be for living what that one is certain anyone like that one is in being and in living....This one when this one is not being kept in living being by others being what this one is certain this one is being... loses the grasp really on what is what this one is certain anyone like this one is in daily living."

Carrie Helbring never loses her grasp ... piece by piece: Draft of text, [MA 645](#), l.17–22: "Another one never loses realizing what it is that this one is

certain is being in this one and always this one is building it up by little pieces....Very often this one is a vague and stupid one and not really being in living and so always this one keeps a little pile by always adding to make this one what this one and everyone expects... .”

Sally and Alice see it whole and cut to make it: Draft of text, [MA 645](#), l.22–23: “Some see themselves as a whole one and they cut and add boldly to make themselves the whole one.”

Nelly slowly possesses it: Draft of text, [MA 645](#), l.23. “Some slowly possess it.”

Harriet don’t know... and never possesses it: Draft of Text, [MA 645](#), l.24: “Some never know what it is and never possess it.”

Emma ... Mabel Weeks... Omitted.

I only know what it isn’t: Draft of text, [MA 645](#), l.24–25: “Some only know what is not it when they see themselves not it in daily living.”

*

NB-M #18

Roosevelt like Mike and Frederick the nth degree of that kind of energy that does not learn in living, but has really genius for succeeding in living and ambition in intention, not necessarily as emotion, nothing matures in them but they go on enlarging the effect they are making, it is always reality they are touching but it never is growing it is only more effective in action as having a larger mass to operate on. Van Dongen & Friez.

*

NB-M #19

Mr. & Mrs. Brie, Mrs. Brie like that Philadelphia girl that married the Smithsonian man and was interested in Howard. She has genuine quality but no head and no temperament to reinforce, she has learned to completely use it, probably at Bryn Mawr. They together she with her presence and he with some talent and some brightness can get some people they must take anybody since they want solidity and distinction and are not actively offering anything.

*

Note #124

Moore A. Hersland & Young and Flint and Minnie mason and David. Do

this bunch and then Julia and her friends and then continue all of them to Davids history. A little though about effect on Julia of her friends.

LK *Moore A. Hersland:* Plan, [MA 692](#)ff.

Young: Plan, [MA 692](#), l.32ff.

Flint: Plan, [MA 696](#).

Minnie Mason: Plan, [MA 695](#)–700.

Then Julia and her friends... effect of Julia on her friends: Plan for [MA 691](#), [700](#).

Then continue all of them to David's history: Plan, [MA 700](#)–719, (end of chapter.) Twenty-one fictional names substitute for the real people GS has in mind for “Julia’s friends.” The list ends: “That’s all just now.”

*

Note #122

Sense for living in Pat Moore Alfy[?]. Mackinly,
musician

Young, Bruce.

James Flint Young

began as musician, ending as manufacturer.

gradually describe Minnie Mason

James Flint liked Pat Moore very well. He admired him.

LK [Corresponds to [Ms Notes #125](#), [126](#), [127](#), [128](#) on [MA 694](#)–697]

Sense for living in Pat Moore: Plan for [MA 692](#).

Mackinly, musician: [MA 692](#), l.33f. [Mackinly Young = Patrick Henry Bruce]

James Flint: [MA 694](#).

Gradually describe Minnie Mason: Begins on [MA 697](#)–700.

James Flint liked Patrick Moore ... admired him: Text for [MA 696](#).

*

Note #119

Love [?] in living in each one in the group and how it worked out in them and then go on to Julia and her group, the atmosphere of it.

LK *Love in living.... worked out in them:* [MA 701](#)–702

*

Note #121

Go on with Julia's group. begin with (James Cranach) and wife Miriam and Jerome Theodore Summers and Howard William Beckling and ~~Joe~~ and Mabel (Helen Cooke) and Stell (Rachel She[r]man) kinder and (Henry) Robert Adolph Herman and that Keyser man who was (Charles Kohler.) friend and Leopold (Arthur Keller) and Felix Adler (Linder Herne) and the Barnard family and Florentine (Cranach) Sutro and Beatrice (Hilda Breslau) (not sister-in-law) (Ernest Brakes) and Ernie (Brachman) and Dolene (Selina Dehning) and ~~Howard~~ and Hortense (Ella) and Jake (Fred) and little Dicky (Robert Housman) and Aunt Carrie (Mrs. Conkling) and and Aunt Clara (cousin of Mrs. Conkling) and the girl and Dr. Claribel (Florence ~~Hambur~~[g] Arden) and Mr. M. & sister Bertha (James Curson & Bertha ~~Ambeck~~ Curson)

LK [Corresponds to [Ms Notes #129](#), [130](#), [131](#), [132](#) on [MA 704](#)–711]

Go on with Julia's group: Begins [MA 702](#). Catalogue of names of Julia's friends and descriptions of them continue until [MA 708](#).

*

Note #106

May belong with previous note:

David Johnson.

Miss Ortenreid who married Olaf Lawson. Refer to place of description of [Musen?] 3 black or fourth of return in book vol. IV f.

Completely interested in being being. Do knowing and not knowing about emotion and changing about that. This will be all about letting other ones do what they want to be are being being.

Much Leo in writing about David. David knew him certainly. Also he knew Julien.

David death. relation to it in his living. food thoughts.

There will be more description of being and succeeding and failing and in Julia Dehning Hersland in the history of David Hersland now beginning.

AT **David death... food thoughts:** Leon [Solomons] too went to extremes in his food habits toward the end when he was ill. He was trying to cure himself and followed the recommendations of a doctor about dieting. But I'm uncertain about this. He chose his death, in a way committed suicide. He had an organic

disorder and thought a diet would cure him. He went on with it a little bit like Leo. Finally, he saw that he was weakening, but persisted in his treatment until he died. Gertrude always said of him, he willed his death.

LK *Miss Ortenreid who married Olaf Lawson:* Text, [MA 707](#).

Completely interested in being being.... letting other ones do: Plan, [MA 708](#).

Do knowing and not knowing about emotion: [MA 746](#), l.39.

Much Leo in writing about David.... food thoughts: Anticipates David Hersland chapter, passim.

There will be more description... now beginning: Draft of text, altered and expanded, [MA 716](#), l.37 to [MA 717](#).

*

Note #130

Youth doing things people to learn [know?] What he said and didn't say, Personality?

*

Write about Frank & the kind David was knowing young ones. All kinds and in various businesses.

Frank.

Piot Painter Paris.

Craig relation to Edmund and David. Finer and more delicate than either and so really disinterested as he expressed it about Leo, Leo wants to satisfy himself, he wants exchange, no exchange no life, not love and be loved, but give light and receive light, give joy and receive joy, give meaning and receive meaning, not satisfy yourself like Leo satisfy your needs like Leo, not express yourself like Matisse, not be ~~material~~ giving birth like Cezanne and Pablo and me, not be sensitive like Braque etc. but to give meaning, to give light to give pleasure, to receive meaning to receive light, to receive pleasure.

AT *Craig:* Gertrude met him [Edward Gordon Craig] through Mildred [Aldrich] who was a great friend of his mother Ellen Terry. Craig was back from the Moscow Art Theatre then. Gertrude called him 'the Stanislavsky Theatre.'

LK *Youth doing things... the kinds David was knowing... various businesses:* Plan for [MA 753](#)–755.

but give joy and receive joy...not love and be loved: Plan for [MA 870](#)—872

*

NB-M #20

Cox and Mrs. Cox again a complete couple. Her intimate ways help them very much, they would otherwise quite often be forgotten. His reputation is solid and she keeps him remembered.

AT Cox and Mrs. Cox: Kenyon Cox, the painter. He was the first academic American painter Gertrude knew. She was very pleased with him; he was very intelligent. He was also very intelligent about Matisse's and Picasso's painting too. He said, They're striving for something, which is always a healthy sign, but I'm sorry it's taken this direction. We saw the Coxes in Fiesole.

*

NB-M #21

Draper here is like Raymond Duncan extraordinarily, Surely [?] an attacking with an idea that becomes of the nature of a fixed one and has not any further temperamental relation to Hutch and to Alexandre and to Francis et al is interesting. Attacking I think. Wife resisting, but almost not.

AT Draper... like Raymond Duncan: Paul Draper, Muriel's husband, the father of the present Paul Draper [the dancer.] He knew he wasn't a singer and that he couldn't be one, but he knew too that he was a musician, and knew what there was to do to become one, though he couldn't, and he knew that. This is really Raymond Duncan behind the scenes. Raymond knows it too but doesn't show it to anyone.

*

Note #102

Some one having some one who was with them became a dead one could be saying when some one was saying something, that one does not know he is a dead one, he will never know that thing. He doesn't know he is a dead one, some one said of some one who was a dead one. Some one could be certain that some one who is a dead one would not know he was a dead one, some one ~~that one~~ could not know that some other one who was a dead one would not know that that one was a dead one. Some one then has been quite certain that some one who was with them when that one was a dead one did not know then that that one was a dead one. Some have been certain that ~~any~~ every one who is a dead one does not then know that that one is a dead

one.

Then a long discourse about knowing and not knowing what one is doing, what one is feeling. Difference between what Pablo says and does. Me teaching memory and can't remember and did not know it. No not disloyal only lacking in self-consciousness. Leo thinking he was clear and he was not close to his experience. Leo says women said but I didn't say, well no matter, Mabel pieces [?]. Leon generalises about ladies sense for fact never knew any other one being passionate, its all the same way, Pablo he says he is only a judge of products and yet he is clear and yet his distinctions are real very peculiar.

LK *Someone having... become a dead one:* [MA 724](#), l.15ff.

Then a long discourse about knowing and not knowing: [MA 746](#), l.39.

*

Note #123

All the ways of convincing by talking, ~~apparent not real~~ Yes and no Francis Mabel Weeks, L, Sally, me, Mildred, Alice Ullman, Annette, Simon, Hodder and Hutch. Young ones and older ones. Marion, Emma etc.

LK *Convincing by talking:* interspersed among other themes in [MA 725](#), l.5 to 758, l.30

*

Note #103

One is being one some one is teaching.

David Hersland was certainly

was one of such of them He was one feeling in such a fashion.

not admiring any one teacher

teaching in him

regular fashion

until he was one at the ending of young living

at the beginning of beginning middle living.

Some one is one to whom some one is regularly teaching something.

Some one is one whom some one is teaching.

two sentences, with the too young

and that one can be certain that that is not at all a good way

for that

one to be teaching. That one can be certain of this thing when that one is quite in the beginning of the middle of young living.

Alice and me one of us must be uncomfortable and why shouldn't it not be you.

Certainly it is a trouble to me to be ~~reali~~ doing this thing I certainly cannot in any way know it is a trouble to you to do this thing when you asked me whether you should or should not do this thing and then did what I said you should do about doing this thing.

To some certainly not any one is ever a young one.

not to me go on with description of not any one being to themselves the young one inside them to some.

Alfy was often out in the evening, in the summer he was out a long time almost always every evening. Sometimes he was out with some of them living in small houses near them, sometimes they would be playing hide and go seek around the Hersland house. Albert Burck[e]ner[?] ~~before~~ was often playing this game, this was before he was thinking of beginning learning shoemaking. Frank and Will Rodhandt often were there in the evening playing with Albert Burckener[?] and Alfred Hersland and David. Sometimes some girls would be with them, sometimes Martha Hersland would be with them. Frank & Will Rodhandt lived near them.

(Frank later in his living went into the country to earn his living. Will

Rodhandt cigar stand clerking, ~~failed and~~ partner and then they failed and he was supposed not to have been very honest and afterwards he went to jail little fellow and very quick. Difference when the girls played along, and when they went into the fields and bushes.

Later Alfred makes Martha go in or else he will tell her father. Don't you know any better than to come along he would say to her.

Friends of the Leises dress-maker, in a different part of Gossols

The Fischer family (Cook)

six of them

Mr. Fischer had something to do with houses, that was the way he made a living. Henry went bycycling [sic] with David. Mary, Alfy used to stay in the kitchen talking to her. Jim was a drunkard commercial traveler, all proud of him slowly it came out that he was going to ruin from drinking, Description of Mrs. Fischer good and cooking, always good and always cooking, a tall kindly faced frontier woman. Henry Fischer very reliable person, he was very pleasant always to Martha Hersland, he and David Hersland did a great deal of bycycling [sic] together.

Another family the Henrys, James Henry tall lankey [sic] not all there in his head, like Louis Stein and Max Roderiques he used to fiddle for their dancing, Rose & Carrie Henry, [Burned?] potatoes and plenty of them with meat always. Solemn dancing every evening, Father later killed himself and everyone wondered if he had been crazy when he did this thing. They kind of dissapeared [sic] then. The way Alfy kind of flirted and made fun of Olga sister of the first governess. The way Mary Gruenhagen's family made up to him, the way he knew them. Then come back to the being in him.

AT *One of us must be uncomfortable:* The kind of wit that Carrie would have. It might in fact have been something she said. Once, for instance, after Carrie had listened to Harriet talking endlessly about herself, she broke in, Harriet, now let's talk about me! Carrie could afford this kind of blunt wit because in fact she had the delicate sensibility of another generation and great consideration, which went along with the 'pale femininity' Gertrude talked of earlier.

the Henrys: A French family in Oakland. They were the ones who always had the gigot in the French manner. Gertrude always remembered that.

LK *One is being one someone is teaching middle of young living:* [Corresponds to Ms Note on [MA 769](#), following l.31] Draft of text for [MA](#)

[766](#)–767.

beginning of the middle of young living: [MA 768](#).

Certainly it is a trouble ... about doing this thing: Draft of text, expanded in [MA 772](#).

To some... ever a young one: [MA 799](#).

Alfy is often out in the evening... learning shoemaking: Draft of text, [MA 532](#)–533.

Frank and Will Rodhandt... lived near them: Draft of text for [MA 533](#)–24.

Frank later in his living... fields and bushes: Plan and draft of text, [MA 533](#).

Later Alfred makes Martha go in ... he would say to her: Plan and draft of text, [MA 533](#)–534.

Friends of the Lieses ... bicycling together: Plan and draft of text for [MA 535](#).

Another family the Henrys ... they kind of dissapeared [sic] then: Plan and draft of text for [MA 535](#)–536.

The way Alfred kind of flirted ... Olga... Plan and draft of text for [MA 536](#), l.11.

The way Mary Gruenhagen's family ... the way he knew them: Plan and draft of text for [MA 536](#). Gruenhagen's = Wyman family.

Then come back to the being in him: Plan for [MA 536f](#).

*

NB-M #22

Georgiana, Mrs. Dodge, Theo Elwell all of them one might say they are of the engulfing kind of the attacking kind of them, that is to say the really engulfing kind of the attacking kind are the big [chimed?], the sullen kind ~~but~~ and really these the Georgiana family are the impotent engulfers of the attacking kind like Bertha only not so resisting and so these are lost in having others lost in them, they can get pretty dry as Mabel Austin is and these can be subtle in emotion and these are impotent very often.

AT *Mrs. Dodge:* This is all the early knowing of Mabel. Gertrude changed her mind about her before the Portrait was done, where Mabel's vulgarity is

preeminent—the green bottle, the raw potato [descriptive references in the Portrait, according to Miss Toklas, to Mabel Dodge's commonplaceness and vulgarity.]

*

NB-M #23

Pride is having something to conceal. In the Cone family most of them the egotism does not run in the direction of their gift. ~~Alice~~ Etta wants to be first and she has the gift to be a wallowing woman wallowing in husband and children and she never can be first anywhere. Claribel egotism is connected with colossal vanity and pride and has no connection with her gift of wanting to do something and so she has really no ambition. Bernard has intellectual pride without any interest in the application of his intellect to law and business and so he don't come off. Moses was the only one whose egotism ran with his gift. Overbearing rather tyrannical success.

*

NB-M #24

Alice is the only person that Sally has ever met who has no impulse to be good nor any impulse to be sentimental nor any impulse to be endeavoring so she is for Sally completely intangible.

*

NB-M #25

Hortense and Fernande, the repetitions become fainter because they are not based and never varied and never clever and never excited in experimenting in experience.

*

NB-M #26

The explanation of why L.[eo] is to me not a real thinker in philosophical matters is on account of the lack of richness of internal general experience. He thinks away the conventional part of thinking as Raymond principles them away and really the only way to unconventionalise is by the power of experiencing. He has the power of thinking that Pablo has but much greater paucity of internal experience about everything but the art created by others. It is that that he can really experience and really originally meditate upon and that is the evolution of why he don't think

originally upon anything but art products. He thinks thinkingly analytically but he does not present the object to his thought not having the experience. Hutch then was right about him really. His experiencing power is too limited, for any real originality in creating or philosophising, he realises others art product but really realises them and having really the critically creative analytic he can do something real with them, but always when he makes philosophical discoveries it is with the intellect everything away because I think everything should be away so that I can think the world rational or so the world can be right not putting everything away because it is in the way and you must shove it away to feel it.

This is really why he is no philosopher is on account of the paucity of his experiencing philosophically.

*

NB-M #27

Russell has proved that he is interested in the emotion of power, not in power itself or the creation of power.

AT *Russell... his emotion of power:* This is about his painting. He must have talked to Gertrude about his work, and it's his emotion about it that she means.

*

NB-M #28

Henri of the resisting engulfing type Vollard and company but in his case the solidity of resisting engulfing is thinner in his personality than in his intellect and expression, giving to him an almost religious solemnity in expression. He is sensitive technically and has real imagination but he is not sensitive intellectually or emotionally, and therefor he is not going to develop except technically. It was interesting to see him.

AT *Henri:* [Robert Henri.] The American painter. Gertrude said that he gathered everyone around him like a clergyman with his flock, leading them and explaining the pictures. He usually brought one or two friends with him to the rue de Fleurus.

*

NB-M #29

Nina and May more concentrated in expression than in experiencing, Sally sounding-board, Stell romantico-sentimental-dramatic solidity, all

these in contrast to Miriam and Alice who have concentration of experiencing, Hortense and Claire experience is diffused but real and gets fainter. Relation of all this to Henri and knowing people.

*

NB-M #30

Fasting is a stimulant as is drinking in the same way the destruction of inhibition and therefor of criticism. The theory is an idealism built on pragmatism. Attention exists but pragmatically so does consciousness. Attention is a condition of consciousness, some organism doing something with binocular vision is ~~one~~ the condition of the existence of attention. The moment you abstract attention beyond that you make the emotional leap into idealism. To me spirituality and idealism has no meaning excepting as meaning completest intensification, the minute you make it transcendence it has no meaning, it is no longer conditioned it is no longer existing, Leo to me makes the same error as all logical people do they do not keep the whole body of evidence and that is natural as their method is inductive instead of deductive, the essential failure to me of the most rational the most realistic of the rationalisers, of the intelligibility people. The pure idealists, they fall back on their experience their difficulty is only when they explain their experience then they get mixed between what was what is what will be and how it comes to be how it came to be how it will come to be in short they condition what in experience was unconditioned.

AT *[Leo's] fasting:* He broke his fast on oranges. After the fast, he said to me, What is coming out of it is something that is going to change the world.

*

Notebook N

NB-N #1

Eyes turn in in those not having wealth of experience or having no capacity for first hand experience. Great thinkers eyes do not turn in, they get blank or turn out to keep themselves from being disturbed. It is only sentimentalists and unexperiencing thinkers whose eyes turn in. Those having wealth of experience turn out or are quiet in meditation or repose.

This pragmatic idealism is a perfectly natural result, bound to come as Spencer's cosmic philosophy sprang out of evolution and in the present creator's case the field was quite ripe. The dissapointment of non-achievement of creative work, of love, the lack of stimulation of new work, the enjoyment of pragmatism the fanaticism of fasting made it already and the conception of binocular vision and its possible relation to attention fired the train and la voila a pragmatic idealism which is as Mabel would say a contradiction in terms. They used to universalise consciousness ~~that at least had some excuse to~~ now universalise attention is ~~just dull~~.

The notion that having got the idea anatomy will help shows just ~~that~~ profound lack of imaginative realisation. It is perfectly characteristic of a lack of experience, a lack of which I am certain. The idea yes that is imagination in a sense a logical imagination if one can call it so but which like all logical processes not reinforced by experience is short and never sustained, which has been, is and will be characteristic. It is because of this that most apparently logical people are so illogical ~~but~~ because rationality means that you have to be rational about something, Darwin the real rationalist. Use this to-night. Most people who are noted for logic are those having the clarity of non-appeal to experience. Sometimes it is very good if well started, it can never run long. It is impossible that it should, it either becomes sentimentality, logic chopping, ~~idealistic~~ idedistic conceptions, mania or it don't go on long. Real thinking is conceptions aiming and aiming again and again always getting fuller, that is the difference between creative thinking and theorising.

His theory of vision natural corollary to interest in pragmatism as painting of appreciation and color theory of painting. His realisation of Buddha due to his being less ~~vivid~~ gradual in his realisations than usual

before getting the concentrated reaction. His reaction is concentrated and his realisations continual, but his concentrated reaction in the way of thought is not cumulative, his power of experiencing is cumulative and then it begins again and so he does not at all completely experience anything and so his thinking is not partial but momentary and his logical processes in beyond the moment of concentration have no relation to experience and are not important. He and Berenson then are alike excepting that his realisations come from critical sympathy and Berenson's from appreciative sympathy but in neither case is their experience first-hand that is it could not exist if it were not already given form by some one else and so they are critics not creators. Sally's thinking is so much less concentrated and her appreciations so much less of the thing than of the excitement of the thing. Sally more capable of first hand experience from sensitiveness but with that her intellect does not in any way connect.

AT *use this tonight:* In the writing. Gertrude wrote at night at this time. She did not mean in talking to Leo. She didn't anymore to him.

LK *Eyes turn in:* This note, recording GS's final rejection of Leo's intellectual projects, and of Leo himself, is concurrent with his letter to Mabel Weeks [October 3, 1911], in which for sixty pages he outlines his theories of "binary vision" and the "stereo-sensory event." The concepts themselves together with Leo's fasting confirmed for GS the bankruptcy of her brother's creative intellect. Her gradual, and sorrowful, recognition of his state was voiced at least four months earlier in conversation with Mary Berenson, who reported to her family: "Miss Stein... says her brother, Leo Stein, since he began his starving experiments (he goes 12, 20 or even 30 days without eating) is certainly better in general health and temper, and especially feels better, but that he has lost every bit of mental energy he ever possessed, that he never reads or talks seriously, never paints or looks at painting, that he seems like an old man in his second childhood" [June 1, 1911].

Use this tonight: The writing in the MA that night. The Note is used in [MA 779](#)–782. Leo's fasting is recalled later in passages, [MA 888](#), concerning David Hersland's "eating one thing," part of his preparation for death.

*

Note #3

I am content! You are not content?—I am content!—You are not content—I am content, you are content—You are content, I am content.

LK [Corresponds to [NB-N #2](#)] Original Note on “Matisse and Mrs. M. about going to Spain,” with only its punctuation removed for the Portrait.

*

NB-N #2

Matisse and Mrs. M. about going to Spain

I am content, what you are not contented, I am content, you are not contented, I am content you are content, you are content, I am content.

LK *Matisse & Mrs. M. about going to Spain:* Text copied from [Note #3](#), eliminating the original punctuation. The text, with preliminary explanation of the circumstances of its writing: [“That one was going away to have a good time. The one that was married to that one did not like it very well.... He came in all glowing.... The one he was leaving at home... was not glowing....,” etc.] was published in *Portraits and Prayers*, p. 40, as “Storyette H. M.”

*

Note #128

Go on now about any[?] feeling and more angry feeling being in men and in women. Ask advice and take it, don't want to remember. Logic each beine[?] slips young ones, Leon & Martha. L. & m. Don't include all the evidence arbitrarily throw out something to the one thinking something else.

Go on about Martha & Leon.

LK *angry feeling:* Plan for [MA 755](#)–766.

ask advice and take it: Plan for [MA 772](#)–774

don't want to remember: [MA 776](#).

logic each kind: Plan for [MA 781](#).

Leon and Martha: Plan for [MA 783f](#). [for an earlier version of Leo and “logical thinking” vs. “experience.” [MA 372](#).]

L. and m. Plan for [MA 784f](#).

don't include all the evidence: Plan for [MA 786](#).

*

Note #115

memory,

How is some one meaning something, meaning and saying and feeling and thinking and being certain, which way.

Francis, Leo, Leon, Hutch & Sally Pach, Nadelman, Pablo, Mike, Alice.

LK *How is someone meaning ... Pablo, Mike Alice; Francis, Leo, Leon:*
 [Corresponds to [Ms Notes #139](#), [#140](#), [#141](#), [#142](#), [#143](#), on [MA 782](#)–790]
 Planning Note for [MA 782](#)–785. Described, possibly in sequence, but generally indistinguishable.

*

Note #104

David did somethings alone when he was a young one, somethings he did not do alone when he was a young one.

Surely—Describe how he certainly did somethings that some said he said and did.

/etc. Parents about their children, friends, Bruce and Purman, Sally and Purman, Arthur.

His youth likes and dislikes for and against, his adolescence.

Describe Leon and describe & describe and Arthur and everybody.

Bring out very clearly next time parents. What Sally says Allan says etc.

write upon Arthur and his relation with each one he knew.

Describe him with background of American life and how he was of it and yet not of it as some knew it. exqui[s]e[?] [esquire??]

One looked like someone and that Butterfield,
 one was one -

Simon H.

Howard

Fred Common sense play fellow

*

very rich one, a very elegant one

*

Didn't sleep very well etc. etc.

may

can

~~may~~ be

One ~~might be~~ one being more wonderful than ever in
 is being one being living.

LK *David did some things alone... when he was a young one:* Draft of text for [MA 827](#).

Describe how he certainly ... he said and did: Plan and draft of text, [MA 827](#). Both texts above alternated and extended, to [MA 828](#), l. 30.

Parents about their children, friends, Bruce, and Purman, Sally and Purman, Arthur: [MA 827](#)–831.

His youth likes and dislikes ... adolescence: Plan, [MA 830](#)–831.

*

Note #183

Certainly very many are being living, certainly very many are dying, certainly very many are commencing existing.

LK [Preliminary text for [MA 837](#).]

*

Note #127

Leon as small boy Cambridge crowd, Arthur, phil, love Mabel Earle, friends family, tramping, companionship me. followers Ben and Ned

Sadness in himself and others. Ladies. Various attitudes to various kinds of family effect.

Go on with a description of life with companions children older and college. The way Leon felt about ways of living, about people, about women about people about women feeling about ways of living.

LK [Corresponds to Manuscript [Note #162](#), on [MA 837](#), follow. l.2.]

Leon as a small boy Cambridge crowd: Plan for [MA 836](#), l.3 to 837, l.2.

Arthur. [phil]: Plan for [MA 837](#), l.3–34.

love Mabel Earle: Plan for [MA 837](#), l.35 to 838, l.12.

friends family companionship: Plan for [MA 838](#), l.13 to 840, l.22.

me. followers Ben and Ned: [Not identified in text]

Sadness in himself and others: Plan for [MA 840](#), l.23 to 842, l.5.

Ladies. Various attitudes to various kinds of family effect. Plan for [MA 842](#), l.6–34.

Go on with a description of life with companions: Plan for [MA 842](#), l.35 to 844, l.2.

older and college: [uncertain:] Plan for [MA 844](#), l.3 to 845, l. 14.

The way Leon felt ... about ways of living: Plan for [MA 845](#), l. 15 to 847, l.17.

*

Note #125

youth, smells, eating, pains, riding, marbles and games, companions, thinking, school, laughing, valentine.

18 Rue Val de Grasse

Make the distinction between clearly thinking about things and clearly thinking, characteristic of David. Clearly thinking about some thing was in him.

AT *distinction between clearly thinking about things and clearly thinking:* Leo's book [*The A-B-C of Aesthetics*] also bears this out as characteristic of him.

LK [Corresponds to [Ms Note #165](#), on [MA 851](#), following l.28.]

Youth: Plan, [MA 850](#), l.35 to 851, l.9.

smells: Plan, [MA 850](#), l.5–34; and [MA 856](#), l.6–30.

eating: Plan, [MA 865](#), l.1–7.

pairs: Reverts to [pairs] [MA 221](#)

riding: Reverts to [riding] [MA 281](#)

marbles and games: [marble] reverts to [MA 28](#), [game] reverts to [MA 129](#)

companions: Plan, [MA 852](#), l.3 to 853, l.11; and [MA 854](#), l.25 to 855, l.22.

thinking: Plan, [MA 851](#), l.29 to 852, l.2; and [MA 855](#), l.23 to 856, l.5.

school: Plan, [MA 851](#), l.10–22.

laughing: In listing of human habits “laughing” [MA 290](#). Possibly, passage on “noise:” [MA 856](#), l.35 to 857, l.4.

valentine: [Unlocated]

clearly thinking about things ... Clearly thinking about some thing was in him: [Corresponds to [Ms Note #191](#), on [MA 889](#), following line 14.] Plan, [MA 855](#), l.23 to 856, l.5.

*

Note #52

In this book David (Leon) tries for eternity but not by the full

strength of love affairs, he worships but is not dominated, and is finally dead. Julihn.

Leon David Hersland. speak of the melancholy at 30 that is so common like Lincoln's mine Leon dead then, Pablo Matisse everybody.

AT *the melancholy at 30... Pablo:* It was melancholy then because he was young. Shortly after, it commenced to be the hard tragedy of Spain, something harder than melancholy.

LK [Corresponds to [Ms Notes #177](#), [178](#), [179](#), [181](#), [182](#), [185](#), [186](#), [187](#).]

David (Leon) tries for eternity: Plan for [MA 866](#), l.10–33.

...not by the full strength of love affairs, he worships but is not dominated: Plan for [MA 866](#), l.43 to 867, l.23; and [MA 871](#), l.28 to 872, l.10.

finally dead: Plan for [MA 880](#), line 22ff.

... melancholy at 30... Plan for [MA 869](#), l.36 to 871, l.27.

*

Note #101

Discourse about each one willing to have some one enjoying themselves and for each one a different reason. My feeling about L. & N. and its relation to possible successful activity etc. etc.

LK *willing to have some one enjoying themselves:* [MA 860](#), [MA 871](#), l.27. One of two extended passage on “enjoying themselves” in MA, but essentially about David Hersland’s not wanting to share in enjoyment of theirs. 2nd passage 885, l.11 to l.36, reinforces David Hersland’s increasing isolation from everyone in “not thinking of telling anyone” about his memories of their sentimental pleasures.

*

Note #54

Beginning of end of Long book.

Anyone has come to be a dead one.

Then go on to tell about various ages in man old age and feelings about death, Fiesole garden, parma [???], me various stges [sic], then tell about death of Uncle Sol, Mr. Hersland & their wives, and I am so nervous, etc. etc. courage Yit & Anglo-Saxon, finish.

LK *Beginning of end of Long book:* Plan for the Epilogue, entitled “History of a Family’s Progress,” from [MA 907](#)–925 inclusive.

Anyone has come to be a dead one: Text for [MA 907](#), l.1, the first sentence of Epilogue.

various ages ... feelings about death: Plan for [MA 908](#), l.27 to 909, l.27.

*

Note #55

In finishing long book

Besides about death, put in about trained intellects thinking people won't be understanding. Like Alice perfectly simply realising that Nelly would not answer that postal about the mistaken letter and I really not understanding that she couldn't, that she would be confused and say its all rot, Alice is crazy what do they want anyway Frank wd. not find the letter and not do anything. Go on about this the difficulty of me [not] believing and the case of Alice believing it

LK *... trained intellects thinking people won't be understanding:* Plan [MA 907](#), l.26 to 908, l.26.

*

Note #120

Go on with age and how some people know what others will do. Alice and Nelly, intellectuals don't know.

Difficulty of knowing that some one else is not illogical because he sees different things. Nellie and the

No

letter. L. et al.

No

Y e s. Y e s.

No No No No

No No No No No No No No No No No No No

LK *Go on with age ... intellectuals don't know:* Corresponds to [Note #55](#).

*

Note #53

Difficulty of understanding that some one else can't understand and is seeing other things, leads up to each one and the old ones.

LK *Difficulty of understanding... old ones:* Plan, [MA 907](#), l.17–25.

*

Note #126

Don't understand others A & N. Mabel & Constance B.B. & Ollie and B. Mosey [i.e., Brother Mosey] and families. Duty and how it is felt and done. Fred & Amy and his pa & ma. Old ones and how they come to be dead. Some very old and some partly old would be old if there were not others older.

AT *Ollie*: Nelly's brother.

LK [Note corresponds to a series of ten Manuscript Notes repeating this text in part or in substance, for [MA 912](#)–923. See [Ms Notes #207](#), [208](#), [209](#), [210](#), [213](#), [214](#), [215](#), [216](#), [217](#), [218](#).]

Don't understand others: Plan for [MA 907](#), l.26 to 908, l.26. [recaps [Note #55](#)]

families: (“and going on existing:”) recurring and recapped from [MA 911](#), l.30 to end of book.

Duty and how it is felt and done: [page references not identified]

Old ones and how they come to be dead: Plan, [MA 923](#), l.38 to 924, l.13. [recaps [Note #54](#)]

4. THE BURIED NARRATIVE

Etta Cone had been visiting in Paris during the winter of 1906 while her sister Claribel had gone off on a trip to Germany. Delighted that Gertrude had turned to “literatoor,” she offered to type the recently completed stories of *Three Lives*¹ It took her until April to finish her typescript, when Gertrude sent it off to Settignano for Hutchins Hapgood to read.²With the script out of the way, Gertrude professed to lose interest in it almost immediately. She turned at once to the family novel, and the next two years, was largely engaged in lost work. This, the first draft of the novel, was to be itself almost entirely supplanted by a further draft that was to start in the summer of 1908. In that final draft, the story that had been two years in the writing was not thrown away but simply—so to speak—submerged, so that the tale itself is for the most part assumed to be going on in the finished version of the novel rather than its being explicitly narrated, while the actual text of the novel is concerned with new, tangential matters. But in an odd way, nothing of this fully realistic story is altogether lost in the finished work. In one way or another, all of the later novel’s overt deliberations depend for their continuity on the virtual but ongoing existence of the buried tale.

The complete chronicle is recorded in bits and scraps through the early Notebooks with entries substantial enough to make possible its whole reconstruction. Unadorned, that story is told here. Before she became involved in the ultimate problems with which the novel became infused in 1908, Gertrude supposed that the labor of writing her family chronicle was to be a comparatively simple one. She supposed that all she was undertaking was an essentially Victorian novel and getting the following story in it told.

Several families of lower middle-class Jews, artisans and tradesmen from Germany, settled in Baltimore in the 1840’s³ and on new soil, restarted a “family progress” which

¹Letter, Etta Cone to GS

²GS, note to Etta Cone written on Letter, H. Hapgood to GS, April 2, (1906), asking that stories be sent to him.

³[NB2, #5](#)

In the course of the archive research at the Yale Stein Collection, the small notebooks of the years in which this version of the novel was being written, were arbitrarily numbered in the order in which they were found. Reordered, their original sequence was: **NB1**, **NB9**, **NB11**, **NB12**, **NB10**; a few entries in

resulted in three generations—or sixty years—in a new way of life. Although the foundations for this new life were laid by the first two generations, it was the third—Gertrude’s own—on which the chief burden fell of consolidating “family progress” by consciously creating and “living into” a new tradition. But her generation’s remembered past was short; it had had only sixty years of family living in America out of which to create its sense of tradition. As if this were not burden enough, her contemporaries were confused by paradoxical feelings of both rupture and continuity with that fledgling tradition. As one of the characters in the novel would have said had the first draft been left alone, “In sixty years we moderns must create a complete tradition and live into it, for we do not follow teaching. Hence our art and ourselves, and he who runs may read the dreadful failures.” [\[Note #70\]](#)

It is this generation’s struggles on which the novel was focused. Gertrude’s story chronicles the development of six characters to the years of their “middle living,” relating their success or failure to their acceptance of their middle-class family tradition and their crippling, disorienting search for new values and pursuits that cannot be encompassed or understood within the terms of that tradition.

Three of these characters are children in the Dehning family. Their father, Herman (who becomes Henry) Dehning, after twenty years in America, has succeeded in arranging his recollections so that they correct and supplement his impoverished immigrant past. He has the bluff honesty and goodness of a man who can afford to be a Philistine. He remembers little about his life in Germany, but recalls with pleasure how he left, how he and his brother waited in a crowded room with other immigrants, and how he was released from that room into a big America. Starting his new life in Bridgepoint (= Baltimore) as a street peddler, he saved enough to bring his parents and brothers and sisters from Germany. Twenty years later, a deeply satisfied, wealthy man, one of his greatest pleasures is relating the saga of his struggles—a pleasure facilitated by his ability to forget that the man who was nothing and the man who is now everything are connected with one another. He uses his past for the text of a sermon on luxury’s evils which he delivers with pride to his children. [\[MA 8–11.\]](#)

His wife listens to Dehning’s sermons, and does not listen. She knows how delighted he is with his prosperity, and that he does not believe his own philippics against the evils of luxury and genteel education. She is herself the “quintessence of loud-voiced, good-looking prosperity,” and with “a rasping insensitivity to gentle

NB6, **NB7** and **NB8** and by the copybook entitled, “The Making of Americans” (**NB-MA**), in which the contents of these small notebooks were reassembled and summarized. A very few early notes in **NB14** and in The Diagram Book also belong to this version. All these notations are precisely credited in the footnoting for this chapter.

courtesy” she is, for all her honesty and generosity, a woman “whom you might like the better the more you saw her less.” [MA 13.]

Their only son is George. At the novel’s opening, he is at “the senseless age of fourteen,” athletic, cheerful, “full of excellent intentions and elaborated purposes... though these generally are destined to be lost on their way to fulfillment.” [MA 16–17] He has an “heroical, open, boyish sweetness” [NB9, #5; NB1, #14] in him, the ways and the beliefs of his father, but without his father’s exuberance and distinction. His little sister Hortense is ten, much petted by her father, raised largely by governesses, and greatly overawed by her brother George. [MA 17–18] Her “dependent, loyal, up-gazing sweetness” is directed mostly at George. [NB9, #5]

The oldest of the children is Julia, the heroine of the novel. Soon after its beginning, the family is occupied with her impending marriage. Julia, stamped with the features and much of the character of her mother, is at eighteen “a very vigorous specimen of self-satisfied, domineering American girlhood... [but] now and then flashes of passionate insight... [light] up an older and hidden tradition.” [**“First Draft,” p. 7**] Under her bright joy and ardent honesty, her face suggests the coarseness and rasping discourtesy of her mother, but her regard for her father’s gentleness indicates that she is already condemning her mother’s qualities in herself. “A large part of our family history,” Gertrude explains, “must be a record of her struggle to live down her mother in her.” [**“First Draft,” p. 8**]

Even at eighteen, Julia is thought of as “brilliant” and “commanding” in contrast to her quieter sister Bertha (=Hortense.) But Bertha’s nature, we’re told, is deceptive. She is to end as the most complete moral failure of the family. [**“First Draft,” p. 9**]

Because of her passionate temper, Julia is guilty of unconscious indiscretions, and one of her riding companions, mistaking her verve for license, becomes “intimate and gross” with her.⁴ Awakened to the knowledge that “some men do wrong,” she prudently decides to become “wise in the desire for a master in the art of life.” Meeting Alfred Hersland, she unwisely decides she has found him. Hersland is sufficiently well-dressed and well-to-do to seem respectable, but more seductive for Julia than his respectability is his “singularity” and the pleasant, though disquieting mystery, in his voice.

Alfred Hersland from California is visiting in the East when he meets Julia. His family became well-to-do a little earlier than the Dehnings, and with earlier wealth came earlier enthusiasm for art and culture. For Julia, who is ambitious to find a husband with “passion and position and a strain of romance,” Alfred could not seem

⁴ This and following the four paragraphs summarize Chapters 2, 3 and 4 of the “First Draft.” All quotations are from this manuscript.

more appropriate. But her cousins and her uncles, and most particularly her father find no attraction in his mystery, and suspect Julia's choice. Her father begins a gentle struggle to dissuade her, but she, unrelenting, wins her way. The engagement is approved, though the marriage is delayed for a year. During the course of the year, committed to her marriage and already making triumphant preparation for her new home, Julia becomes possessed by a vague feeling of distrust concerning her future husband's character, and the feeling becomes certainty once when he reveals that he is planning, when they are married, to speculate financially on the strength of her father's position. Whatever foreboding this gives her about his honesty, she remains true to her decision, and when, a few days later, they are married, it is too late for her to entertain further doubts.

Bertha (=Hortense) is doomed to follow suit with another unhappy marriage. Softer, less passionate than her more brilliant sister, her misery is to resolve itself into a sort of motionless life of quiet dread. "Julia Dehning rushed upon her sorrow passionately, heroically, fervently. Bertha Dehning sank down into hers quietly, helplessly unaspiringly."⁵ True to her nature, and again in contrast to Julia, she is persuaded to give up her first suitor whose sister is consumptive because of her family's horror of hereditary taints. Julia's educated opinion contributes to the family's superstitious fear with "doctrines of predisposition and infection"—a turn of events that rouses Gertrude to apostrophise on the unscientific gullibility of the middle classes. But Bertha, not too strong in her love in any case, meets another suitor whose success is easy and quick. His family name is Lohm, and he is "the handsomest man in the most imposing bourgeois family in their set."⁶

With the accomplishment of this second marriage, the narrative leaves the Dehnings and turns to the Herslands in California. The first chapters dealt with events of "twenty years ago"—that is, in the 1880's. For the story of the Herslands, we move back to the 1870's when we meet the three Hersland children in their very young years. Their story is carried forward to the time of Julia's marriage in the first section. The novel then explores the life of the young Herslands and Dehnings in tandem.

Gertrude's first note on the Herslands reads: "The Herslands were way down south;" this is crossed out and changed to "Californian," crossed out again and changed to "Southern," and then changed once more to read "Western." [NB9, #3] The indecision is unaccountable, but "Western" the Herslands remained. The family leaves Bridgepoint to settle in Gossols in the Seventies, when it becomes entirely "Western," different in pursuits, temperament and beliefs from the Eastern Dehnings.

⁵ Ibid, p. 25. (Passage is drafted in [Note #111](#))

⁶ Ibid, p. 28. (Passage is drafted in [Note #33A](#) and [Note #70](#))

The whole family is imbued with the spirit of California freedom, and lives joyously in the out-of-doors. [NB9, #3; NB6, #9] Its members grow to love music and the arts, go to universities, and find themselves at home in professional and cultivated pursuits. In introducing them, Gertrude pauses for a discourse on “California freedom,” [NB9, #3] which is, she says, hospitable to and fosters a kind of “singularity” that Easterners like the Dehnings can never know in their more restrictive bourgeois circles. It is hospitable, too, to the touch of madness and genius that is in some of the Hersland men, so that their lives—particularly those of the father and the youngest son, both named David—are acted out on a larger stage, with richer and more compelling consequences for themselves.

The three children are Martha, the oldest; Alfred, who later marries Julia Dehning; and David, the youngest. In their childhood, they, like the Dehning children, struggle with their father to win the right to find their own way and their own wisdom, but it is a less pleasant and gentle struggle than for the Dehning children. Their father David is an eccentric man imbued with an ineradicable sense of the importance of his person and his convictions. And his children’s struggle to overcome him involves a bitterness and desperation that the Dehning children never feel in their effort to grow up. [MA 45ff.] But in both families, it is against the father that the children struggle; the mothers count for little in the shaping of their characters and their strength. Mrs. Hersland is cheerful, gentle, occupied with the routine of California life, and remains, for her children, a nonentity.⁷

Martha (a fictionalized Gertrude,) is here the oldest, fair like her mother, [NB1, #30] with a kind of “anxious to please and seizing sweetness.” [NB1, #15] She is a silent, docile creature, doomed to a tormented and unhappy life. Her torments are suffered silently, never voiced, never shared. When she sees a woman killed by a train, she becomes terrified of train accidents, but she keeps the secret of her terror, and for years never gets on trains and walks the long distance every day to her high school. [NB-MA #18.] As Gertrude sees it, Martha’s failure is inevitable. At the beginning, it is caused by her weak docility and her “sense of duty,” and in later years, by her continuing sense of duty coupled, paradoxically, with a quixotic, ill-fitting, fierce “attack.” One incident during high school days prepares the ground for the form her later “attack” is to take. She witnesses a man beating a woman on California Street. [NB10, #3] Never bright—she failed once in her annual promotion in high school [NB2, #2]—she determines after observing this beating to go to college so that she can take her place in the fight for the cause of women.

⁷ MA 45. On 53 begins the long descriptions of Mrs. Hersland and her relation to her children;

Her last years in high school are filled with the agonies of adolescence. Her days are spent reading avidly in the library, where she curls up in a leather chair and reads herself out of her tormented existence. When she can bear this no longer, she throws down her book, runs out of the library and wanders in solitude around the hills just outside San Francisco.

At college, with new friends, her torment begins to ease. With something like purpose forming in her, she falls more readily into relation with others, and friendships come more easily. [\[NB-MA #20\]](#) While there, she is called home by family troubles. Her father is ill, and his business dealings are beginning to fail. [\[NB12, #9\]](#) He himself is growing irritable and foolish, and Alfred is standing up to him. [\[MA 49.\]](#) Martha at once assumes the role of careful tender to their needs, but it is characteristic of her to irritate her father with her every attempt to help. [\[NB2, #25\]](#)

All his life, her father David Hersland, has loved experimenting in a big, important way with new kinds of eating,⁸ of “doctoring,” of education for his children, [\[MA 52\]](#) but as he shrinks into old age, he becomes merely crotchety. Queer doctors come to the house; he indulges one of them in his efforts to practice divine healing; and he moves from concern with his own illness to doctoring his whole family. Oddly, Martha, of all the children, takes to these experiments. Once when she herself falls ill, a doctor “who deals in fluids” comes and gives her “queer funny feels;” and once a woman doctor appears with her own erratic methods. But Martha, swayed by the sight of a woman in professional pursuit of any kind, is won by this woman to feel “strong to love all such queer ways.” Among the “queer ways” she learns to love is Christian Science. [\[NB11, #7.\]](#)

With Martha’s return to college after her useless efforts at home, the story reverts to Alfred, recording his early progress “to the beginning of his middle living.” Alfred is never really a “young” man. He is the older son, but not the oldest child; he has neither the advantages of being the family baby nor the real position of leadership over the other children. [\[MA 515\]](#) He is, in other words, neither “young” nor responsible and dominating, and something of this is apparent in his history. At seventeen, he has the experience (“like mine,” says Gertrude, “what he tried to do”) [\[NB9, #17\]](#) of attempting to seduce a girl named Olga. The incident ends with Olga, an apparently willing victim, trying to reform. [\[NB10, #24\]](#) Soon after, Alfred leaves home to go to college and then to law school in Bridgepoint, where he falls sentimentally in love with an older woman. But several female relations see to it that nothing comes of his first passion to be married. [\[NB9, #9, #17; MA 22–23\]](#) He returns from college at the start of his father’s illness, when Martha is nursing the old

⁸ [NB-MA, #26](#): “Elaborate further Chinese ideal of eating in our daddy.”

man and irritating him by putting sugar in his coffee. But unlike Martha, Alfred stands up angrily to his father's irritability, and shouts that he has no right to lose his temper with his children when they are trying to help, no right to sulk by not eating his dinner. It is such shouting temper he shows afterwards during his marriage to Julia. [\[NB12, #9\]](#)

After two years, old David Hersland's illness and business difficulties become ominous and at his instigation, Alfred returns East to Bridgepoint to start a law practice. The old man reasons that with so many of their mother's family still living there, Alfred's way will be smoothed. [\[NB9, #9\]](#) But the family is of little use to him, and Alfred in any case is thinking of launching a career more financially rewarding than that of a modest law practice. He is anxious to gamble in stocks. Only in this ambition is one of his relations inadvertently helpful by introducing him to Julia Dehning and her affluent father. [\[Note #5; MA 32\]](#)

At the time when Alfred goes East to begin his career, young David Hersland is seventeen. [\[NB9, #9\]](#) He has always been the baby in the family, and his emotional life has been even more solitary than Martha's. We meet him first when he is about ten years old, when his ruminations are just beginning to burgeon into the strange complexities of self-consciousness. Alone and with his friends, he immerses himself in the out-of-doors, taking "sunset walks" into the surrounding hills, long bicycle rides, a camping trip with his father to Santa Rosa—an important trip for David—when they cross the water and sleep in a cabin during the night. [\[MA 47.\]](#) He has friends, some poor like the Richardsons, some well-to-do like the Rodhammels who live on a big estate in Fruitvale. Richardson's father is religious, and knowing his children, says Gertrude, is David's "first taste of religion and evil." [\[NB11, #7\]](#) When he is older, he finds the first of his intense experiences of friendship. Subsequently he uses his friends—to study them, to judge them, to influence them, but most importantly to feel through them some sort of strong contact with living.

The first of these friends are Ned Holt, David's contemporary, and Olf Rudeiner, a Scandinavian medical student at college, four or five years older than David. Rudeiner and David wander about the hills outside Gossols while David listens to his friend's saga of his religious struggles. Ned Holt, who is struggling "with everything," not merely religion, hates Rudeiner. [\[NB6, #11, #18\]](#)

But it is through Rudeiner that David becomes intensely curious about religion. One day they meet a woman on the road who suddenly jumps onto a plank on which she walks up and down, waving her arms. This startling act produces a religious experience in Rudeiner, who watches entranced. David, baffled, leaves. [\[NB6, #24\]](#)

But young David pursues religion. When his mother dies shortly afterward, he meets a peculiar young lady named Menda Herzel whose mother, a spiritualist, holds séances. David, profoundly curious, gains from the girl his earliest knowledge of

spiritualistic abracadabra. [NB12, #10] Later still, he takes to following a Mrs. Hildebrand, a fanatic Unitarian, who marches up the mountains ahead of him calling out spiritual instructions like, “Be thee a good person.” [NB12, #11] He learns about Christian Science by going to prayer meetings with Rudeiner, but detecting a certain shrewdness in his friend, he starts to speak bluntly and honestly to him. Doing so teaches him something about the religious, if not about religion. He realizes that one can go too far in talking honestly to the devout; he quickly learns to hold his tongue and say nothing. Rudeiner, Gertrude comments, is strong on two things: “jokes and religion.” [NB-MA #10]

When he is eighteen, David’s mother dies. Martha is home, and with the money Mr. Hersland had given to his wife during her lifetime, there is “enough to take care of Father and Martha in a small way,” [NB11, #4] and so David goes East to college. [NB9, #18] He arrives at Bridgepoint soon after his brother’s marriage to Julia, and there, for the next seven years, he acts out most of the drama of his life, becoming involved too in his brother’s and Julia’s drama.

After her abortive attempt to take care of her father, Martha, filled with the cause of women, goes back to college, not only to the congenial life of egalitarian conviction and moral purpose that she found there, but also to an unfinished love affair.⁹ During her first year, Martha met a fellow-student who was bred in the Southwest in the genteel tradition she never understood. Philip Redfern is a man of breeding, of courtesy and of subtle dissimulation. He was raised by parents who had for years politely agreed to have nothing to do with one another, and “the constant spectacle of an armed neutrality between his parents early filled him with an interest in the nature of marriage and the meaning of women.” [MA 430.] But what was at first a mere interest led to the formation of an ideal which he later embraced with all the fervor that can be attached to unusable moral convictions; for he never really experienced women, and he knew the equality of the sexes only as an armed truce between two people, each of whom feels equally certain of his or her ability to triumph

⁹This episode is summarized from MA 429–440. The writing and dating of the Hodder Episode is discussed above, 60–65. Only quotations are footnoted separately in this section (ending on 179.) Gertrude’s note setting the Hodder Episode into the second draft of the novel reads:

Marry Selina [Solomons] [“Martha” in the novel] to Hodder [“Redfern” in the novel] with that scene and then the college business like in the other book [i.e., the novelette, *Fernhurst*,] and the subsequent trouble... . [Martha] changes when he leaves her to be like she [Selina Solomons] is now [who became a militant suffragette .] Begin this the other end to my old book [i.e., *Fernhurst*.]

The most interesting man in her class was Hodder' and then describe him as I describe him and then scenes to marriage, the scenes leading to divorce leaving out student action.

without doing naked battle. His mother instilled in him the desire to be the champion of women, and he thoroughly believes that he is, but in contact with the practicing egalitarians at his Western college, he is usually afraid of the novelties in their feminine behavior, and—like the gentleman he is—he does not let himself know that he is really politely, even icily, on guard against them.

He recognizes in Martha a companion whose instincts are as simple and as pure as his ideals. They spend their remaining three years at college in close conference, he doing most of the talking about his future, “she listening, understanding and sympathising.” But for all their talk, they understand little about one another. “He never quite felt the reality of her simple convictions, she never quite realized what it was he did not understand.” [MA 433.]

After two years of marriage, he understands Martha only too well. She is strenuously moral and earnestly in pursuit of higher things, but her mind is narrow and harsh, with none of the gentleness he really loved in women. Instinctively he responds not with open distaste but with elaborate chivalry. And Martha, confronted by the barrier of mere politeness, begins her energetic, graceless attack. She never makes any headway, and she never gives up; “she never became wiser or more indifferent, she struggled on always in the same dazed eager way.” For Redfern, it is marriage as he knew it, an armed neutrality, but this time “with an inferior who could not learn the rules of the game.” [MA 434.] When he is appointed Professor of Philosophy at Farnham College (the fictional name for Bryn Mawr),¹⁰ they meet the two women who are to bring about the break-up of their marriage.

Unlike Martha, they are remarkable women. The Dean, Miss Charles, has great vigor and intellect, and believes in “the essential sameness of sex and [has] devoted her life to the development of this doctrine.” [MA 434.] She controls the college, and sponsors her teaching staff’s most impressive adornment, Cora Dounor, who is a brilliant teacher and scholar but has neither political ability nor competitive interests. Miss Dounor appears to have “a sort of transfigured innocence,” and seems shy, reserved and blameless; she is in fact anxious and willing “to experience the extreme forms of sensuous life and to make even immoral experiences her own.” [MA 435.]

When he meets Miss Dounor, Redfern has just reached what Gertrude calls “this fateful twenty-ninth year,” when the vision of one’s future starts to “narrow down to form and purpose and we exchange a dim possibility for a big or small reality,” [MA 436–437.] and he is persuaded that merely teaching philosophy and being married

¹⁰ “Smith is where Hodder performance takes place,” notes Stein, eliding Bryn Mawr and Smith (where Julia is subsequently to be appointed Dean.) Collectively, they become “Farnham College,” just as Harvard and Johns Hopkins are collectively “Bridgepoint College,” and Cambridge, New York and Baltimore are all “Bridgepoint.”

to Martha will be a very small reality. Little by little, he adjusts his sense of virtue to embrace an imagined future of writing novels and running off with Cora Dounor. "Loving as he does the ideal of woman, and being her dedicated champion, Redfern willingly endured all pain to seek and find the ideal... and he never tired of meeting and knowing and devoting himself to any woman who promised to fulfil for him his desire and here in Cora Dounor he had found a spirit so delicate so free so gentle and intelligent that no severity of suffering could deter him from seeking the exquisite knowledge that this companionship could give him." [MA 438.] Virtuously, then, he makes love to Cora Dounor, and courteously he says nothing to Martha. But the Dean does. Abruptly one day she tells Martha that Miss Dounor cannot be the subject of scandalous talk, and that Martha will have to keep her husband in order.

The Dean has no illusions about Martha's power over her husband; but whatever were her beliefs about the sameness of the sexes, she knows with utmost clarity that even Martha, jealous, will behave like a woman, and "that before long she would effect some change." Martha, having lived with the misery of knowing what was happening, now lives with the dread of doing anything about it. Since she cannot change her husband's feelings, she can do nothing but "get the evidence to condemn him." Instead of feeling outraged by his conduct, she herself feels like the culprit, terrified lest she be caught by him vulgarly trying to find evidence. "She dreaded the condemnation of Redfern's chivalrous honor." [MA 439.] Finally worn out by her confusion and misery, one day "Mrs. Redfern rose and went into his room. She walked up to his desk and opening his portfolio saw a letter in his writing. She scarcely hesitated so eager was she to read it. She read it to the end, she had her evidence." [MA 440.]

Having lost Redfern, Martha turns zealously to the cause of women. [NB-MA #19] The habit she had developed of monotonous, blind attack, reinforced by the moral earnestness that maintains her sense of virtue, lead inevitably to her maladroit and somewhat bizarre future actions. She goes first to a Western town to get a divorce, but in her own strange way, everything she does seems to her a kind of preparation for the time when she and her husband will again share their "intellectual living." And it is not until years later, learning of her husband's death, that "it[is] really a certain thing for her" that her marriage is over. [MA 470.]

In the West, taking up her cause in earnest, she "got mixed up with Charlotte Perkins [Stetson]," [NB6, #9] a militant worker for women's equal rights. When Alfred's marriage is imminent, her old adoration of her brother returns and with a collection of her "German women," collaborators in her work, she makes the trip East to be at his wedding. [NB6, #21] Alfred, hearing about her troubles, is polite but indifferent. Within a year of his marriage, Martha, as miserable in her new pursuits as she was before, is urged by her sense of duty to return home and again take care of her father, who is worse, and of her mother, who is beginning to fail too. Her mother

is grateful for her care, but she has never warmed to Martha whose only reward lies in the gratification of her own devotion to her duty.[\[NB-MA #3\]](#) In a few months her mother dies, young David is sent off to college in Bridgepoint,[\[NB-MA #2\]](#) and for some years, Martha stays with her father, putting sugar in his coffee though he detests it, holding his coat though her doing so infuriates him, always relentlessly trying, always hopelessly achieving nothing.

From his days of wandering in California, David is “constantly surrounded by the thought of death”;¹¹ Gertrude notes: “Write essay on the feeling strong of death from living out of doors[,] one in particular for [David].” The out of doors he has known, the landscape with its hot sun, its arid stretches, its mountains, “makes you feel broad.” It takes “brilliant sunshine,” writes Gertrude, “to taste reality deeply enough to be of a broad luminous sorrow.” Sorrow such as this is for her a kind of joy, for one expands, as does David, to enter into it. The “joy of [the] heat of expansion and perspiration makes you feel broad.” [\[NB6, #12\]](#) David’s concern with death stems largely from the sort of terminal perspective he achieves during these experiences of immersion and expansion in a hot, dry, empty landscape.

During his college years at Bridgepoint, his most significant relationship is with Julia, whom he befriends soon after his arrival. The story of their disenchantment with one another is the crucial episode of the novel, the “hinge” on which Gertrude’s chronicle turns from its account of her generation’s growth to the tragicomedy of its decline and fall. For Gertrude, “The real drama is David H. and Julia D.” [\[NB2, #24\]](#) As the novel’s hero and heroine, they are the central instances of the moral division between the Eastern bourgeois tradition, and the unworldly but ethically untrammelled Western tradition.

David’s arrival in Bridgepoint signals the story’s return to the Dehnings’ history, which has been interrupted for the long account of the Herslands in California. Gertrude introduces the third and final section of the novel:

And now we come back to the Dehnings and their very different kind of living, the different things they needed to win out in, the different way they looked at freedom, and it is for Julia Dehning and Alfred Hersland to make out between them their life when they had such a different kind of a beginning. [\[NB-MA #48\]](#)

When David meets them about a year after their marriage, [\[Note #57\]](#) the “differences” between Alfred and his wife have not yet begun to trouble them, and

¹¹ [NB-MA, #15](#). This note on David continues to be the main theme of the full portrait of David in the final version of the novel, in 1911: “David constantly surrounded by thought of death—puts it away from him—then endeavors to embrace it... to conquer it, almost, never quite.”

they are still sufficiently happy living in the Dehning family circle. David sees them at old Henry [=Herman] Dehning's summer home at Bay Shore, the home in which the novel opened, and the picture of family opulence and accord is repeated. The rest of the novel, for both the story of the Herslands and of the Dehnings, occupies eight years, and during the course of those years, the collapse of tradition and aspiration in both families is complete. The Hersland children at its conclusion are either dead (David), or quixotic (Martha), or mediocre worldlings (Alfred.) The more urbane Dehning children salvage enough of their tradition to become reasonably successful, but for Gertrude they are more contemptible in their practical success than the Herslands in their worldly failure.

The Dehnings, again gathered happily and wealthily in their summer home, pursuing their family life with cheer and bustle, are celebrating the arrival of Julia's daughter. Her passion for children is already manifest,¹² a passion which underlies her later zeal for teaching and leads her eventually to become a professional educator. Her younger brother George, like David, is enrolled in college at Bridgepoint, planning to be a doctor. Alfred, still in love with Julia, feels only mild resentment toward her attachment to her family. Out of loyalty and belated pride in his own family, he insists on comparing the singularity of his brother and sister with the commonplace virtues of Julia's family. [\[NB6, #22\]](#)

But soon his resentment against the Dehnings grows harsh. He begins to shout regularly at his wife: "Damn your people!" damning them because he has become, in the course of two years of marriage, financially dependent on them. His father's fortune has so seriously dwindled that he can expect no further help from him, and his own law practice has not grown impressively. The Dehnings shake their heads and scorn his penury. For them poverty is a clear sign of the failure of a man's character. [\[NB12, #9, #10\]](#) "Damn your people!" David hears his brother shouting at Julia during his stay with them, and he sympathizes with both, for Julia cannot restrain her instinctive feeling that her people are right. During these quarrels, David's close connection with Julia begins, "But he never interferes, he only judges," [\[NB12, #11\]](#) says Gertrude: his "habitual sense of justice" makes it possible for him to remain close to both Alfred and Julia at once. [\[NB-MA #15\]](#)

But seeing them at intervals during his college vacations, David watches the gradual disintegration of their marriage. Alfred in desperation has turned to his father-in-law to ask for large sums of money to go into politics. [\[NB6, #9\]](#) Old Dehning flatly refuses to help him, and the "struggle for victory" between the two men begins in earnest. Alfred, telling no one, borrows the money elsewhere, but his political coup

¹² Anticipates use in MA [649](#)–652

fails miserably, and he loses all his borrowed money “by not altogether a straight deal.” Seeing no alternative, he confronts an enraged Dehning once again with a demand for help, this time because he is ruinously in debt. [NB6, #18] David is visiting during this crisis. Julia is siding with her father, Alfred is sulking, and the tension among them is unbearable. Julia has been behaving with heroic forbearance, effecting economies in their straitened circumstances by taking dishes off the dinner table, and Alfred, infuriated at the sight of this, swears and bangs his fist on the table as he had once done with his father. To avoid these scenes, Julia removes her child to her family’s country house, and David undertakes to keep Alfred from joining them. David’s advice to his brother is restricted to “trying to stop Alfred in his bad temper, makes no attempt to in his business straight dealing.” [NB12, #14]

Now old Dehning’s “struggles” have effectively tempered his satisfaction with living. But in contrast to old Hersland—whose struggle, going on at the same time, is wholly concerned with his own financial failure—Dehning’s fight is with his children’s problems.¹³ Besides Alfred and Julia, his other daughter Bertha has failed in her marriage, owing largely to trouble with her father-in-law. [Note #33A] And Hannah Hammel, the orphaned daughter of Dehning’s impoverished brother, has fallen in love with a young man named Jay Garblin of whom Mrs. Dehning disapproves. Old Dehning battles with his wife to arrange Hannah’s marriage. He finally succeeds in this,¹⁴ but capitulates to Alfred by settling all his debts.¹⁵

Alfred never tries to repay him. He never tries, in fact, to salvage his marriage with Julia, but drifts into a liaison with another woman, and during the years of separation from Julia, finds what solace he can in his mistress.¹⁶ The liaison comes about through Dicky Wolkins, David’s California friend, who has also come East. [NB2, #5a] After meeting Minnie Vail, Dicky recommends her warmly to Alfred Hersland, explaining that “any girl with a name like that has got to be gay.” [NB-MA #46] She lives in Chinatown, and Alfred takes her as a client to handle the matter of her divorce. [NB9, #11] Soon he finds himself partially supporting her, but in view of his own financial predicament, he looks foolish to his friends. Dicky defends him loyally: “Everybody says he is a damn fool, but I can’t forget she has wonderful kinds of ways in her.” [NB9, #13]

In the fifth year of her marriage, Julia’s daughter dies. [NB12, #9] It was for her sake that neither Alfred nor Julia tried to separate, but with the death of their child,

¹³ [NB11, #4; NB2, #16, eventually not used in novel.

¹⁴ [NB2, #16, eventually not used in novel.

¹⁵ [NB11, #4, anticipates narrative incident in chapter 4, but never explicitly described.

¹⁶ Ibid.

their marriage is over, though divorce comes only some years later. [\[NB11, #4\]](#) The child had been a factor in David's relation with Julia, too; [\[NB-MA #5\]](#) it had prevented the feeling in either one from spilling over into love.

Miraculously, an aunt leaves money to Alfred after the separation, leaving him free to pursue life with Minnie. His difficulties with her descend into the comic. Her own husband, a cigar-store proprietor, has for years been refusing divorce, but he has managed to keep Minnie actively jealous of Alfred's wife. For the next several years, their situation remains unresolved: Alfred continues to be a failure in his profession, Minnie does not want him to get a divorce before she does, and Minnie's husband remains adamant. [\[NB-MA #44\]](#)

Julia, now free, returns to her family but finds no ardent champions in it. But now David observes Julia exhibiting her greatest strength: "When she was heroic there was an intensiveness sometimes in her.... When all her family gave up around her there was this heroic sweetness in her." [\[NB11, #11\]](#) He himself is kind to her, but Julia's disappointment in her marriage, and David's in two love affairs,¹⁷ are to be followed by their disappointment in each other. The time arrives when Julia can bear to listen neither to his advice nor his criticism. "What right have you to talk like God Almighty?" she cries. "You never succeeded in doing any-thing." David shouts back, "Perhaps not but I have a fighting chance to do a big thing sometimes and that makes it right for me to feel just like I talk it to you." [\[NB2, #24\]](#) And reversing the usual charge of the unworldly against the worldly, he points out to her one day, "You see your time and money are probably not important to you." "My time is not important to me," cries Julia, "why I use every minute." To which David answers, "That's just it, you see I use a very few of my minutes, but I have to have all my time because I never know what minute I am going to use." [\[NB-MA #33\]](#)

Their growing disaffection contributes to David's resigned acceptance of his practical failure in the world. When he finishes college, he takes a job in a small university out West, a job that clearly leads nowhere, and leaves Bridgepoint and Julia with a feeling of personal failure that is soon to lead him back to his earlier preoccupation with death. [\[NB-MA #17\]](#) Julia becomes quickly immersed in her family's own round of increasing sorrows. The brash, loud-voiced Mrs. Dehning dies, leaving her husband in her children's care. [\[NB-MA #5\]](#) After her death, her husband becomes simply an amoral old man with an old man's longing, Gertrude says, "to keep warm." When Hannah and her husband stay with him for a time, old Dehning wants

¹⁷ Themes, incidents and dialogues for both these affairs were planned in detail. The first, with "Rena Barkholt," is outlined in [NB9, #14, #18; NB6 #11; NB1, #3, #17, #19, #29; NB11 #16](#). The second, with "Helen Lawson," is prepared in [NB9, #18; NB6, #11; NB11, #16](#).

her “to take the place of his wife in kinds of ways [that] scare [Hannah].” One night he comes into her room to ask her simply to come and keep him warm. There follows a scene, Gertrude says, “like the kind I had with [Uncle] Sol [= Henry Dehning.]” [\[NB12, #14\]](#) More out of dislike than terror, Hannah refuses him, and confides what has happened to her husband. Old Dehning, with his wife gone, becomes lost to respectability altogether, and falls into the “habit of kissing and making love to gay women.”

When Dehning, like Hersland, becomes merely a sick old man, his youngest daughter Hortense, who astonished him by turning into a successful district nurse, comes home, as Martha had for her father, to nurse him. [\[NB11, #5, #7, #10; NB6, #2\]](#) But old Dehning suffers from another malady as well: he has taken it into his head to marry Hortense’s old governess, whom he remembered with delight as very sweet. “Lord deliver us from sweet little women,” cries his son George at the news, and he gathers Hortense and Julia into conclave to organize a campaign to stop the marriage. [\[NB12, #15\]](#) Julia, now entirely dependent on her father, can do little, and finds it best to try only “to quiet things.” But George, violently opposing his lecherous old Karamazov of a father, shouts at him, “You have no right to bring us up into a good position and then disgrace us,” and for a long time, the once-joyful household is filled with “violent scenes between Dehning and son George.” [\[NB12, #13\]](#) The situation is further complicated by the machinations of an old family friend, a Mrs. Meininger, whose ambition it is to marry her daughter to George. To accomplish this, she works impartially for both sides, giving George a great deal of help in his campaign, yet encouraging the old man with equal vigor. The only thing that prevents the marriage at once is the governess’s troubled observation of Dehning’s uninhibited way with “gay women.” [\[NB12, #15\]](#)

Out West, the last phase of David’s career takes him through a desultory love affair with a kindred spirit, Pauline Sandys, who has managed somehow in growing up to embrace notions about life and death similar to David’s.¹⁸ Much like Melanctha and Jeff Campbell in Gertrude’s *Three Lives*, they more or less bypass each other in their feeling, David “having been to the point and then retreated from it,” and Pauline never having been genuinely in love with him at all. “Describe the same amount of being in

¹⁸ [NB10, #6](#). “Pauline Sandys” is the pseudonym for Gertrude Stein (cf. [NB12, #8](#)). A separate account was to be made of her development from childhood to her meeting with David Hersland, but the material planned for that account was used instead for David. All that was left of this autobiographical narrative in the completed plan of the novel was the recollection of Gertrude’s association with Leon Solomons as it is treated in this section. Pauline Sandys’ character and her relation to David Hersland, are treated in [NB9, #17, #18; NB6, #8; NB1, #8, #20; NB11, #9; NB12, #8; NB-MA #16](#).

her love that I had” for Leon Solomons, her Psych Lab colleague and collaborator at Harvard, comments Gertrude. [\[NB1, #18\]](#)

David is now twenty-nine years old, and the moment comes for him—as it did for Martha’s husband, Philip Redfern—to face the fact that in essentials his future is already inadvertently determined. But the qualities that made it possible for Redfern to turn from teaching and marriage to the vision of a new life of freedom, are altogether lacking in David. He does not have Redfern’s “sense of honor” to help him romanticize new ideals or refurbish old ones. After the shock of realizing the fundamental sterility of his relationship with Julia, and the illusory nature of the understanding he supposed he shared with her, he feels incapable of conceiving of new objectives. He knows he has no vocation for the kind of fixed and permanent belief which is in itself sufficient justification for living.¹⁹ He knows he has mattered to no one in the world and is not likely to. Gertrude summarizes:

29 year old failure of influence, finds has not really affected people like my feeling about Bird and others and so death. David’s lack of sense of honor. [\[NB6, #11\]](#)

At twenty-nine, then, “he decides on cancer,” Gertrude writes, “ultimately kills himself, through operation like Leon [Solomons]” Having “decided on cancer,” he gives up his appointment and returns home to live with his father and Martha. For four years he listens to his father’s bickering with Martha, helps them and is kind to both of them; [\[NB2, #7\]](#) but he does nothing for himself, and feels nothing but bitterness and disillusion. His thoughts concentrate on death. “Repetitive thought of Death.... let himself go to think of it. Death.” [\[NB6, #5; Leon \(Solomons\).\]](#)

Gertrude offers a further explanation of David’s death: “Fear of feminization,” she notes, ultimately kills him. [\[NB6, #11; NB-MA #21\]](#) The explanation is in accord with her references in the Notebooks to her acceptance of her own sexuality: “Floating off,” [\[NB1, #18\]](#) “drifting into,” “going to the devil”²⁰ phrases expressing her own feelings of submissive failure, and are themselves in accord with her lapse from strenuous moral commitments to a disenchanting, rueful wisdom. For the actual scene of David’s death, Gertrude readied only one sentence: “I am very nervous.” [\[NB6, #6; NB-MA #15\]](#)

George and Julia mourn for David when news of his death reaches them in the East. Martha, affected by all the séances going on around her father during these

¹⁹ His failure to achieve this “vocation” is the theme of the first two love affairs. See Footnote above for references.

²⁰ [NB1, #3](#). Stein’s characterizations of her own sexuality are recorded in [NB1, #3; NB11, #17](#)

years, “tries to get spiritual messages[,] sends them to George who there has tolerance in him. The Family see no more of each other.” [NB11, #7]

The rest is epilogue. One after another, the histories of all the characters have been concluded, and they all end in either tepid or profound failure. Old Dehning, having been brought to stalemate in his struggle to marry the governess, suddenly dies.[NB12, #13] Julia, having obtained her legal divorce, follows her bent for education and, soon after her father’s death, becomes the assistant dean at Smith College.[NB12, #13; NB10, #4; NB-MA #11] In her new eminence, she is free to pursue with ardor, Gertrude considers, her inherent passion for the second-rate. Like her bourgeois contemporaries, her decorative taste moves toward the “etching and print, Japanese stage,” [NB10, #8] characteristic of her kind of preciosity. As Pauline Sandys says in another connection in the novel, “They use works of art for personal advancement of themselves, and life[,] never the thing but the use of the thing [-] nastily disguised materialism.”²¹ Julia, presiding over the “Smith College life” that Gertrude detested, caught in the mediocrity of her success, loses all interest for Gertrude. “Make Julia,” she notes, “sort of peter out getting a little crooked when she is in a hole and finally gets married again.” [NB9, #12]

Alfred, after a seven-year liaison, marries Minnie Vail at last. Nothing is left of Hersland “singularity” but Alfred’s extravagance, his *pro forma* admiration for Martha’s moral zeal, and his lack of success. In a very small way, he does achieve some sort of political success, but his marriage becomes the kind that simply drags on, neither ending nor achieving stability. “Tries to humble wife, no go but live together off and on and so leave them.”

There remains Hersland shrinking into his failure, illness and old age under Martha’s irritating ministrations. For years, Martha has stinted and saved, but finally they are almost penniless and it becomes necessary to sell their home. Martha “travels with old man who tries many ways of getting on feet again”; he continues to lend money in small speculations hoping for a coup, but no matter what he does, he is plagued by “his constant downward turn.” [NB11, #4]

“Sort of finish up the whole story with Hersland’s death, the last of the older generation, life like Raymond [Duncan]’s father, trying to make it up. David dead, Alfred married to Minnie and fairly successful in Bridgepoint, and Martha takes care of him to the end. Beethoven symphony. Clang repeated clang.” [NB-MA #1]

With the old man dead, no one is left of the singular Herslands but Martha, who returning to her earlier cause of women’s suffrage, goes from country to country

²¹“Put in here the healthy business—smith college—generally satire on schools” NB1, #7

in Europe on a bicycle, “a little crazy like Selina [Solomons] is now,” [\[NB6, #9\]](#) “to rouse up the women to sense of what they should be.” [\[NB10, #5\]](#)

There were two tentative plans for the novel’s last words, one of which concludes the theme introduced in its first pages: “Epilogue to the whole story will be: ‘Yes, I say it is hard living down the tempers we are born with.’” The other calls attention to Gertrude’s own role as chronicler of her own generation, all of whom at the end of the book will have reached “middle life.” [\[NB1, #11\]](#)

And now having carried all my generation into marriage and into middle life and having seen them all start a posterity on the road to make for itself a fortune a character and a career we must content ourselves to leave them. I could draw for you a very dismal picture of that future in America with the young ones all grown up battling in our midst or I could please you with a noble one of that very same America, but these things are for readers of the stars for seers and for prophets and I am only a chronicler of such things as have come to pass and so good-by good reader if indeed there still be any such and pleasant dreams. [\[Note #67\]](#)

APPENDICES

A. GERTRUDE STEIN READING LIST

Appendix A

As above: “The titles and authors of well over one hundred books, with the addition of their identifications of publishers and publication dates of copies that would have been available to Gertrude in 1903, are, the editor judged, far too lengthy for readers’ patience for sequential reading. And so, the reading lists have been banished to Appendix A to accommodate detailed scrutiny. Gertrude, out of habit, copied passages for her particular interest or pleasure during her reading. These passages, telling of her taste and admiration, accompany their sources.”

*

Note #135A

Muggridge

149 Fellows Road

S. Hampstead, N. W.

“Muggridge:” [unlocated]

Century Magazine

56

N. S.

34

1898

The Century Illustrated Monthly Magazine, vol. 56, (New Series, vol. 34) 1898.

See Note below re: Fenollosa’s article in this volume, “An outline of Chinese and Japanese art.”

Belle Meade

Hazlemere

British Col.

In faith Euphues thou hast told me a long tale, the beginning I have forgotten the middle I understand not and the end hangeth not together. in the meantime it were best for me to take a nap for I cannot brook these seas which provoke my stomach sore.

John Lyly, Euphues: *The Anatomy of Wit* (1579), Westminster A. Constable and Co. (1900), p.248.

Stang

42St & 6 ave.

rgt. hand side going down

...to pay all his soldiers wages the greatest encouragement that can be given to a free mind.

John Lyly, *Euphues His Censure to Philautus*, John Wolf, 1587, p.29

Sweetly swilled in their cups. [Secretly swilled his cups.]

John Lyly, *Euphues His Censure to Philautus*, John Wolf, 1587, p.32

Huon of Bordeaux 1534 by John Bouchier Lord Berners printed by Winken de Werde best specimen of Charlemagne cycle of romances.

John Bouchier, Lord Berners [c.1469–1533], ambassador, translator of Froissart and of this French romance, and a founder of the Tudor prose style.

The book of Duke Huon of Burdeaux, done into English by John Bouchier, Lord Berners, and printed by Wynkyn de Worde about 1534 A.D. Edited from the unique copy of the first edition, now in the possession of the Earl of Crawford and Balcarres, with an introduction by S.L. Lee, London: Published for the Early English Text Society by N. Truber & Co., 1882–1887. (Series: The English Charlemagne Romances, Pt. 7–9, 12), Early English Text Society [Series], Extra Series, no. 40, 41, 42, 50.

Caxton's translations.

Morte D'Arthur

Mallory

William Caxton [c.1422–1491], England's earliest printer, and translator of more than twenty works.

Sir Thomas Malory [c.1395–1471], translator-compiler, romancer. Compiled *Morte d'Arthur*, 1469–70.

Sir Thomas Mallory, *Le Morte d'Arthur; Sir Thomas Malory's book of King Arthur and of his noble knights of the Round Table, the text of Caxton*, edited with an introduction by Edward Strachey, London: Macmillan & Co., 1897.

Lyly Euphues

John Lyly [1554–1606], poet, playwright, prose romancer, published *Euphues, or the Anatomy of Wit*, and *Euphues and his England* in 1580, a prose romance in two parts.

John Lyly, *Euphues: the anatomy of wit and Euphues and his England, to which is added the first chapter of Sir Philip Sydney's Arcadia*, edited with notes and introduction by Friedrich Landmann, Heilbronn: Gebr. Henninger, 1887.

Brian Melbancke

Brian Melbancke [fl. 1583]

Philotimus, the war betwixt nature and fortune, compiled by Brian Melbancke... imprinted at London by Roger Warde..., 1583.

J. Dickinson

John Dickenson [fl. 1594], author of *Arisbas* [1594]; *Euphues amidst his slumber*, and *Cupid's journey to hell*.

John Dickenson, *Prose and Verse*, edited by A.B. Grosart, 1878.

Barnabie Rich

Barnabe Riche [c1540–1617], English soldier and author.

Greene's News both from heaven and hell, 1593;

The strange and wonderful adventures of Don Simonides, a gentleman Spaniard, 1584; and *Riche his farewell to military profession*, 1581, his best-known work. "Of the eight stories contained in it," he writes, "five are forged only for delight, neither credible to be believed, nor hurtful to be perused." The others are translations from the Italian.

Tarlton

Richard Tarlton [d.1588], English actor, possibly the Yorik of Hamlet's soliloquy; Elizabeth's favorite clown. After his death, *Tarlton's Jests*, "many of them older than he," were printed in several volumes.

Tarlton's news of purgatory, 1590; [Supposed author of] *Tarlton's jests*, 1609.

Tarlton's jests and News out of purgatory, and Some account of the life of Tarlton, by James Orchard Halliwell, ... London: Reprinted for the Shakespeare Society, 1844.

Herrick.

Robert Herrick [1591–1674], English clergyman and poet. Largely forgotten for almost two centuries, his poems were reprinted, and for the first time edited, by T. Maitland in 1823, and then often reprinted.

The poems of Robert Herrick, London: G. Richards, 1902.

1 Greene

Robert Greene [1558–1592], English poet, dramatist, novelist and pamphleteer; author of the play, *Friar Bacon and Friar Bungay* (1589), and the novel, *Mamillia* (1583).

Life and complete works of Robert Greene, edited by A.B. Grosart, 15 vols., London: Published for the Huth Library, 1881–1886.

2 Lodge

Whetstone (Promos & Cassandra)

Stanhurst (transl. of Aeneid.)

Lodge: Thomas Lodge [1580–1623?], English dramatist, poet, novelist, pamphleteer, whose prose *Rosalynde* furnished the story for Shakespeare's *As You Like It*.

The complete works of Thomas Lodge now first collected..., Glasgow: Printed for the Huntrian Club, 4 vols., 1883.

Whetstone (Promos and Cassandra): George Whetstone [1554? –1587?], English dramatist, poet, pamphleteer, write of tales in prose and verse.

George Whetstone, *The right excellent and famous historye of Promos and Cassandra; divided into two comicall discourses...* Imprinted at London by Richarde Thomas, 1578.

Stanhurst (transl. of Aeneid): Richard Stanyhurst [1547–1618], English translator. Translated the Virgil “to prove Gabriel Harvey’s theory that classical prosody could be applied to English poetry.”

Richard Stanyhurst, *Translation of the first four books of the Aeneis of P. Vergilius Macro, with othere poetical devices thereto annexed*, 1582. Edited by Edward Arber... London: (The Editor), 1880. [Series: The English Scholar’s Library of Old and Modern Works... no. 10.]

3 Nash

Lady Mary Worth’s Urania in style of sydney

Nash: Thomas Nashe [1507–1601], English poet, dramatist, pamphleteer whose novel *The unfortunate traveler*, [1594] was a major forerunner of the English novel of unfortunate adventure.

The complete works of Thomas Nashe. In six volumes. For the first time collected and edited with memorial-introduction, notes and illustrations, etc. by the Rev. Alexander B. Grosart, London: Aylesbury. Printed for private circulation only. 1883–85.

Lady Mary Worth’s Urania: Lady Mary Wroth [c1556–c1640],

The Countesse of Montgomeries Urania, written by the right honorable the Lady Mary Wroath [sic]... London: Printed for John Marriott and John Grismand, 1621.

4 Dekker’s (Raven’s Almanac)

Thomas Dekker [1570? –1641?], English dramatist, poet, pamphleteer, best known for his London comedy, *The shoemaker’s holiday* [1600.]

The ravenens almanacks foretelling of a plague, famine and ciuill warre that shall happen this present year 1609..., London: Printed by E. Alde for T. Archer, 1609.

Thomas Dekker, *Dramatic works*, edited by R. H. Shepherd, 1873.

Non-dramatic works, edited by A.B. Grosart, London: for the Huth Library, 1884–1886.

5 Westward for Smelts (1620)

Emmanuel [?] Ford [?] (not int.)

Westward for smelts, an early collection of stories, edited by James Orchard Halliwell, London: Printed for the Percy Society by Richards, 1848. [Series: Percy Society. Early English Poetry, vol. 22.]

Published with a reproduction of title page of 1620 edition: *Westward for Smelts; or, the Waterman's fare of mad merry Western Wenches whose tongues, albeit like Bell-clappers they never leave ringing, yet their tales are sweet, and will much content you. Written by Kind Kit of Kingstone, London. Printed for John Trundie, and are to be sold at his shop in Barbican, at the sign of the No-body*, 1620.

Emmanuel Ford [fl. 1607], *The most pleasant history of Ornatus and Artesia* [c1595] *Sixth empression exactly corrected and amended*, London: Printed by E. Alsop for R. Wood for Thomas Vere and William Gilbertson, 1662. [Series: Early English Books, 1641–1700].

Emmanuel Ford, *The most famous, delectable and pleasant history of Parismus, the most renowned Prince of Bohemia...* [1598] ... London: Printed for E. Alsop ..., 1661. [Series: Early English Books, 1641–1700].

Parthenesda

Roger Boyle

Earl of Omeney

Heroic Romance (1654) (Charles 2) [-?-]

Roger Boyle: Earl of Orrery [1621–1679], British soldier, statesman, dramatist and romance novelist.

Parthenissa, a romance..., London: Printed for Humphrey Moseley... 6 vols in 3, 1655–1669. An English Heroic Romance, written in imitation of the mannered French romances of Calprenede and Scudery.

Aretina G. Mackenzie's 1661 (better than above)

Sir George Mackenzie [1636?–1691], Scottish lawyer; as “King’s Advocate” in Scotland for Charles II, was known as “Bloody Mackenzie.” Author of this romance, tracts, and major legal works.

Aretina; or, a serious romance, published anonymously in 1661.

Incognita of Congreve

William Congreve [1670–1729], English dramatist and poet. Of *Incognita*, his first novel, Samuel Johnson said he would rather praise than read it.

Incognita; or, love and duty reconcil'd. Peter Buck, at the sign of the Temple, near Temple Bar in Fleet-street, 1692

The Female Quixote

Mrs. Charlotte Lennox

Mrs. Charlotte Lennox [c1720–1804], English novelist and dramatist.

The Female Quixote; or, the adventures of Arabella, London: F.C. and J. Rivington, 2 vols., 1820. [Series: British Novelists, v. 24–25].

Mrs. Aphra Behn

Oroonoko & Fair Jilt

Mrs. Aphra Behn [1640–1689], prolific English dramatist and novelist, the first Englishwoman to earn her living as a writer.

The histories and novels of the late ingenious Mrs. Behn; in one volume, viz., Oroonoko, or the royal slave; The fair jilt, or Prince Tarquin; Agnes de Castro, or the force of generous love... together with the life and memoirs of Mrs. Behn. Written by one of the fair sex. London: Printed for S. Briscoe... 1696.

[Later publication:] *The novels of Mrs. Aphra Behn, with an introduction by Ernest Baker, M.A.*, London: G. Routledge; NY: E.P. Dutton, 1905.

Bunyan.

Life & Death of Badman.

John Bunyan [1628–1688], English Puritan writer, whose *Pilgrim's Progress* won enormous popularity, became an English classic.

The life and death of Mr. Badman: presented to the world in a familiar dialogue between Mr. Wiseman and Mr. Attentive..., with an introduction reprinted from the *Life of Bunyan* by J.A. Froude, NY: R. H. Russell, 1900.

Mrs. Haywood

History of Betsy Thoughtless 1751

Elizabeth Fowler Haywood [1693?–1756], English novelist who wrote seventy novels. Attacked by Pope for “profligate licentiousness.” *Betsy Thoughtless* was her most ambitious novel.

The history of Miss Betsy Thoughtless: in four volumes, London: Printed for T. Gardner, 1753.

History of Jenny Jerramy[?] 1753.

Elizabeth Fowler Haywood, *The history of Jemmy and Jenny Jessamy... by the author of The history of Betsy Thoughtless*, London: Printed for T. Gardner, 1753.

Miss Sarah Fielding

Adventurs of David Simple 1744

Sarah Fielding [1710–1768], English novelist.

The adventures of David Simple: containing an account of his travels through the cities of London and Westminster, in the search of a real friend. By a lady... Printed for A. Millar, 1744.

Peter Wilkins The fool of Quality. Ann

Robert Paltock [1697–1767], English, whose reputation as a writer rests on this one romantic novel.

The life and adventures of Peter Wilkins, a Cornish man. Taken from his own mouth, in his passage to England, from off Cape Horn in America, in the ship Hector, illustrated by Edward Bawden, London and Toronto: J.M. Dent & sons, Ltd; NY: E.P. Dutton co, Ltd., 1900. [see below, Henry Brooke]

Charles Johnstone's satire

Chrysal or Adventures of a Guinea. 1760

Charles Johnstone [1719? –1800?], English author.

Chrystal; or, The adventures of a guinea. Wherein are exhibited views of several striking scenes, with curious and interesting anecdotes of the most noted persons in every rank of life, whose hands it passed through, in America, England, Holland, Germany and Portugal. By an adept. 2nd edition, greatly enlarged and corrected. Dublin: H. Saunders, 1761.

Dr. J. Moore

Zeluco 1786

John Moore [1729–1802], Scottish physician and writer. Byron, inspired by this novel, intended his poem *Childe Harold* to be “a poetical *Zeluco*.”

Zeluco [a novel]. Various views of human nature taken from life and manners, foreign and domestic..., London: A. Strahan and T. Cadell. 2 vols, 1789. [Later publication:] London: F.C. and J. Rivington, 1820. [Series: The British Novelists, vols. 34, 35.]

H. Mackenzie

Man of Feeling 1771

Henry Mackenzie [1745–1831], Scottish novelist, attorney, dramatist, pamphleteer, critic. This work, his first and most famous, became a model for the novel of sensibility.

The man of feeling, London: Printed for T. Cadell..., 1771. [Later publication:] NY: Cassell and Co, [1886.]

Robert Bage imit of Richardson (good) 1796.

Robert Bage [1728–1801], English author.

Hermesprong; or, Man as he is not: a novel. In two volumes. By the author of Man as he is, London: W. Lane, 1796. [Later publication:] London: F.C. and J. Rivington, 1820 [Series: The British Novelists, vol. 48.]

Henry Brooke 1766.

The fool of Quality (hard reading)

Henry Brooke [1703–1783], Irish novelist, poet, translator and dramatist, best known for *The fool of quality*, [1765–1770].

(*The fool of quality; or, the history of Henry, Earl of Moreland*. A new and revised edition with an introduction by the Rev. W.P. Strickland and a biographical reference, by the Rev. Charles Kingsley, NY: Derby & Jackson, 1860.)

Mrs. Brinton

Self Control 1811 (good)

Mary Brunton [1778–1818], Scottish novelist and Professor of Oriental languages; wrote two popular novels, this, and *Discipline* [1814.]

Self-Control: a novel, 2nd edition, Edinburgh: Printed by G. Ramsay & Co for Manners and Miller... 3 vols., 1810.

Francis Burney

Evelina

Cecilia

Camilla

Wanderer

Frances Burney d'Arblay [1752–1840], English novelist and diarist; an intimate of the Johnson-Garrick circle, remembered largely for her diaries and letters.

Evelina; or, A young lady's entrance into the world, London: T. Lowndes, 3 vols., 1778.

Cecilia; or, Memories of an heiress, London: T. Payne and son and T. Cadell, 5 vols., 1782.

Camilla; or, A picture of youth, by the author of Evelina and Cecilia, Dublin: W. Porter

for G. Burnet..., 3 vols., 1796.

The wanderer; or, Female difficulties, by the author of Evelina; Cecilia; and Camilla, London: Longman, Hurst, Reese, Orme and Brown, 5 vols., 1814.

The *diary and letters of Madame d'Arblay*, 7 vols., 1842–46. [Annotated bibliography for full entry: PR-3316-A4Z6g--] [or]

The early diaries of Francis Burney, 2 vols. 1889. [For full entry: PR/3316/A4Z6g--]

The Heroine 1813

Eaton Stannard Barrett.

Satire on romances.

Eaton Stannard Barrett [1786–1820], English author.

The heroine; or, Adventures of a fair romance reader, London: Printed by Henry Colburn, 3 vols., 1813.

English Text Society

Four Sons of Aymon

Richardson

[*Quatre fils Almon*, c1489] For commercial speculation, Caxton “met the taste of the upper classes by the tales of chivalry which issued regularly from his press.” Among those tales,

Four Sons of Aumon and Charles the Grete. The right pleasaunt and goodly historie of the foure sonnes of Aumon. English from the French by William Caxton and printed by him about 1489. Edited from the unique copy, now in the possession of Earl Spencer, with an introduction, by Octavia Richardson, London: Published for the Early English Text Society by N. Trubner co., 2 vols., 1885. [Series: The English Charlemagne Romances, pt. 10, 11. Early English Text Society (Series), Extra Series, no. 44, 45.]

Charles the Grete.

Early Engl. T. Soci

Fierabras. English (Middle English) Prose.

The hyf of the noble and Crysten prynce, Charles the Grete, translated from the French by William Caxton and printed by him in the British Museum, with introduction, notes, and glossary, by Sidney J.H. Heritage..., 1485. London: Published for the Early English Text Society, by N. Trubner & co., 1881. [Series: The English Charlemagne Romances, pt. 3(–4). Early English Text Society (Series). Extra Series no 36–37.]

Lymester seeing coming to the trench cried out and said Theseus if thou beest such a hardy soldier as fame reports thee to be why comest thou not out but like a coward lyeest intrenched. nay quoth Theseus smiling Lymester if thou beest of such courage why dost thou not force me out of my trenches?

John Lyly, *Euphues His Censure to Philautus*, John Wolf, 1587, p.37
Greene Mamilia.

Whereby we may note the broad blasphemy of those which think because the tow cannot touch the fire but it must burn nor the Ivy clasp the tree unless it suck out the sap so like wise the green wood cannot touch the coals but it must flame nor the vine branch embrace the tender twig but it must consume it. that love and liking cannot be without lust and lasciviousness that deep desire cannot be without fleshly affection for soon ripe soon rotten.

Mamillia (A Mirror or Looking-glass for the Ladies of England), Robert Greene, imprinted at London for Thomas Woodcock, 1583, pg 5
or else you think because I said farewell friendly I did fancy finely[?].

[Ibid, pg 37]
promising in recompense of his disloyalty never to lend Publia a good look.

[Ibid, pg 38]
judging upon meat with a sick stomach and tasting wine with a furred tongue.

[Ibid, pg 41]
Now have I surely settled myself never from henceforth to lend a living look to Mammelia [sic].

[Ibid, pg 46]
March! March! pinks[?] of election
Why the devil don't you march onward in order.
March dogs of redemption
Ere the blue bonnet come over the border.
You shall preach you shall pray
You shall teach night and day
You shall prevail oe'r the kink gone a whoring.
Dance in blood to the knees
Blood of God's enemies

The daughters of Scotland shall sing you to snoring.

The Edinburgh Review, Or Critical Journal: ... To Be Continued..., Volume 34,
1820; pg. 155–6

March march scourges of heresy

Down with the kink & its whillabaleresy[?].

March march down with supremacy.

And the kist[?] full & whistles that make sic a cleary[?].

Fife men & drummers haw

Many deils tak them a

Your lace & livery, lickpot & ladle

Jocky shall wear the hood

Jenny the dark of God.

For codpiece & petticoat dishclout and daidle.

[Ibid. pg 156]

*

Note #180

1. [The Diary and Letters of Madame D'Arblay (Frances Burney): 1778–1787; pg 87–89]

GS Quote:

Why madam she stole a quilt from the man of the house and he had her taken up, but Bet Flint had a spirit not to be subdued so when she found herself obliged to go to jail she ordered a sedan chair and bid her footboy walk before her. However the boy proved refractory, for he was ashamed though his mistress was not.

And did she ever get out of jail again sir. Yes madam when she came to her trial the judge acquitted her. "So now", she said to me, "the quilt is my own and now I'll make a petticoat of it. Oh I loved Bet Flint. Bless me sir, cried Mrs. Thale, how can all these vagabonds continue to get at you of all people. Oh the dear creatures, cried he laughing heartily. I can't but be lad to see them. And yet I have known all the wits from Mrs. Montague to Bet Flint.

"Bet Flint, pray who is she."

"Oh a fine character Madam. She was habitually a slut and a drunkard and occasionally a thief and a harlot.

"And for heavens sake how came you to know her

"Why madam she figured in the literary world too. Bet Flint wrote her own life and called herself Cassandra and it was in verse. So Bet brought me her verses to correct, but I gave her half a crown and she liked it just as well. "And pray what became of her Sir."

*

Note #197

2. [Helen Wilmans, *The Conquest of Death*; International Scientific Association (Seabreeze, FL) 1900; pp 90–91]

GS Quote:

To keep the race forever alive in its present animalized condition would be to perpetuate ignorance; to keep it as a stagnant pool in the heart of universal progression; and this could not be. Perpetual change is the order of life. He who catches on to higher thought and holds it with a faith so firm that it crystallizes into belief, is on the upward move, where higher influences meet him, and fix his thought in tangible substance. He who turns from his higher thought, doubting its practicality, pinches himself into constantly ~~lowering~~ lowering conditions until he is pinched out. There is progression for the one, and, at least, a temporary retrogression for the other; but there is no standing still. Therefore, immortality in the present status of the universal race though here in this world is not possible now.

But the dawn of it is here. The beginning of that credence in the human ideal, which alone will usher it in, is here. It is here for no less a reason than because a woman with her strongly intuitional nature, has come to the front. Woman has brought the morning of a new era with her; and, as her feet obtain firmer standing in the slushy quagmire of the world's present condition of thought, the morning of her day will brighten into the full splendor of a noon, that will arrest and hold the entire interest of the millions of dying souls about us.

This much is already accomplished. The beginning of the dawn is here. Universal thought has begun to move. A ripple runs along the full length of its connected links, even though it is only the few who stand in the front that are capable of seeing the light that shines so brightly ahead.

If this movement had to be confined to our earth, as the Malthusians must all imagine, then its scope would be so small as to furnish a reason for

their doubts. But, because man's growth is limitless—and by his ever increasing power of thought I know his growth is limitless—the fact shadows forth the possibility of his leaving the earth when he shall have learned how to do so.

More than this. In the economy of nature the time will come when generation will lose itself in regeneration.

Conditions adapt themselves to each other. When one thread is spun out, there is another thread waiting there to meet the outstretched hand of him who has resolved to go ahead. To him who is not so resolved, and who does not know his power to go on, though the thread is there, it is not there for him, because he does not see it. And so he falls, not because life was lacking, but because the individual intelligence with which he should have grasped it was wanting.

*

Note #198

3. [Edmund Garratt Gardner, *Saint Catherine of Siena: A Study in the Religion, Literature, and History of the Fourteenth Century in Italy*, J.M. Dent, 1907; pg 14–15]

GS Quote:

"How could I be content Lord," she prayed, "if any one of those who have been created to Thy image and likeness, even as I, should perish and be taken out of my hands? I would not in any wise that even one should be lost of my brethren who are bound to me by nature and by grace; I am fain that the old enemy should lose them all, and Thou gain them, to the greater praise and glory of Thy name. Better were it for me that all should be saved, and I alone (saving ever Thy charity) should sustain the pains of Hell, than that I should be in Paradise and all they perish damned; for greater honor and glory of Thy name would it be! And she was answered by the Lord, as she secretly confessed to me: "Charity cannot be in Hell, for it would destroy it utterly; it were easier for Hell to be destroyed than for Charity to exist with it. Then she: "If Thy truth and Thy justice permitted it, I would that Hell were utterly destroyed, or at least that no soul more should descend thither, and if (so I were still united to Thy charity) I were put over the mouth of hell to close it, in such wise that none should ever more enter it, much would I rejoice, so that all my neighbors might thus be saved." And on

another occasion she prayed: "Lord, give me all the pains and all the infirmities that are in the world, to bear in my body; I am fain to offer Thee my body in sacrifice, and to bear all for the world's sins, that Thou mayest spare it and change its life to another." And when she said these words she was abstracted and rapt in ecstasy. But when she returned to herself she was as white as snow and began to laugh loudly and to say, "Love, Love, I have conquered Thee with Thyself. For Thou dost wish to be besought for what Thou canst do of Thy own accord.

*

Note #36

4. [An *Autobiography*: By Herbert Spencer, Volume 1; Williams and Norgate, 1904; pg 431]

GS Quote:

The often quoted remark of Kant that two things excited his awe—the starry heavens and the conscience of man—is not one which I should make of myself. In me the sentiment has been more especially produced by three things—the sea, a great mountain and fine music in a cathedral. Of these the first has, from familiarity, I suppose, lost much of the effect it originally had, but not the others.

Spencer

5. [Part of a letter draft, almost certainly to former Cambridge associate Leo Friedman:]

A man wot upholds fool economic theories wot interfere with the leisure of females and so discourages them from indulging in friendly courtesies (such as writing letters) ~~which same wholesomely decreases and so increases wholesomely the lonesomeness of the universe and don't deserve to have anybody~~ nobody nice to play with him not nohow. I stays in Europe, thank-you, where the beauty and harmony of reposeful adjunctcy is properly estimated. Let me know about the new adjunct when there is one

G. S.

*

Note #64

Cooper.
Routledge

The Crater

Home as found

Homeward bound

Jack Tier

The Manikins

Precaution

Red Rover

Red Skins

Sea Lions

Spy

Two Admirals

Wing and Wing

Routledge & Co.

6. James Fenimore Cooper [1789–1851], American author of novels, travel books, and polemics. [A listing of twelve novels by Cooper, all published in the Leatherstocking Edition of *The works of J.M. Cooper*, London & NY: Routledge Co., 1888–1904.]

The Red Rover, a tale, with an introduction by Susan Fenimore Cooper, vol. 16, London & NY: G. Routledge, 1894.

The Redskins; or, Indian and Injun; being the conclusion of the Littlepage manuscripts, vol. 24, London & NY: G. Routledge, 1895.

The sea lions; or, the lost sealers, with an introduction by S.F. Cooper, vol. 7, London & NY: G. Routledge & Sons, 1888.

The spy, a tale of the neutral ground, vol. 11, London: G. Routledge.

The two admirals, with an introduction by Susan Fenimore Cooper, vol. 19, London: G. Routledge; NY: E.P. Dutton.

The wing-and-wing; or, le feu-follet, a tale, with an introduction by Susan Fenimore Cooper, vol. 12, London & NY: G. Routledge. [Published in England under the title, 'The Jack o' Lantern.]

The Crater; or, Vulcan's peak, vol. 18, with an introduction by Susan Fennimore Cooper, London & NY: G. Routledge, 1888.

Home as found, sequel to 'Homeward bound', London: G. Routledge; NY: E.P. Dutton, 1889.

Homeward bound; or, The chase, vol. 9, London & NY: G. Routledge, 1888.

Jack Tier; or, The Florida Reef, vol. 15, London & NY: G. Routledge, 1888.

The Monikins, vol. 20, London & NY: G. Routledge, 1889

Precautions, a novel, with W.C. Bryant's "Discourse on the life, genius and writings of the author", London: G. Routledge; NY, E.P. Dutton, 1889.

*

Note #225

Gertrude Stein
c/o Etta Cone
Hotel Helvetia
Florence

*

7. Meredith, George
One of Our Conquerors
N.Y. Scribners, 1902

*

Note #133B

Connolly [sic]
Gloucester stories

8. [James Brendan Connolly, *Out of Gloucester*, NY: Scribner's Sons, 1902.:]

Colton
Phillipine stories

9. [unlocated]

10. [Collected and edited by G.B. Hill, 2 vols., Oxford: Clarendon Press 1892.]

6 to 10 notebooks.

Make out a list of autobiographies

Samuel Johnson's letters

buy a knife.

Ask about cheap edition of the journal.

11. James Boswell [1740–1795], *The journal of the tour to the Hebrides with Samuel Johnson*, [originally published 1785], London: J.M. Dent, 1903 [The Temple Classics edition, edited by Israel Gollanz]. The tour was made in 1773. Johnson published his own *Journey to the Hebrides* in 1775.

Mrs. Trench's journals & letter edited by her son.

12. *The remains of the late Mrs. Richard Trench [Melesina Trench], being selections from her journals, letters and other papers*, edited by her son [Richard C. Trench] the Dean of Westminster, London: Parker, Son & Bourn, 1862.

**The life of Mamie Manch [?] by Moin [Moir?] Methuen
little library.**

13. David Macbeth Moir [1798–1851], Scottish physician, humorist, writer. Best known humorous work was *Mansie Wauch*.

The life of Mansie Wauch, taylor in Dalkeith, written by himself, [by David Macbeth Moir] with an introduction and notes by T.F. Henderson, Methuen Little Library series, 1902.

Tcheckoff

14. Anton Pavlovich Chekhov [1860–1904], Russian short story writer and dramatist. [An early publication in English, possibly the earliest, was the short story “The Lady with the Dog” in 1903]

Gibbon's autobiography

15. Edward Gibbon [1737–1794], English historian, author of *The Decline and fall of the Roman empire*. Lord Sheffield, drawing on six autobiographical manuscripts, composed Gibbon's “Memoirs,” now better known as his *Autobiography*.

The autobiographies of Edward Gibbon, printed verbatim from hitherto unpublished mss, with an introduction by the Earl of Sheffield. Edited by John Murray, London: J. Murray, 1896. [Reprinted in 1907, “as originally edited by Lord Sheffield,” with an introduction by J.B. Bury, London: The World's Classics, vol. 139.]

Life of Cavour

16. Camillo Benso, conte de Cavour, [1810–1861], Italian statesman, architect of united Italy.

Countess Evelyn Martinengo Cesaresco, *Cavour*, London: 1898. [Reprinted, 1904]

Edward C.G. Cadogan, *The Life of Cavour*, in *Makers of Modern History* series, 1905; [A later edition:] London: Smith, Elder; NY: C. Scribner, 1907.

Life of St. Gertrude, other saints

a dozen copy books,

Seeber [?Saher]

Ask Sallie about library.

17. Mary Francis Cusack, *The life and revelations of St. Gertrude, virgin and abbess, of the*

Order of St. Benedict, new edition, London: Burns & Oates; NY: Benziger Bros., [1870.]

*

Note #136B

Woodstock

18. Sir Walter Scott [1771–1832], Scottish poet and novelist, created the vogue throughout Europe for the historical novel. *Woodstock* is one of the later novels [1826] in an output rivalled in the 19th century only by Trollope and Balzac.

Woodstock; or, The cavalier: a tale of the year 1651, Edinburgh: A. & C. Black; Philadelphia J.B. Lippincott, 1887. [Series: The Waverley Novels, vol. 21]

Our Mutual Friend

19. Charles Dickens [1812–1870], English novelist. *Our mutual friend* [1864–1865], Dickens' last completed novel.

Our mutual friend, NY: The Mershon Co., 189–?

Black Dwarf & Legend of [?]

20. Sir Walter Scott, *The black dwarf [and] A legend of Montrose*, Edinburgh: A. & C. Black; Philadelphia: J.B. Lippincott, 1887. [Series: The Waverley Novels, vol. 16]

Quentin Durward

21. Sir Walter Scott, *Quentin Durward*, Edinburgh: A. & C. Black, 1887. [Series: The Waverley Novels, vol. 16]

~~Martin Chuzzlewit~~

22. Dickens' "American" novel.

Charles Dickens, *The life and adventures of Martin Chuzzlewit*, NY: J. W. Lovell Company (1868?)

Vivian Grey Disraeli [sic]

23. Benjamin Disraeli, Earl of Beaconsfield [1804–1881], British statesman and novelist. Disraeli's first novel, a roman à clef on chief public figures in British society.

Vivian Grey, Philadelphia: Carey, Lea and Carey, 2 vols., 1827.

Silas Marner

24. George Eliot (Marian Evans) [1819–1880], British novelist. *Silas Marner* [1861] is the last of Eliot's three Warwickshire novels.

Silas Marner edited with notes and an introduction by Robert Herrick, NY:

Longmans, Green, 1899.

Aiguille a repriser

25. [A knitting needle.]

Gems of Chinese Literature

26. Herbert Allen Giles [1845–1935], British government official posted in China, who claimed to be the first to translate Chinese literature into English, and the first to collect Chinese texts and publish them.

Gems of Chinese Literature, London: B. Quaritch; Shanghai: Kelly & Welsh, 1884.

Historic China & other sketches

27. Herbert Allen Giles, *Historic China and other sketches*, London: T. de la Rue, 1882.

Strange Stories from a Chinese studio

28. P'u Sung-ling [1640–1715], *Strange stories from a Chinese studio*, translated and annotated by Herbert Allen Giles, London: T. de la Rue, 1880.

Chuang Tzu Mystic Moralism and Social Reformer

29. Chuang-Tzu, *Chuang-Tzu: mystic, moralism and social reformer*, translated from the Chinese by Herbert Allen Giles... London: B. Quaritch, 1889.

Chinese Sketches

30. Herbert Allen Giles, *Chinese sketches*, London: Trubner Co., 1876.

Record of the Buddhistic Kingdom

31. Fa hsien [fl399–414], *Record of the Buddhistic Kingdoms*, translated from the Chinese by Herbert Allen Giles, London: Trubner, 1877.

Remain of Lao Tzu

32. [Herbert Allen Giles, *The remains of Lao-Tzu*, Hong Kong: 1886.]

From Swatow to Canton Overland

33. [Herbert Allen Giles, *From Swatow to Canton: (overland)*, Shanghai: Kelly & Walsh, 1877.]

San Tzu Ching & Chien Tzu Were metrically translated

Herbert A. Giles

34. [San Tzu Ching; *Elementary Chinese translated and annotated*, Kelly & Walsh, 1900]
Chien Tzu [No record found]

Blickensdorfer ink

35. [Brand name of first typewriter GS purchased and used. It proved extraordinarily clumsy and was subsequently replaced after AT began typing

GS's manuscripts.]

Ray man boulevard Hauseman

Lothair

36. A satiric novel [1870], Disraeli's most successful.

Benjamin Disraeli, *Lothair*, London: G. Routledge & Sons, 1888. [The Primrose edition: a sixpenny edition of Disraeli's novels.]

Vivian Grey.

Disraeli

37. [see above]

Byron's Letters

38. George Gordon Byron, Baron Byron [1788–1824],

The letters and journals of Lord Byron, with notice of his life, by Thomas Moore. New and revised edition, NY: G. Routledge & Co., 1875.

~~Urquhart~~

~~Translation of Rabelais~~

Horace Walpole Letters

Greene

Fitzgerald's letters

Boswell's Johnson

~~Man of Feeling by Mackenzie~~

Charles Grandison

39.

~~Milton's Areopagitica~~ **temple series**

40. John Milton [1607–1674], epic poet, sonnet writer, pamphleteer. *The Areopagitica* [1644], Milton's magisterial attack on licensing and censorship of the press.

Areopagitica, a speech of Mr. John Milton for the liberty of unlicensed printing, to the Parliament of England [1644]

Bacon & Locke **temple series**

41. There was no single edition of Bacon and Locke in the Temple Series [for which reason, no doubt, GS crossed out "Locke" in her entry.] The Temple Series "Bacon" is:

Francis Bacon [1561–1626], *Essayes or Counsels civill & morall*, London: J.M. Dent & Co., 1897. [Temple Classics] [Contains the fifty-eight essays and the

fragment of an essay “Of Fame.”]

~~Cheap edition of *Urn Burial* & *Religio Medici* temple series~~

42. Sir Thomas Browne [1605–1682], classical scholar, antiquary, philosopher, man of letters. *Urn Burial* [1658] and *Religio Medici* [1634], two of the greatest 17th century prose meditations.

Sir Thomas Browne, *Religio Medici and Urn Burial*, London: J.M. Dent & Co., 1899 [Temple Classics.]

Spectator

43. Joseph Addison [1672–1719], essayist, poet and statesman.

Richard Steele [1672–1729], essayist, dramatist, and politician.

Spectator, “A new edition, reproducing the original text, both as first issued and as corrected by its authors. With introduction, notes and index by H. Morley.” London: G. Routledge & Sons, 1888. [Series: “Routledge’s Popular Library of Standard Authors”].

Literary Ethics, July 24, 1838.

But the mark of American merit in painting in poetry in fiction in eloquence seems to be a certain grace without grandeur, in itself not new but derivative, a vase of fair outline but empty, which whoso sees may feel with what wit and character is in him but which does not like the charged cloud overflow with terrible beauty and emit lightnings on beholders.

44. Ralph Waldo Emerson [1803–1852], American poet, essayist, Transcendentalist philosopher.

“Literary Ethics,” a lecture delivered by Emerson, this date. Originally published as:

An oration, delivered before the literary societies of Dartmouth college, July 24, 1838.... Published by request. Boston: C.C. Little and J. Brown, 1838.

The lecture is reprinted in *Nature, Addresses, and Lectures*, by Ralph Waldo Emerson, with introduction and notes by Robert E. Spiller. Text established by Alfred R. Ferguson. The Belknap Press of Harvard University Press, Cambridge, MA; London, 1979, pp 100ff.

The essay on “Literary Ethics” also appears in volume six of the Riverside edition of *Emerson’s Complete Works*, Boston: Houghton, Mifflin and company; 1889, of which William James’ copy, with his markings and annotations, is preserved at [Note: Cat. no.: *AC85/ J2376/ Zz889e. Libraries: MH, NB. NE 0110395.]

The full passage from which this note is excerpted reads:

Hence the historical failure on which Europe and America have so freely commented. This country has not fulfilled what seemed the reasonable expectation of mankind. Men looked, when all feudal traps and bandages were snapped asunder, that nature, too long the mother of dwarfs, should reimburse itself by a brood of Titans, who should laugh and leap in the continent, and run up the mountains of the West with the errand of genius and of love. But the mark of American merit in painting, in sculpture, in poetry, in fiction, in eloquence, seems to be a certain grace without grandeur, and itself not new but derivative; a vase of fair outline, but empty,—who whoso sees, may fill with what wit and character is in him, but which does not, like the charged cloud, overflow with terrible beauty and emit lightnings on all beholders; a muse which does not lay the grasp of despotic genius on us, and chain an age to its thought and emotion.

[[Note #70](#) derives from this text: “...Hence our art and ourselves and he who runs may read the dreadful failures.” And in [Ms Note #19](#), there is the text omitted from [MA 37](#), following line 27, on “the gentle attenuation, the thin imagination and the superficial sentiment of American expression.”]

Benvenuto Cellini

45. Benvenuto Cellini [1500–1571], Italian artist, memoirist, metal worker, sculptor. His “barbarically untameable” *Memoirs* [1558ff.] have been called “one of the most fascinating books in existence.”

Memoirs of Benvenuto Cellini, a Florentine artist... now first collated with the text of Giuseppe Molini and corrected and enlarged... translated by Thomas Roscoe, London: G. Bell & Sons, 1880. [Series: Bohn’s Standard Library]

Parkman 5 vols.

46. Francis Parkman, Jr., American historian. His major life-work, on the struggle between France and England for colonial empire in America.

France and England in North America. 5 vols., Boston: [Little, Brown & Co.], 1865–1879.

English men of action

~~Emma~~

Laurence & Clive

47. “English Men of Action,” a series of “books for boys,” on heroes such as

Wolfe, Sir Francis Drake, etc. The earliest volumes in the series date from 1889, the latest 1905.

Sir Richard Temple [1826–1902], *Lord Lawrence*, London, NY: Macmillan & Co., 1889. [Series: Men of Action].

Sir Charles William Wilson [1836–1905], *Lord Clive*, London, NY: Macmillan & Co., 1893.

Trowbridge

48. Probable reference: John Townsend Trowbridge [1827–1916] American novelist, short story writer, poet, memoirist, historian. Published more than 50 volumes, among them *The Drummer Boy* [1867], *The South* [1866], *The Three Scouts* [1868.]

Barchester Towers

49. Anthony Trollope [1815–1882], *Barchester Towers*, NY: Dodd, Mead & Company, 2 vols. 1898.

Life of Savenola 2 vol.

50. Girolamo Savonarola [1452–1498], Florentine monk, zealous church and social reformer. Pasquale Villari [1827–1917], Italian historian and statesman, major influence on later Italian historians.

Pasquale Villari, *Life and times of Girolamo Savonarola*, 2 vols., translated by Linda Villari, NY: Scribner's, 1893.

Ben Johnson's works

51. Ben Jonson [1573–1637], English dramatist, lyric poet; as critic, the first of England's literary dictators.

The works of Ben Jonson, with a biographical memoir, by William Gifford. A new edition. NY: D. Appleton & Co., 1879.

Marlowe

52. Christopher Marlowe [1564–1593], English dramatist, poet.

The works of Christopher Marlow, including his translations, edited with introduction and notes by Lieut.-Col. Francis Cunningham, London: Chatto & Windus, 1889.

Midshipman Easy

53. Frederick Maryat [1792–1848], *Mr. Midshipman Easy... with an introduction by David Hannay*, London, NY: Macmillan and Company, 1896.

Note #110B

54. A series of 11 quoted passages from Johnathan Swift,

The Tale of a Tub and Other Early Works, edited by Temple Scott, London: George Bell & Sons, 1897: [from “The tale of a tub:”]

(pp. 58–59:)

Once upon a time there was a man who had three sons by one wife and all at a birth neither could the midwife tell certainly which was the eldest. Their father died while they were young and upon his death bed calling the lads to him spoke thus.

(*Ibid.* p. 60:)

On their first appearance out three adventurers met with a very bad reception and soon with great sagacity guessing out the reason they soon quickly began to improve the good qualities of the town.

(*Ibid.* p. 82:)

Sometimes he would set them a warning to frighten naughty boys and make them quiet.

(*Ibid.* p. 83:)

it is certain they were no better than a sort of sturdy swaggering beggars.

(*Ibid.* p. 83:)

witches[?] [thirsting??] [last??]

The imitation [?] [thisting??] to this lost them [Their?] lives [?] and money too.

(*Ibid.* p. 86:)

What then my God replied the first it seems that this is a shoulder of mutton all the while.

(*Ibid.* pp. 95–96:)

We left Lord Peter in open rupture with his two brothers both for ever discarded from his house and ~~left~~ resigned to the wide world with little or nothing to trust to. Which are circumstances that render them proper subjects for a writer's pen to work on, scenes of misery ever affording the fairest [?–] for great adventures. And in this the world may perceive the difference between the integrity of a generous author and that of a common friend. The latter is observed to adhere close in [?–] but on the decline of

fortune to suddenly drop off, men in misfortune being like men in the dark to whom all colors are the same. But when they came forward into the world and began to display themselves to each other and to the light, their complexions appeared extremely different which the present picture of their affairs gave them sudden opportunity to discover.

We think it highly reasonable to produce our great forgetfulness as an argument manouverable for our great wit.

(Ibid. p. 100:)

And as in scholastic disputes nothing seems to rouse the spleen of him that opposes, so much as a kind of pedantic affected calmness in the respondent In short Martin's patience put Jack in a rage.

(Ibid. p. 287:)

Elephants are always drawn smaller than life but a flea always larger. A person reading to me a dull poem of his own making I prevailed on him to scratch out six lines together. In turning over the leaf the ink being wet it marked as many lines on the other page, wherat [sic] the poet complaining I bid him be easy for it would be better if those were out too.

(Ibid. p. 141:)

Going too long is a cause of abatement as effectual though not so frequent as going too short and holds true especially of the labors of the brain.

(Ibid. p. 142:)

This I mention because I am wonderfully well acquainted with the present relish of courteous readers and have often observed with singular pleasure that a fly driven from a honey pot will [similarly?] with very good appetite alight and finish his meal on excrement.

*

NB2, #2

Frederic Reynolds memoirs

Frederic Reynolds [1764–1841], 19th century English playwright.

The life and times of Frederick Reynolds, written by himself, London: H. Colburn, 1826.

*

NB2, #8

Sacrificing his oldest friendship at an age when friendship could not be replaced. Fox interposed. There is no loss of friends. Yes Burke fiercely rejoined, there is a loss of friends, I know the price of my conduct. Our friendship is at an end.

The French Revolution: Chapters from the Author's History of England During the Eighteenth Century. William Edward Hartpole Lecky, D. Appleton and Compay, N.Y.-Boston-Chicago, 1904. pg 261–262.

*

NB2, #9

Tis like Mrs. Pinnley's great belly, she may lace it down before but it burnishes on her hips.

William Congreve [1670–1729], *The Way of the World*, III, 3: Mrs. Marwood: "The secret is grown too big for the pretence. 'Tis like Mrs. Prinnley's great belly; she may lace it down before, but it burnishes on her hips."

*

NB2, #32

"The late good old king [i.e. George II] had something of humanity and amongst many other royal virtues he possessed justice truth & sincerity in an eminent degree so that he had something about him by which it was possible to know whether he liked you or disliked you."

Henry Smith Williams; *The Historians' History of the World: England, 1642–1791*; The Outlook Company (New York); 1904; p.592.

*

~~It has been~~ Activity is a cheap commodity. Mankind never profit by experience. Dr. Franklin used to say that experience was the school for fools. the most profligate woman that walks the strand can persuade any man that he is the first who has really captivated her.

*

NB2, #33

Edmond George Petty-Fitzmaurice Fitzmaurice (1st Baron), William Petty Marquis of Lansdowne

Life of William, Earl of Shelburne, Afterwards First Marquess of Landsdowne: With

Extracts from His Papers and Correspondence, Volume 2; Macmillan; 1876; pg 360.

*

NB12, #20

Melville White Whale Walls.

Herman Melville; *Moby-Dick or, The Whale*; Harper & Brothers Publishers, New York, 1851.

*

NB14, #1

Glover Memoirs

Alice send Greene digit of the Moon, ask about [thread?]

Francis William Bain [1863–1940], *A digit of the moon, and other love stories from the Hindoo*, translated from the original manuscripts by F.W. Bain, NY and London: Putnam, 1898. [Later editions, 1901 and 1908.]

Magyar empire the english translation if sold in separate volumes.

[unlocated]

*

NB14, #6

**Letters of James Boswell Introd. of Seccombe 7/6
(Sedgwick & Jackson)**

James Boswell [1740–1759], *Letters of James Boswell to the Rev. W. J. Temple*, with an introduction by Thomas Seccombe, London: Sidgwick and Jackson, 1908.

[For dating: no earlier edition of this publication; consequently, dates [Notebook 14](#) as no earlier than 1908.]

*

NB14, #8

**Caesar was unalterably almost naively indifferent to all moral distinctions.
This indifference was not due to depravity of life; it was inborn in his nature
and unconsciously strengthened by his habits and company, by the bankrupts
and swindlers and adventuresses with whom he consorted; conjoined with an
unusual excitability of temper it gave him an extraordinary versatility and
plasticity of mind and adapted him to act well or ill, supremely well or
supremely ill, as the need might be.**

Ferrero, Guglielmo. *The Greatness and Decline of Rome. Vol. 1.* 1907. Reprint.

London: Forgotten Books, 2013. 263. (Original work published 1907)

*

Note #63

Eustace Diamonds

Sir Harry Hotspur of Thimblethwaite

Harry Heathcote of Gangoil

The American Senator

Is he Popinjay

An eye for an eye

John Caldigate

Cousin Henry

Dr. Wattle's School

Marion Fay [?]

Remember Mrs. Heiroth's lack of expression also May's Not sure of their class positive character of them goes with the kind of freedom and the kind of being mistress power only with those who love them

A listing of ten novels by Anthony Trollope (1815–1882):

The Eustace diamonds, 3 vols., London: [no publisher listed], 1873.

Sir Harry Hotspur of Thimblethwaite, London: [no publisher listed], 1871.

Harry Heathcote of Gangoil, a tale of Austrian Bush life, London: Ward, Lock & Co., 1883.

The American Senator, a novel, 3 vols., London: [no publisher listed], 1878.

Is he Popinjoy? a novel, 3 vols., London: [no publisher listed], 1878.

An eye for an eye, 2 vols., London [no publisher listed], 1879.

John Caldigate, 3 vols., London: Routledge & Co., 1880.

Cousin Henry, a novel, 2 vols., London: Chapman & Hall, 1879.

Dr. Wortle's school, a novel, 2 vols., London: Chapman & Hall, 1881.

Marion Fay, a novel, 3 vols., London: Chapman & Hall. 1882.

*

NB-*C #1

Twenty-three tales

Tolstoy—The World's Classics

Lev Nikolaevich Tolstoi, [1828–1910], *Twenty-three tales*, translated by Louise and Aylmer Maude, London: The World's Classics, 1906 [World Classics, vol. 72.]

Dostoschefsky. [sic] Crime & Punishment etc.

Fyodor Dostoevski, [1821–1881], *Crime and punishment*, London: Vizetelly's One Volume Novels, vol. 13, 1886.

Poor folks

Fyodor Dostoevski, *Poor Folk*, translated from the Russian by Lena Milman, introduction by George Moore, London: Elkin Matthews & John Lane, Boston: Roberts Bros., 1902.

Trollope

Anthony Trollope [1815–1882] Most prolific of 19th century English novelists. Wrote 55 novels, largely of English clerical society (The Barsetshire Chronicles), and of its political and legal worlds, and other works. [See [Note #63](#), which lists ten Trollope novels.]

Poe's Tales

Edgar Allen Poe [1809–1849], American poet and critic, major influence on Baudelaire and the Symbolist movement in Europe.

Poems and tales, selected and edited by Alphonso G. Newcomer, Chicago: Scott, Foresman & Co., 1902

Olmstead Cotton Kingdom

Journey in the Back Country

Frederick Law Olmsted [1822–1903], American landscape architect whose account of Southern slavery greatly influenced British opinion during the Civil War.

The cotton kingdom: a traveller's observations on cotton and slavery in the American slave states, NY: Mason Bros., 1861.

A journey in the back country: the slave states in the winter of 1853–54, NY: G.P. Putnam' Sons, 2 vols. 1907.

Webster's speeches and letters

Daniel Webster [1782–1852], American statesman whose political life was centered on the slavery question, Constitutionality and states' rights. His speeches were adapted by GS in her 1946 opera, *The Mother of Us All*, in which he serves as the chief male opponent to the feminist activism of Susan B. Anthony.

The writings and speeches of Daniel Webster, 18 vols., Boston: Little, Brown Co., 1903.

[-?-] **Scott's book**

John Gibson Lockhart [1794–1854], Scottish writer and editor. His *Life of Scott* has been called “the most admirable biography in the English language after Boswell’s Johnson.”

The life of Sir Walter Scott, Edinburgh: T. C. & E. C. Jack, 1902.

The dating of this Notebook [*C] is confirmed by: Letter, Michael Stein to GS, Paris to Florence, May 22, 1908: “The Scott and the Webster arrived.” But it is possible that a different “Scott’s book” was ordered by GS in 1908. Mabel Weeks in Letter to GS, August 14, 1906, informs her that she is reading Lockhart’s *Life of Scott*, and adds: “I think you said you did not care for it, but although at first it seems inflexible and ponderous, I think its effect is cumulative.”

*

NB-*C #2

Letters to temple edited by Mr. Frances

James Boswell [1740–1795], *Letters of James Boswell, addressed to the Rev. W[illiam] J. Temple, now first published from the original mss., with an introduction and notes* [by Sir Phillip Francis], London: R. Bentley, 1857.

Boswelliana, Philobiblon Society, Mr. Milnes

“*Boswell’s Commonplace Book:*” *Boswelliana* [Extracts from Boswell’s commonplace book. Editor’s forward signed: R. M. M., i.e., Richard Monckton Milnes, Baron Houghton], Philobiblon Society, vol. 2, 1854 etc.

Peregrine Pickle

Tobias George Smollett [1721–1771], British novelist.

The adventures of Peregrine Pickle; in which are included memoirs of a lady of quality, London: Routledge, 1896. [There were multiple publications of the book until 1907 in two and four volumes. This edition is in one volume.]

*

Note #89B

Sir Charles Danvers

Sir Charles Danvers (c.1568–1601) was an English MP and soldier who plotted against Elizabeth I of England.

Sir Charles Danvers, Mary Cholomondeley, London, R. Bentley, 1889

Diana Tempest

Diana Tempest, *Mary Cholomondeley*, Leipzig Tauchnitz, 1893.

*

NB7, #1

The Conspirators

The Regent's Daughter

Alexandre Dumas [1802–1870], French novelist and dramatist.

The conspirators; or, the chevalier d'Harmental, London: J.M. Dent and co; Boston: Little, Brown and co., 1893–97.

Dumas, *The regent's daughter*, London: J.M. Dent and co.; Boston: Little, Brown and co., 1894. [Series: The Romances of Alexandre Dumas, vol. 21].

Hugo—Toilers of the Sea

Victor Marie Hugo [1802–1885], French novelist, poet and dramatist.

Toilers of the sea, London: J.M. Dent & Sons; NY: E. Dutton & co. [n.d.]

*

NB7 #4

Blanche de Beaulieu

Alexandre Dumas, *The brigand, and Blanche de Beaulieu*, London: J.M. Dent & co.; Boston: Little, Brown & co., 1893–1897. [Two novels in one.]

*

NB8, #2

A. Young

Arthur Young [1741–1820], British writer on agriculture, social economy; famous for his *Travels in France* [1792], published on the eve of the French revolution.

Travels in France and Italy during the years 1787, 1788, 1789, with an introduction by Thomas Okey, Everyman's Library, 1906. [Originally published in 1792–94]

G. Sand—Letters & novels.

George Sand [1804–1876], pseudonym of Madame Amandine Lucile Aurore Dudevant, nee Dupin. French author, prodigious writer of novels, journals, letters, plays. Her writings were eventually published in 112 volumes.

From *The intimate journals of George Sand*, edited and translated by Marie Jenney Hunt, NY: Loring & Mussey, 1929:

“From 1836 to 1840” appears the first edition of George Sand’s works, published by Bonnaire in 24 volumes.

“A second edition...” published in 16 volumes between 1842–1844, is continued in 1847 by Garnier.

“A third incomplete edition...” is published by Hetzel between 1851–1856.

“The fourth edition... undertaken... in 1852”, is continued by Michel Levy through 77 volumes.

The fifth edition by Calmann Ley comprises 112 volumes.

Alice Toklas confirmed that GS read George Sand in French, Miss Toklas having bought the small French volumes for her from the bookstalls along the Paris quays. There were no English translations of Sand until after 1908, the date of this note.

Pascal

Blaise Pascal [1623–1662], French philosopher and mathematician; with Descartes, the seminal French philosopher of the 17th century. There were many translations of Pascal’s *Pensees* by 1908. Among them, an edition GS might have used:

Blaise Pascal [1623–1662], *The thoughts of Blaise Pascal, translated from the text of M. Auguste Molinier*, by C. Kegan Paul, London: G. Bell and Sons, 1899.

Gardner St. Cath.

38710

St. Catherine [1347–1380], Dominican tertiary, feast observed April 30th. Her letters, in Tuscan vernacular, put her, it is claimed, “almost on a level with Petrarch.” Played major political role in healing the church schism between Rome and Avignon.

Edmund Garrett Gardner [1869–1935], *Saint Catherine of Siena, a study in the religion, literature and history of the fourteenth century in Italy*, London: J.M. Dent and co., NY: E.P. Dutton co., 1907.

37471 Another life of her.

[Numbers listed (38710 and 37471) might be Mudie catalogue numbers. More probably: American Library in Paris.]

NB8, #9

[...?] the tight rope family Napoleon diary the gradual approach of the beginning of the middle of his middle living.

[loose note—out of order]

Napoleon Bonaparte [1769–1821.] During the years in captivity in St. Helena [1815–1821], dictated his reminiscences.

Memoirs of the history of France during the reign of Napoleon, dictated by the Emperor at Saint Helena, 7 vols., London, 1823, 1824.

[A later, edited edition:] *The Corsican. A diary of Napoleon's life in his own words*, edited by R. M. Johnston, Boston and NY: Houghton Mifflin Co., 1910.

*

Note #99

Willis the pilot sequel to Swiss family Robinson.

Johann David Wyss [1781–1830], Swiss author, Professor of Philosophy, collector and compiler of Swiss tales and folklore. Best known as author of *The Swiss Family Robinson* [1812–1813], first translated into English, 1820.

The Swiss Family Robinson, new and unabridged translation by Mrs. H.B. Paull, with the additions made by the Baroness Montolieu, London: Chandos Classics, 1890.

Galt—The entail

John Galt [1779–1839], Scottish novelist.

The entail: or, the Lairds of Grippy, London: Blackwell's Standard Novels, vol. 6, 1842.

The Annals of Parish

John Galt, *Annals of the Parish and the Ayrshire legatees*, with an introduction by Alfred Ainger, London: Macmillan & Co., 1895.

Provost

John Galt, *The provost, and other tales*, London, Blackwood's Standard Novels, vol. 4, 1842.

Sir Audrey Wiley

John Galt, *Sir Andrew Wiley of that ilk*, London: Blackwood's Standard Novels, vol. 2, 1841.

Author Haji Baba

Sohrab the Hostage

Aysha.

James Justinian Morier [1780–1849], English novelist, served in diplomat corps in Egypt and Persia; wrote travel books mingling “memories of the Arabian Nights with ... own experience.”

Hajji Baba of Ispahan, 1824

Hajji Baba of England, 1828

Zohrab the hostage, 1832

Ayesha, the maid of Karls, 1834.

Henry Tolstoy. Ivan the Terrible.

Count Aleksei Konstantinovich Tolstoi [1817–1875], Russian novelist, dramatist and poet; distant relative of Leo Tolstoi.

The death of Ivan the Terrible, A tragedy, translated from the Russian by I. H. Harrison, London: 1869.

Willis the pilot—Swiss fam. Robinson.

Willis the pilot: a sequel to “The Swiss Family Robinson,” translated from “Le pilote Willis” by Adrien Paul, by H. Frith, London: Ward, Lock & CO., 1890.

*

Note #33B

I am of opinion that honest man who married and brought up a large family did more service than he who continued single and only talked [?] of population. From this motive I had scarce taken orders a year before I began to think seriously of matrimony and chose my wife as she did her wedding gown not [...]

Oliver Goldsmith's, *The Vicar of Wakefield*; Harrison; 1780. pg.1

*

Note #71A**Rudin**

Ivan Sergeevich Turgenev [1818–1883], Russian novelist.

Rudin, a novel, translated from the Russian by Constance Garnett, London: W. Heinemann, 1894.

Poor Folks

Fyodor Dostoevski [1821–1881], Russian novelist.

Poor Folk, translated from the Russian by Lena Milman. Introduction by George Moore. Boston: Roberts Bros., 1894; London: Elkin Mathews & John Lane, 1894.

B. LOOSE NOTES

Loose notes are numbered in the order in which they were found. Many have been placed in the context of other notebooks or the book reading list, Appendix A, as shown in the following table. The rest are presented in this section.

Loose Notes

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Note #1	Diagram Book, p. 346	Note #75	Notebook *C, 214	Note #127	Notebook N, 561
Note #3	Notebook N, 558	Note #75a	Notebook *C, 215	Note #128	Notebook N, 559
Note #4	Notebook C, 421	Note #76	Notebook 6, 103	Note #129	Notebook G, 501
Note #5	Notebook 9, 95	Note #76a	Notebook 3, 482	Note #130	Notebook M, 547
Note #6	Notebook A, 387	Note #77	Notebook F, 474	Note #131	Notebook 4, 490
Note #7	Notebook 8, 432	Note #78	Notebook *J, 300	Note #132	Notebook 4, 486
Note #8	Notebook C, 415	Note #79	Notebook C, 420	Note #133A	Jottings, 69
Note #9	Notebook 1, 123	Note #80	Notebook *C, 219	Note #133B	Appendix A, 601
Note #14	Notebook *C, 246	Note #81	Notebook C, 421	Note #135	Jottings, 60
Note #16	Notebook *C, 256	Note #82	Notebook C, 421	Note #135A	Appendix A, 586
Note #19	Notebook *C, 212	Note #83	Notebook 5, 423	Note #136A	Early Draft Notes, 71
Note #20	Notebook F, 471	Note #84	Notebook 8, 428	Note #136B	Appendix A, 603
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Note #35	Diagram Book, 362	Note #89B	Appendix A, 615	Note #174	Notebook *C, 207
Note #36	Appendix A, 599	Note #90	Notebook *C, 217	Note #175	Notebook *C, 209
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Note #39	Notebook *C, 258	Note #93	Notebook *C, 213	Note #177	Jottings, 68
Note #40	Notebook *C, 260	Note #94	Notebook *C, 210	Note #178	Jottings, 68
Note #41	Diagram Book, 327	Note #94a	Notebook *C, 209	Note #180	Appendix A, 596
Note #42	Diagram Book, 354	Note #96	Notebook *C, 216	Note #183	Notebook N, 561
Note #43	Diagram Book, 357	Note #97	Notebook 11, 134	Note #185	Jottings, 68
Note #44	Diagram Book, 356	Note #98	Notebook 8, 429	Note #186	Notebook 10, 157
Note #45	Diagram Book, 331	Note #99	Appendix A, 618	Note #187	Notebook 10, 158
Note #46	Diagram Book, 342	Note #100	Notebook F, 470	Note #188	Notebook 10, 158
Note #47	Notebook 9, 97	Note #101	Notebook N, 563	Note #189	Notebook 10, 158
Note #48	Diagram Book, 305	Note #102	Notebook M, 548	Note #191	Notebook 10, 157
Note #49	Diagram Book, 317	Note #103	Notebook M, 550	Note #192	Notebook 10, 159
Note #51	Diagram Book, 326	Note #104	Notebook N, 560	Note #194	Jottings, 67
Note #52	Notebook N, 562	Note #105	Notebook *C, 208	Note #195	Jottings, 63
Note #53	Notebook N, 564	Note #105a	Notebook *C, 208	Note #196	Jottings, 69
Note #54	Notebook N, 563	Note #106	Notebook M, 546	Note #197	Appendix A, 597
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Note #65 Diagram Book, 363
Note #66 Jottings, 63
Note #67 Early Draft Notes, 73
Note #68 Notebook *C, 206
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Note #218 Notebook F, 473
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Note #224 Early Draft Notes, 75
Note #225 Appendix A, 601

*

Group of Matisse

Give details of their lives

The people near them.

Father and Mother.

Manguin and crowd.

Derain

Woman & Margot.

Mrs. Matisse & family
all the stories, sister and
her hands and career.

The children.

House

Mrs. M.'s life.

us quarrels fallings
away.

servants school

Frenchman asking for pictures

Shukin. on and on. Purman

Olga. change in appearance.

Mrs. M. & change in Margot.

hair and all, his clothes.

Walk with him when he was in
despair,

wanted to [claim?] family.

Group of Picasso

His people. His pupil and his
friends Salmon Max, Appolinaire,
women (?), Fernande
Sagot, Vollard, [first
class?]. Youth we knew.
Fernande. Pichots). Folks.
[Progress ?] big picture.
separation. friends. Haviland
Manolo. Frederick, adopted
child. Their feeling for each
other. Her Heisman like
character. His not extremely
passionate nature. His
phantasies, his success.
His needs. His temperament.

LK Planning Note for first two subjects.

AT for Group of Matisse:

Father and mother: Matisse's father was a wood merchant in a small town in the north of France. His mother was stupid and devout. She was glad her husband died, and every time the church bells rang, it made her shiver for the masses being said.

Manguin: Matisse's *camarade d'atelier*.

Derain: He was the pet of Matisse, the only real follower in those days, and the adored of Mme. Matisse.

Margot: [The Matisse's daughter.] She had had diphtheria, and it was treated through her throat. It affected her speech and left a mark on her neck. She always wore a black ribbon around it, and she is shown so in Matisse's paintings of her.

Mrs. Matisse & family: A South of France family, from Perpignan. Mme. Matisse had told Gertrude about them.

the children: The two sons of the Matisses. Pierre is the New York picture dealer, and the other one, unsuccessful, is now in Paris. Gertrude noted that Mme. Matisse kept Margot at home when her parents took one son and Matisse's parents took the other. Margot once said, 'I'm exactly like my mother, don't you think so?' to me, quite coldly, believing it.

Houses: It was probably already Clamart at this time.

Mrs. M. life: Derain said of Mme. Matisse that she was 'Sainte Amelie, la plus grande martyre de notre siecle.' The joke went the rounds like mad, but it was serious as well as not. Mme. Matisse saw how her husband was treating her, but not to the extent that other people did. Her martyrdom grew. In addition to running off for a month [with Olga Meerson] as soon as Matisse had money, his models were also his mistresses. 'Sacred Emily' is Gertrude's portrait of Mme. Matisse.

Schukin: [Shchoukin] He got Matisse to paint a third Joie de Vivre. There was a Bonheur de Vivre, then a La Ronde. Shchoukin had to have one, so Matisse painted another.

Purman... Olga... Mrs. M[atisse]: Olga Meerson was a Russian student in Matisse's classes. Matisse fell in love with her and they went off on a trip together. Matisse painted a picture of her in which she looked like a satyr.

Mme. Matisse sort of scanned her conversation as she walked. She had a rhythm in her speech and her walk. She said to me, I have such nightmares about Henri, but they couldn't be true. I told Leo, but it never got to Sarah, who wouldn't have stood for it [about her idol Matisse.]

Purmann, Matisse's favorite pupil, was at one time ready to marry Margot Matisse, but didn't. But Purmann also fell in love with Olga in Fiesole. She was very seductive for those who were seduced, very blonde, very pale, with transparent color of skin. Gertrude said [of her hair], She doesn't know its original color any more. When Purmann was through, he was thoroughly through. He finally said of her, Pity for the time I've lost.

Here is a Purmann story. When Gertrude was in Spain, all the rooms of her hotel looked out on a smart, small street with many men's clubs where they sat at the window and looked out at girls. At the back of the hotel, they

had shops with deluxe articles for women. In one, Gertrude found a big rhinestone turtle that was expensive but flashy, and back in Paris, she wore it down low on the side of her kimono to hold it together. And Purrmann, when he saw it, asked me, Is it real? But if she wears it, I said. Ah, said Purrmann.

The 'kimono' was the corduroy dress in the Picasso portrait. Etta [Cone] made her spend a great deal on it in Baltimore, at a French dressmaker's, and Gertrude copied it for years, repeating it in a variety of materials, brown or putty- or fairly dark-colored but always the same ample skirt and balloon-like sleeves. Once I had it copied for a trip to England in an extraordinary silk with cashmere wool inside. I always called it 'Royal Mourning.'

change in appearance: When he became richer, Matisse looked less boorish. In the old days, he looked like a Professor in the German sense, devoted to teaching and investigating in advance the lesson to be given. He not only had the spectacles for it, but the look beside. He had the coloring.

Mrs. M. & change in Margot: Under the influence of Olga Meerson. Before running off with Matisse, Olga had changed Mme. Matisse's corsets and bleached Margot's hair.

his clothes: Matisse bought a goatskin coat for himself and Margot. Mme. Matisse probably refused one. She had considerable taste in clothes.

AT for Group of Picasso:

His people: Gertrude knew what Matisse told her. The father was very reserved, had enormous pride, and dressed like, looked like, and was mistaken for an Englishman. The mother was a little adorable mother. A pure mother. She was of distant Italian origin. Picasso was not a Spanish name, but his mother's name. Pablo was fond of his older sister. They lived a perfectly normal life for a poorish family of a fonctionnaire—the head of the Beaux Arts in Barcelona. The father was probably born in Cadiz, the mother in Malaga.

his pupil: I never heard of his pupil.

Sagot: His first dealer.

Pichot: The Spanish painter also living in Montmartre. He saw Picasso all the time.

separation: Fernande's and Picasso's separation in 1907.

Manolo: The sculptor. Gertrude tells about him in the Autobiography, about the lottery tickets and so on. He slept all day and lived all night.

Frederick: The owner of the Lapin Agile. He had a donkey, and the night of the Rousseau banquet, Fernande threw out the donkey.

adopted child: Fernande adopted a child without either she or Picasso having a sou. She pulled the little girl's hair when she combed it and the girl cried. Finally, she lost her because the girl had not been legally adopted. Fernande was maternal toward Picasso and had decided to be more fully maternal. Picasso was easy-going in those days, and said 'Yes, yes' to everything, because none of it disturbed him. It was all 'rigolo.'

Their feeling for each other: Fernande's and Pablo's. Fernande had no variety. Every second was the same as ten years ago. One got bored. She was at her most wonderful when she owned the child and bought ribbons for its hair, but she got bored.

His not extremely passionate nature: Yes, that was why women got tired of him. He got indifferent, they bored him, and they were dissatisfied. He was never adored by women. That kind of energy went into his painting. Gertrude once said this to Nelly, and Frank said, 'I just saw him once, and I knew he was no passionate pet.'

He exhausts a woman by over-loving her, and then has nothing more to do with her. Once, in about 1913 when Pablo was going through a trying period looking for someone to love, he would bring his new discoveries to Gertrude to give them the once-over. On one occasion, he brought her Irene Lagoute, a painter, and they spent the day with us. While Pablo and Gertrude were talking pictures, she told me that she came from Jurat, and looking at me hard and meaningfully, said, Where we are never caged. You understand me, we're never caged. The next day she left Pablo and Paris. Later she made a great marriage in the *haut monde*.

His phantasies: Picasso had that kind of stupid imagination, like Eugene Ullman's: 'If people had wings,' etcetera, only not that stupid. He had playfulness—Spanish, stupid, childish, innocent.

his success: He had it then, and it wasn't warped by anything in those days, neither by the outside world nor by the people around him. There is a photo of Pablo and Fernande and the dog Frika from this time [1911.] That was when Picasso was beautiful, and the photo shows him so.

*

Note #10

Single page, both sides:

Sayne says that the American would just say, oh lets go to the hotel.

The noises each one makes. Bruce and the peasants. The American as I see them. Sounds. Baby's sounds all sounds.

AT *Sayne:* [H. Lyman Sayen.] He was a Philadelphia Quaker. Oh, how he knew about the Americans! He could tell you what the Americans said all day long. Sayen retired on X-ray inventions around the time of the Spanish American war and lived on it for the rest of his life. He was a very bad painter and he knew it. His wife Janet gave Gertrude the expression, Dandy Girls. Miss Mars and Miss Squiers were Dandy Girls. It was about Sayen's baby's colored ribbons, when his wife asked him, What do you think? Compared to white, he said (of what was thought of as the *colorie vulgaire* in Paris) all color is vulgar.

Go on now sometime with L. & then go on sometime with her.

LK Most likely a note for TWO, being written apparently concurrently with the note above on Sayen. The note obviously refers to Leo and then Sara Stein, but in what sequence in TWO the note belongs is unidentifiable.

*

Note #11

Romance legend ideal

Right-side up:

Americans fear. short story. Sayne lets go to the hotel
Americans Americans



*

Note #12

(Possible, but uncertain location)

Try and deal in positives and contrasts, not negatives and it must be ample.

Go on with her and then begin again with him and go into resemblances and then her and then him.

Make more pictures before contrasts and resemblances come.

*

Note #13

(Possible, but uncertain location)

[...] but really Leo and Sally, Alice & me, Mike and others and others. that book called *The Channings* want some more.

I, no more conscience than a Vollard or an Acton. When I did not find the malachite. When I do not transcendentalise it becomes [?] a wife. Make long book conscience and no conscience.

AT *no more conscience than a Vollard or an Acton:* Vollard could take a lithograph marked 'Ten copies only,' and make a hundred later. Acton was the illegitimate child of Lord Acton's sister who married a rich Chicago woman. He was very strange, a little weird. He had a marvelous collection of Seventeenth Century Italian things which wasn't an accepted period at the time—alabaster figures, angels, hanging vines, lights, and so on. Gertrude said his place was a very fine Donizetti opera. Mabel Dodge used to suspect that when he passed a Madonna on the road it would disappear into his car. Mabel had a flirtation with Acton, and Mrs. Acton, just as Mabel was a disappearing hostess, was a disappearing guest.

the malachite: Gertrude had a large piece of malachite, Chinese, a large bowl or something. It was used then for brooches and other jewelry.

LK *that book called the Channings:* Mrs. Henry Wood [1814–1887], English novelist. Most successful work, both as novel and play, *East Lynne* [1861.] Mrs. Henry Wood, *The Channings*, 3 vols., London: Richard Bentley, 1862.

*

Note #15

Leo Friedman et Co.

Then the short sketches in the order done.

Claribel

Mildred

Old Maids

David et al.

Italians.

LK *Leo Friedman et Co*: alternate titles “Five or Six Men.” and “The Four and One.” “The Four and One” portrait follows this sequence: Leo Friedman, Derain, Hans Purrmann (33, l.12), Maurice Sterne and Piot

*

Note #17

Describe Laura any way. Describe Laura.

Her character her sense. Their mutual sisterliness. her feeling.

Being one and laughing at herself then.

Her criticism of Adele. Go on with Laura's activities and remarks.

In being one living some she was one sitting some

*

Note #18

(Possible, but uncertain location)

A Man.

Go on to resemblances and differences
before details as in sketch & then
influences and lives.

Five or six men.

Go on with attacking, meanness [sic],
vanity, practicalness, leaders.
Lead to
[Note following?]

Two Women.

Italians.

Go on with L. he getting to be old. logic
etc. Nammi and his voice, and then
contrast exclusion, about judgement.*

by

Gertrude Stein

[Other side. Note following?]

Grant Richard

Pritchard, Adele, Therese, Raymond,
Matisse, Pablo, Purman, Weber.
The Jew and de Chlistian hurrah
hurrah. Listening and sympathy and how
it is in her and what it does. Belief in her
and how it works.
Acts of kindness and tummy and fat and
thin and Myrtle's certainty, and spooking,
and practicality and lack of practicality.
Practical interest ~~no practical sense or~~
~~purpose no purpose gives sense of~~
~~sweetness and generosity.~~

~~Sally. Go on.~~

~~Then L.~~

Return to [sic] little believe too much in
affect [sic] of appreciations or actions,
both because there is no immediate
passion.

*

Note #21

Note is missing

*

Note #22

Planning Note:

MANGUIN

The sensibility of a light kind and the serious worldliness of the idea of pousser, of finish of completeness. He can now pousser. He has lost all sensibility. Diagram this in saying what he said about Matisse.

Make this an exercise in diagram to be written after the three dishonest ones. Americans will then be written. The long book constantly going.

AT *Manguin... Make this an exercise in diagram:* That is, relate all the things in Manguin as though they were parts of a sentence. She did that for Manguin because she didn't know him as well as Matisse or Picasso, so it had to be done that way.

Leo and Gertrude were interested in him early, but lost interest quickly. His picture was up in 1906, stayed up for 1907 and 1908, and then was taken down. They didn't see him or Mme. Manguin after the picture disappeared, naturally.

In the Portraits, it is one complete look, all there at one time, just as in a picture. I remember when Gertrude told Haws at Mabel Dodge's that she was doing Portraits, and he asked, Do you mean as Seventeenth- and Eighteenth-Century writers did them? No, I don't, said Gertrude, this is entirely different.

LK *Manguin:* The Portrait, "Manguin A Painter," is published in *Portraits and Prayers*, pp. 54–56.

The sensibility of a light kind and the serious worldliness of the idea of pousser.... He has lost all sensibility.... [Begin with full note on Manguin connection with GS and his background, etc.] Notes on Manguin run intermittently from late (probably November-December) 1908 to the Fall of 1909, though this Portrait was not done until [late 1911?]. They begin [[Note #41](#)] "Manguin... sensibility but only for nuances..." and add the general observation [[NB-*B #23](#)]: "Manguin... [has] great creative sensibility... but [is] dull, [has] no originality of personality." The comments are fairly uniform,

though somewhat expanded: [NB-A #10a] “as I said long ago about Manguin, he has the sensibility to works of art he has not a real sense of them,” nor can the Manguin “group” aspire to “the originality that is genius.” He has sensibility, to be sure, but [NB-B #1] no “sense of color & beauty.” The Manguin sensibility [NB-B #6] “is not a feeling of the actuality of the object;” it is “around the reality of the object.” But a new and more compassionate view of Manguin emerges in the Note on followers and teachers: [NB-B #10] “... the true nature of school people, followers who live in the larger nature and life of the master.... Some who have real quality try to live the larger life and fail and come back to themselves. Webber [sic] and Manguin, that is the reason they suffer most, they have the realest personality they are whole not fragments.” Manguin, among the most devoted of Matisse’s student-followers, suffered from the unattainable aspiration of living “the larger life” of Matisse during the time of Matisse’s school. But now, in 1911, GS notes, added to his “light” sensibility, is “the serious worldliness of the idea of pousser... He can now pousser,” and with the practical object of pushing toward “finishing” displacing what he possessed originally, his “great creative sensibility,” he has effectively, GS notes, “lost all sensibility.”

Diagram this in what he said about Matisse: “Diagramming,” as opposed to setting down all at once the whole understanding of her subject, meant, according to AT, that GS did not yet have the whole vision of her subject at her command, and so had to spell it out piecemeal, like diagramming a sentence. [*But* there is reason to question her explanation...]

There is a significant clue here, however, to GS’s procedure in some of the Portraits. The “diagram” in this instance is to be of a text spoken by her subject, not directly the “portrait” of her subject, which is to insist itself, so to speak, through the texture of Manguin’s “diagrammed” speech. But characteristically, what Manguin “said of Matisse” was more pointedly true of himself, particularly at this juncture when apparently GS observed his determination to “push” to “finish” his own work. The perspective of the Portrait consequently darts back and forth between Manguin’s diagrammed saying about Matisse and GS’s equally diagrammed saying about him.

to be written after... [Dating] the order of writing of the three Portraits: “Three Dishonest Ones,” “Manguin A Painter,” “Americans.”

Note #25

(Possible, but uncertain location)

Scrap of paper belonging to none of the notebooks:

His intention, and vigor in execution of thinking, and
his actuality of expectation, and his determination in being existing as thinking

Go on to give his flavor and go on with contrasts.

~~Go on to contrasts~~ and Go on to contrasts then to specials in note. Continue
and go on to contrasts. Contrasts, repetitions, fashion of speech

First sixteen words of note crossed out, and "Go on to contrasts" written in below them.

Apparently, matter crossed out had been completed.

*

Note #26

(Possible, but uncertain location)

Repetition in Leo.

fierceness of arrangement in his head and no relativity and no
recognition of error because he has done it so well.

Worship of intelligence Nadelman Bocconi

Scrap of paper belonging in none of the notebooks.

Go on with contrasts and then the lists. After that two sketches of
what they do & did.

AT Bocconi: The most intelligent of the Futurists.

*

Note #27

(Uncertain location)

[Interim planning notes for GMP] (not yet located)

~~Bruce painting.~~

Introduces the feminist movement moderne with portraits of
speakers & opponents.

Then feminists hark back to the introduction

Go on to cases. Go on with futurists, ignorance of others, creators.

How one feels about one's literature and one's admirers and one's
neglectors, how one feels about depression. How one feels about a kind of
thing that one knows about but has been neglecting, Miss Blood & Basil being

like her, Roche and possible jealousy and what is he feeling anyway.
everybody how one has been remembering any point of view. Manguin etc.
etc.

AT *the feminist movement:* Gertrude was passionately interested in the English one, not the French one. May Bookstaver after her marriage rode a white charger down the avenue in New York in a suffragette parade.

futurists, ignorance of others: Gertrude saw them several times. First, they came as a group, Marinetti included, and then severally. She wasn't interested in them, and not at all in Futurism. She had to console the nervous, conscientious French who were impressed with the possibility of the horror of it coming true. Gertrude and I went to the Vernissage, and Blanche the portrait painter asked to be told exactly what was in it, he was worried. And Gertrude said, 'There's nothing in it. You believe me, Blanche told her. 'Ignorance of others' refers to the Futurists' ignorance.

Roche and possible jealousy and what is he feeling anyway: Roche was one of the first admirers of Gertrude, and a very great one. When he came under Leo's influence, he dropped her first on Picasso, and then on *Three Lives*.

Once, when Gertrude said something to him, he remarked, "Oh, but that is very important for the biography."

He felt that way about her. At the time, he was in love with Marie Laurencin. Two years later, he couldn't even talk to Gertrude. This Note is definitely in relation to Roche's letter of criticism of Gertrude's writing. It was under Leo's influence that he wrote them. Gertrude said of him, Roche is the most loyal of friends until he is completely disloyal. Before the letters, Roche in conversation reproached Gertrude for not doing the same thing as in *Three Lives*. Now listen, Gertrude told him, I'm the same person that wrote *Three Lives*. If you stop and can't go on, that's your affair. Gertrude took Roche rather simply. He was not a person you had to think about much. And Leo had his ear at this time too.

*

Note #28

[...] ~~religion and spirituality and integrity~~ and anger and inconsistency al la Hawker[?],

Romance Legend Ideal

persistence and criticism and critical attitude illustration helps her
he won't take it, and tradition created and inherited fiasco of fasting
painting and dressmaking and halting and finish.

Influence (one and the other test of originality.)

*

Make him noble and her vibrating
make him as anyone feels him

" her " " " "

Then back of other paper [i.e., [Note #29](#).]

Then their lives thinly done.

*

Note #29

Following note is crossed out:

Keep on with Jane [40, par 2] actual morality in both [43, par 4]. Keep on with her and then come to morality in both. Go on to morality, sex [45, par 2], masculinity, worship of intellect [50, par 2] [Detail Aunt Fanny & me [omitted]] repetition [54, par 4] disdain [55, par 4?] love ~~and intellect~~ and accomplishment [55, par 5], an appreciation [58, par 1] and [more delicate break] logic [58, par 3] and avarice of distinction [59, par 3 (cont.) 62, par 1] [Myrtle hers describe listening to herself important to know what you think. [61, par 3]] and necessity of finishing winning [67, par 1] and pride, gentleness [70, par 1], impermeability, preserving memory [73, par 1] and courage [and the way they both come to(?three words?)] and sentiment [77, par 1] [incapacity of continuity in bearing an attack when hit [77, par 5] (inconsistency a la Hawker) & religion [NOTE: crossed out ends, text continues:] and ~~gentleness~~ spirituality [87, par 3] and integrity and anger persistence [88, par 5] [and criticism critical attitude illustration helps her, he can't take it. [92, par 5]] and tradition (created and inherited) [Romance legend ideal] [99, par 3] & fiasco of fasting [132, par 3] [insert: painting [135, par 1]] and finish Influence [112, par 2] ~~& lives.~~

Before lives make him noble and her vibrating
make him as anyone feels him
" her " " " her.

then lives thin done. [113, par 3] [sic] (over) [i.e., below:]

Other side of [Note #29](#):

After making him noble and he[r] vibrating [99 to 111?] discourse on passion for distinction and victory without ambition or interest in fellow-

man bound to turn inward and stop ~~shortly~~ developement [sic]. satisfy themselves becomes an imperative need. She needs audience and takes dope. He destroys his critical faculty his dope. [136, par 6]

AT *important to know what you think:* Sally's phrase to Bruce [in A-19, the phrase is recalled as, 'important for me to know what I think.'] Gertrude and I roared over it for years.

LK *Keep on with Jane....and finish:* This is the major Planning Note for TWO, commencing on **page 40** of the published text and continuing to its end [p. 141.] The text of TWO follows this Note fairly scrupulously, with only one or two alterations and possible omissions. The following breakdown of the items listed in the Note is, for **pages 40–70**, based on internal evidence alone [there are no manuscript notes for these pages.] From **page 70** to the end, it is coordinated with the notes in the manuscript.

"He" in TWO is Leo Stein; "She" [or "Jane Sands" in the marginal Manuscript Notes] is Sarah Stein, GS's sister-in-law, not GS, as the title in the published version mistakenly claims (*Two, Gertrude Stein and Her Brother.*)

*

Note #30

Unlocated

Tiny scrap of paper from a manuscript notebook:

In doing their lives do it thinly and a little of hers and a little piece of his and so on. Keep the same method.

LK *In doing their lives, do it thinly.... Keep the same method:* Planning Note pp. 113–136.

Keep on with Jane: Page 40, par. 2.

GS *Actual morality in both:*

For "He:" Page 43, par. 4 and page 44, par. 2–5.

For "She:" Page 44, par. 1 and page 45, par. 1.

GS *Sex:*

For "He:" Page 45, par. 2 to Page 47, par. 1.

For "She:" Page 47, par. 2 to Page 50, par. 1.

GS *Masculinity, worship of intellect:*

For "He:" Page 50, par. 2 to Page 53, par. 1.

For "She:" Page 53, par. 2 to Page 54, par. 3.

GS *detail Aunt Fanny & me:* Apparently omitted.

*

Note #31

Mrs. O when she compliments admires anything and admires it well in enthusiasm and playfullness [sic] and inattention.

Go on with Miriam and then the two together but full very full
Miriam. Miriam's faces her intelligence etc etc to her feeling about Lana and
Lana's about her.

*

Note #50

Remember to make Mrs. Hersland make husband foolish, attitude like
Mr. Matisses, fix him with her eye, and he does it.

*

Snake lying in the grass he had no more intentions than the wicked
men have mostly. You shall bruise his head and he shall bruise your heel. No
more wicked intention [... .]

*

Note #70

The burden laid on us moderns

Amy & Stern

In sixty years we moderns must create a complete
tradition and live in to it for we ~~cannot~~ do not follow teaching. Hence our art
and ourselves and he who runs may read the ~~me~~ dreadful failures.

Gustav Brossoff

*

The best looking man from the most imposing bourgeois family
of her acquaintance

*

Note #118

Fred's duty, and how he does it

Sal's " " " she " "

M. " " " he " "

Simon H." " " " " "

*

Note #134

MANY MANY WOMEN

Five Mss. Notebooks numbered I to V. Inside front cover of each notebook, GS lists index of all women remaining to be described in the work, and underlines, in Notebooks I and II, the names of women completed in those books. Index lists as follows:

[Notebook I]

How many are loved ~~in marriage~~ and what they are.

Alice, Nellie, Marie, Bird, Helene, Mabel Dodge,
Emma, Harriet Levy Germaine, Fernande, Marie, Mrs. Matisse,
Olga, Helen Bruce Mabel Haynes, Mabel Earle May,
Mabel Weeks, Dora Israels, Grace Gassette, Mrs. Double Cake, Mrs.
Manguin, Mrs. Valloton, Sally

[Notebook II]

Many Many Women

How

Germaine, Fernande, Marie, Mrs. Matisse, Olga, Helen
Bruce, Mabel Haynes, Mabel Earle, Lulie [?] Earle May, ~~Mina~~, Mabel Weeks,
Dora Israels, Grace Gassette, Mrs. Manguin, Mrs. Valloton, Mrs. Double
Cake, Sally, Dolene, Aunt Annie, Aunt Fanny,
Aunt Pauline.

[Notebook III]

Many Many Women

~~Stinker, Miss Grey, Miss Briggs~~ [?]

Mabel Weeks, Dora Israels, Grace Gassette,
Mrs. Manguin, Mrs. Valloton, Mrs. Edstrom Mrs. Double Cake,
Sally, Myrtle Dolene, Julia Aunt Annie, Aunt Fanny, Aunt Carrie, Aunt
Pauline.

[Notebook IV:]

~~Myrtle, Dolene, Julia G., Aunt Annie, Mrs. Samuels Sally~~
~~Aunt Fanny~~, Aunt Carrie, Aunt Rose, Aunt Helen,
Aunt Pauline.

[Notebook V:]

Aunt Helen, Aunt Pauline.

AT **Aunt Rose:** Gertrude's mother's aunt in Baltimore.

Note #134a

The Many Many Women Ms Notebooks apparently cover descriptions of women as follows:

I.

Alice	[ENDS:]	"She had not then been seeing,
Nelly		which was a pleasant thing. She
Marie		was not hearing, which was a
Bird		pleasant thing. She was not
(Helene)		seeing which was a pleasant
(Mabel Dodge)		thing.
(Emma)		She was not hearing and seeing
(Harriet Levy)		

II.

Germaine	[CONTINUES:]	which was a pleasant thing.
Fernande		
Marie		Being one loving, being one, she
Mrs. Matisse		being one, she was one.
(Olga)		
Helen Bruce	[ENDS:]	and being one she was that one
Mabel Haynes		the one who not needing that
Mabel Earle		anything is done is loving and
(Lulie[?] Earle)		having done that thing has been
		one having been loving.

May
(~~Nina~~)

III.

Mabel Weeks	[CONTINUES:]	She in living continued being
Dora Israels		living and this being what was
Grace Gassette		happening she was continuing
Mrs. Manguin.		being that one.
Mrs. Valloton		
Mrs. Edstrom	[ENDS:]	She, she was expecting what
		she was arranging and...in giving
		what she was receiving. She was
		believing what she was giving in
		receiving,

IV.

Mrs. Samuels

(Mrs.

Double

Cake)

Sally

[CONTINUES:]

and giving what she was

Myrtle

receiving and receiving what she

Dolene

was giving she was feeling what

(Julia G.)

she was believing.

Aunt Annie

V.

Aunt Helen

[CONTINUES:]

was the other one.

Aunt Pauline

She had them and she needed

to be living to be feeling what

she was feeling in having them.

AT Mrs. Samuels (Double-cake): 'Double-cake' is Mrs. Dubryko, the Christian Scientist who married the Pole. Probably her resemblance to Mrs. Samuels is what Gertrude is remembering.

*

Maria 41st & Broadway 1 o'clock next to Criterion

*

Mokei contemporary

Danshiduzi near to Kakei

Sung landscape Kakki founder

Bayen

Danshidzui last of Sung land.

Mokei contemporary, Danshiduzl near to Kakei, Sung landscape Kakki founder, Bayen, Danshiduzl kast of Sung.land. [Unlocated]

*

Note #141

Note is missing

*

Note #142

GS Ms. Note:

ADA

GS title: "D----"

Ms. corrections:

... Then everyone who could live with them ~~was~~ were dead there were then the father and the son a young man then and the daughter coming to be ~~an old maid mermaid~~ that one then...

*

2. Ms. Corrections:

...He wrote nothing and then he wrote again and there was some ~~sarcasm~~ waiting and then he wrote tender letters again and agin... .

*

3. Ms. corrections and deletions: The portion of the ms. written in GS's hand begins: "Some one who was living was almost always listening..." to "... listening to stories having a beginning and a middle and an ending." The rest of the ms. is in Alice Toklas' handwriting. In the portion in GS's hand appear the following corrections and deletions:

Someone who was living was almost always listening. ~~That one was telling very that if they~~ would Some one who was loving was almost always listening. That one who was loving was loving was almost always listening. That one who was loving was telling about being one then listening. ~~That one was telling more and more~~ that that one was listening. That one being loving was then telling ~~things~~ stories having ~~a happy ending s~~ a happy beginning and a happy middle and an happy ending. ~~and everyone was meaning certainly meaning that Alice was one being perfect in being loving.~~

*

4. Ms. corrections: The name "Alice" used throughout in ms. is changed later to "Ada."

*

Note #143

GS Ms. Note:

ELISE SURVILLE

GS title on slip of paper attached to ms. sheets: "NINA"

*

Note #144

GS Ms. Note:

BON MARCHE WEATHER

Dearest, I wish I had been good and not written this, first place because I would have liked to obey you, second place cause its rotten.

*

Note #145

GS Ms. Note:

FLIRTING AT THE BON MARCHE

Read it fast so as not to be sad in it, to make it sound gay. Flirting at the Bon Marche.

*

Note #146

GS Ms. Note:

RUE DE RENNES

[Original GS title:] "ALICE & RUE DE RENNES"

*

Note #147

GS notes in Ms. of RUE DE RENNES. At conclusion of ms., the following note appears in GS's handwriting:

Dearest

This is a trial, I have no idea what its like and very much doubt if it tells the story. If not I will try it again. Please be all well.

[signed] Y.D.

*

Note #148

GS Ms. Note:

ROCHE

Dating: Portrait is dated by Roche March 1911 on his copy

A deletion in first sentence of Portrait, as follows:

"...did that one completely have a gift for to do very well something that that one... ." etc.

*

Note #149

GS Ms. Note:[A MAN]1. *GS Ms. title: "DAVID AND MRS. AMERICANS"*2. *Written on flyleaf of Notebook:*

very short fear[?] and fat and come to the hotel.

A man of genius is what. is it David. Is he an
 artist, is he not. Is she religious, was she original.

3. *Yale Edition, p. 239. preceding par. 1, "He had been one being one completely working,"*

When I in being married am so fat how could

I in any living have been thin.

4. *This is written on flyleaf of opposite end of notebook. May be intended as a general reference to Edstrom, adapting the Chaucer quotation on the ms. of A Long Gay Book.*5. *If this Portrait is the same as "David et al," then it was written before Sept. 1911.*

*

Note #150

GS Ms. Note:[FOUR DISHONEST ONES]*GS title on cover:*

~~THREE~~-FOUR DISHONEST ONES. TOLD BY A DESCRIPTION OF
 WHAT THEY DO.

Written over title on cover:

Maddelena, Graciosa,
 Shoemaker, Marie.

From Portraits & Prayers, p. 57, par. 4:

"She is not changing. She is knowing nothing of not changing... ."
 "Maddalena"

*

Note #151

GS Ms. Note:

[FIVE OR SIX MEN]

GS Ms. Title:

THE FOUR AND ONE

LEO FRIEDMAN

DERAIN

HANS PURMANN

MAURICE STERNE

&

PIOT

2. *GS, TWO, in Volume I, Yale edition, p. 256, preceding par. 6, "They are each one of them knowing this thing,"*

Go on with sentimentality love affection,
loyalty, romance and real convention and
intelligence, use of themselves without
hurting [?] knowledge of insensitiveness.

3. *Yale edition, p. 257, preceding par. 1. "They are loving each one of them and they do that and they"*

Go on about their loving and how they do that and how they
finally marry a very attractive person and how some of them have
very much success in loving, any of them can have success in loving.
How they finally completely love some one to marrying and that is a
happy thing for them.

*All this converted, by leaving out the "how"s and adding an introductory phrase to sentence,
into the text of the next paragraph.*

4. *Yale edition, p. 257, preceding par. 3, "There was loving existing."*

Romance, work, love, use of people, and so to special ones by way of the
seventh the man of Frascati and the older woman and the romance.

Also Simonson liking to walk with strange ladies they not,

5. *Yale edition, p. 258, preceding par. 2, "There was one who was succeeding in living,"*

Leo Friedman

6. *Yale edition, p. 260, preceding par. 1*, “He was from the beginning liking someone. He was always doing this thing, always liking some one.”

Go on to his sentimentalities his emotions and his conventions and his loyalties and his lacks.

7. *Yale edition, p. 261, preceding par. 3*, “He could be one having anything happen.”

Go on to his love adventures and his intellect and his loyalties and his sentimentalities and ideas and conventions, and marriage and everything together his ideal early winning [?] that he told about, and realised well enough.

8. *Yale edition, p. 264, preceding par. 3*, “One is of the same kind as another one,”

Leo F. is a different thing from Derain.

9. *Yale Edition, p. 266, preceding par. 1*, “he was then succeeding in living. He was then succeeding in living and not being then one doing anything of this thing,”

Go on with his following Matisse and how he looked and his success with Vollard, Pablo Max reciting louder, Alice and heavy elegant dullness, heavy dullness.

9a. *Yale edition, p. 267, preceding par. 1*, “He was one succeeding in living. He was one knowing something and telling that thing, telling it to one who,”

His success with Vollard, dropping Matisse, Pablo, Max, reciting louder, Alice, destroying Matisse in exalting Pablo, heavy elegant dullness, heavy dullness, a wine merchant, necessary disguise.

10. *Yale edition, p. 268, preceding par. 2*, “He was succeeding in living. He was knowing something then. He was telling then the living he was knowing.”

Pablo Alice

11. *Yale edition, p. 268, preceding par. 2*, “He was one succeeding in living. He was not telling something to some who were asking.”

Pablo, done [?] with Matisse discussions Alice fat.[?] dirty[?] wine merchant never a failure.

12. *Yale edition, p. 269, preceding par. 4*, “He was loudly reciting that there is more existing than everything together,”

Alice

13. *p. 270, preceding par. 2*, “He was being then one saying something. He was being then having recognition in being one saying something.”

Go on with their living together, his real[?] relation to Pablo, to Matisse, weakness and eventual not failure.

14. *Yale edition, p. 274, preceding par. 2*, "In being one naturally completely succeeding in living he was one telling some that they must wait again."

His relation to Sally to Bruce to Picasso, to ladies, to Leo, to Mrs. Matisse and Margot.

14a. *Yale edition, p. 274, preceding par. 4*, "He did completely solidly follow that one."

Sarah Matisse & Mme. & Margot, Girls, Bruces, success and failure, the Dome gruppe.

15. *Yale edition, p. 283, preceding par. 3*, "He came to be well enough known."

Go on with his work & recognition and B.B. and hopes and failures.

This is followed by text, which was crossed out, as follows:

He was seriously working. He was a married one and he was seriously such a one a married one and loving and loved then and

Text continues:

He came to be well enough known." etc.

*

Note #152

GS Ms. Note

A Family of Perhaps Three

GS Title in Flyleaf:

MILDRED & EDNA

2. Geography and Plays, *p. 332, preceding par. 3*, "The older on was protecting the younger one from knowing where they had been"

Go on Mildred and Doctor, Edna and Iris [?], bothand experiences and tastes and career.

3. Geography and Plays, *p. 333, preceding par. 2*, "The older one succeeded very well in living."

Not of our generation. Gracie's relation to them.

4. Geography and Plays, *p. 334, preceding par. 1*, "The older sister was not ever married."

Mildred not of our generation. Doctor and feeling young.

5. Geography and Plays, *p. 335, preceding par. 1*, "Certainly the older one had done something and certainly every one was content to tell"

Mildred not of our generation. Edna young and friends & five[?]. The Doctor. Myra, etc. Dean

of women journalists, Bridget.

6. Geography and Plays, *p. 336, preceding par. 4*, "They could both of them, they did, both of them, they would, either of them,"

Mildred's full career & Edna's.

7. Geography and Plays, *p. 337, preceding par. 3*, "Certainly any one could know that having been being living"

More details of each one's lives

8. Geography and Plays, *p. 338, preceding par. 1*, "They had been together, they were together, they were not together."

A little of them together and then a long
ending about Mildred's doings concluding[?]
describing[?] calling by name and discovery and money
and masculine attentions[?] and cablegrams and energy
and success and failure and marriage[?] (not)[?]
with Chase and Myra[?] & pensions.

*

Note #153

GS Ms. Note:

[ITALIANS]

1. "Certainly any of them can be expressing completely
feeling anything so that they are almost doing
anything.

In Geography and Plays, p. 57, preceding par. 4

Emotional acting realised as emotion complete
but mostly they know it and love it and it is
only quite beautiful then.

*

Note #154

GS Ms. Note:

HARRIET MAKING PLANS

1. *[At end of ms., a note from GS:]*

My little dearest, this is your ma-in-law, a
beautiful ma-in-law. Good-night little dearest.

(L.B. = m.d.) = y.d.

*

2. *[At beginning of ms., a line drawn across page over text, and above it, printed in very vertical, very large letters (by Alice Toklas):]*

Beautiful is ma in law She has no meaning no
she has not yes she has not.

*

Note #155

GS notes in MS. of TWO WOMEN

Names used: Etta Cone is called ADA. Claribel Cone is called SISTER BERTHA in first draft of ms., and then MARTHA in final corrections.

*

Note #156

GS Notes in Typescript of TWO WOMEN in GS Collection at Beinecke Library, bound in volume of PORTRAITS (Vol. 8) pp 96–128.

1. *Typescript, p. 98, preceding paragraph 2, "The older one was more something than the younger one."*

Go on with their lives and duties and their
worth. Go on with how one of them is more
something than the other one, and how each one of
them thinks it of themselves and the other one -
Claribel on Etta, Etta on Claribel, both on the
Cone family.

2. *In typescript, p. 100, preceding paragraph 2, "There were others connected with them, connected with each of them,"*

Tell about the others connected with them, their
duties and how they did them, what effect they had
when they were traveling, how they quarreled, how
they spent money, how they each had what they
wanted, Bertha when she wanted it, Ada when she
was going to want it. Stinginess, buying scarves.
Keeping things, patting hair, a little crazy,
dress-making scenes, friends of each. Pleasing

anybody. Etta and no father no mother. [Wick--?] and marry[?] again[?]. Sex in both.

3. In *typescript*, p. 107, preceding paragraph 2, *"The older was one and anyone could know this thing."*

Complete description of the two, each one of them, life history. Etta family father and mother, Ida, house, Saturday evening, Netty[?], Claribel, Sidney, Clarence, Hortense, etc, Amy, Carrie Gutman. Claribel, career, Mrs. Lud[?] etc, and the young man, reading, Flexner, sex, germans, bon marche, boxes, science, photographs, Etta, Brother Mosey.

4. In *typescript*, p. 110, preceding paragraph 1, *"The older, sister Martha, talked some and certainly she wanted to hear talking,"*

Go on about Ada. The younger Ada.

5. In *typescript*, p. 113, preceding paragraph 2, *"Any one being living can be one having been something,"*

Describe Ada the whole [famil? gamut?] youth Ida, brothers, art, flattery, family, lady, etc.

6. In *typescript*, p. 114, preceding paragraph 1, *"They were both of them certain that there was some connection between loving and listening,"*

Go on with lives and family lives and family quarrels.

7. In *typescript*, p. 116, preceding paragraph 1, *"They were together and they were often then not together,"*

Go on with their lives.

8. In *typescript*, p. 119, preceding paragraph 1, *"Certainly each one of them were ones that might have been better looking,"*

Go on with their lives and their needs for young womanhood are[?]. How being old is saying what you used to feel.

9. In *typescript*, p. 120, preceding paragraph 1, *"Martha was quite young once and that was never of any interest to herself,"*

Go on with each one of them young and older and old, and other people, and then a short narrative of how much money they had what they did with it,

to whom they left it, their family and their
 relatives the number of brothers and sisters they
 had how they liked them and how their mother and
 father died and how they died and how they were
 afraid of heart complaint and how ~~Claribel~~ Bertha
 had it and ~~Etta~~ Ada didn't.

10. In typescript p 125, preceding paragraph 1, "Surely Ada would like to have been one going on living."

Go on with Etta's private life and then a little
 more of both of them and money and so end.

*

Note #157

GS Ms. Note:

PICASSO

David Hersland as a boy.

Author & spats and climbing, and companioship.

This crossed-out note appears above the text of the portrait of "Picasso."

- It duplicates [Ms Note #157](#) on [MA 826](#).
- It is a Planning Note for [MA 836](#), line 3 to 837, line 34.
- It is a note written for the early pages of the "David Hersland" chapter of the MA during the late summer of 1911.
- The Portrait of Picasso must consequently be dated 1911, not, as commonly listed previous, 1909.

*

Note #158

GS miscellaneous note for AMERICANS and THREE DISHONEST ONES

Americans, theme fear. short story.

The three dishonest ones.

theme fundamental honesty. short story.

the Herslands & Dehnings,

Long book,/ death and death and death.

The note for "the long book," written in Sept-Oct 1911 for the Epilogue of the MA, dates both "Americans" and "Three Dishonest Ones": 1911.

*

Note #159

GS miscellaneous notes

FOUR DISHONEST ONES

The [folks?] Marie, the last.

Story of lack of honesty in

Maddalina

Man at Giacosa

Mike's shoemaker

Why should they be honest. What they did.

*

Note #160

Written on the reverse side of [Note #159](#). The two "stories" were apparently planned concurrently.

Begin Americans with fear, kinds of fear. Theme fear short story.

*

Note #161

GS notes in MSS.

TWO

1. [GS title:] "Leo and Sally"

2. [Inside Front Cover:]

Complete sound and then a list of what they did
and how. Then do Alice and me what we did and
how. Use the introduction for Alice about babies."

"Sally takes it up and makes it the same.

Resonating[?]. He takes it up and makes
it different and particular. Noises.

Continuing my argument.[?] [?], [] [?]

then [?] the profish[?]

3. [In margin, inside front cover:]

Two books of coordination[?] and 4 books
two each for close[?] descriptions[?]

4. [First page:]

This is to be told in diagrams introductions
and diagrams. Baby piece for d. introduction and
then diagram. [Imurablty?] introductions to be
written and then diagram of acts, like S.'s &
B's, etc, such diagrams, many of them. Diagram
Diagram.

*

Note #162

GS miscellaneous notes

[JENNY HELEN HANNAH PAUL PETER]

ALTERNATE TITLE: "JHHPP"

"Jenny Helen Hannah Paul and Peter.

Laura Miriam Adele Ben and Joe.

There were five of them, all living. They all had been living.

[Inserted later:] Make it dramatic not character, relation. [Insert ends]

Two of them, (history of Laura & Miriam)

[Inserted later:] have Mariam emerge and then [Insert ends]

Two of them (Adele & Ben)

Two of them (Miriam & Joe)

Two of them

Three of them (Laura Adele & Ben)

Three of them (Miriam Adele & Ben)

Three of them (Laura Miriam & Joe)

Each of them

One of them Joe

" " " Laura

Miriam

Adele

Ben

All of them () (Laura & Miriam
Adele & Laura)

Interlining the note above, the following scheme was written in later. The order is guessed at; not clear from the arrangement on the page.

Miriam & Laura

Adele " "

" " Miriam

" " Joe

" " Ben

then have

Laura & Ben

Then Ben & Miriam

" " Adele

" " Joe

then have Laura & Joe from the beginning

then Joe & Miriam

" " Adele

" " Ben.

Miriam & Adele

" " Ben

" " Joe

Then start Laura & Adele

have Adele emerge & then Adele & Ben & a Miriam & a Joe

Then the end."

*

Note #163

GS notes in manuscript.

[JENNY HELEN HANNAH PAUL AND PETER]

Page and paragraph references are coordinated with Yale edition. Judging from its style, this Portrait was probably written from mid-1911 to end, or early 1912.

1. *Fhyleaf: [GS title paired with identifying names]*
 "Jenny, Helen, Hannah, Paul and Peter
 Laura, Miriam, Adele, Ben & Joe"
2. *p. 174, above par. 1, "Each one of them knew that they had..."*
 "(Their clothes)"

3. *p. 176, above par. 4, "They were not angry—that is, neither one..."*
 "Miriam's attitude toward Laura (living and feeling) anger and disturb
 and annoyance and fear and understanding."
4. *p. 178, above par. 3, "She was not feeling all of feeling..."*
 "Go on with Miriam's feeling about Laura"
5. *p. 178, above par. 8, "The older one was one, all of being that one..."*
 "Their imitation and queer jealousy."
6. *p. 179, above par. 2, "one of them, the older one was not talking just..."*
*GS placed an asterisk above this paragraph, marking the place in the text where the sudden break
 in style occurs.*
7. *p. 180, above par. 1, "The one the older one was feeling what she..."*
 "(Go on to other things they do just, or not just because)"
8. *p. 180, above par. 8, "The older one was the one she was because being that one..."*
 "(More of what they are because)"
9. *p. 184, above par. 2, "Two of them were the two and he was the one..."*
 "Adele & Ben"
10. *p. 184, above par. 4, "He who was one and was one and being one..."*
 "~~Laura~~, Ben and Adele."
11. *p. 185, above par. 1, "Standing & running he was taller than he had..."*
 "Ben & Adele."
12. *p. 185, above par. 3, "They, their way was not what each one of..."*
 "(Ben & Adele) (their life) (their character)"
13. *p. 186, above par. 7, "Where she did not know that she determined..."*
 "(Relation to each other and Laura & Miriam)"
14. *p. 187, above par. 1, "He did know that he could see that which..."*
 "~~(Ben Adele Ben, then Adele to all, Ben to all)~~"
15. *p. 187, above par. 3, "They did not say each one of them was each..."*
 "Ben & Adele to all."
16. *p. 188, above par. 2, "She and she was not leaving having following..."*
 "(B & A and all & each) development)"
17. *p. 188, above par. 5, "He did not come to stay just because he could..."*
 "Continue description of Joe."

18. *p. 189, above par. 1, "They who were married were not single..."*
 "(Joe & Miriam, their life)"
19. *p. 189, above par. 2, "She was very likely not to dislike what she..."*
 "Miriam & Joe"
20. *p. 192, above par. 2, "It is not likely that they and they were two were two..."*
 "(Joe & Miriam & the rest)"
21. *p. 191, above par. 1, "Like not having been beginning, like waiting..."*
 "(Joe & Miriam)"
22. *p. 191, above par. 3, "They were releasing advocating..."*
 "(Miriam & Joe)"
23. *p. 191, above par. 5, "He and he was called Peter as his name was Peter..."*
 "(More Joe)"
24. *p. 192, above par. 3, "Why if something that stuck was not sticky..."*
 "(More Joe)"
25. *p. 192, above par. 7, "She ate what she found was there when she..."*
 "Go on with M."
26. *p. 192, above par. 8, "Four who were four and there were five..."*
 "More M. & J. & J)"
27. *p. 193, above par. 4, "If four were there they were not staying while..."*
 "M. B. A. Mrs O.
 B. A. M. J.
 A. Mrs. M. J."
28. *p. 194, above par. 1, "The four were the four and they were..."*
 "B. A. M. J.
 A. Mrs. M. J."
29. *p. 194, above par. 2, "The one who very likely said enough..."*
 "B. A. M .J."
30. *p. 194, above par. 3, "She who lived was the one who was the only..."*
 "(Adele) B A M. J."
31. *p. 195, above par. 2, "She came to be saying that she had what she..."*
 "(B. A.)
 M. J."

32. *p. 196, above par. 2*, "She was not the one who returned to shine..."
"A., Mrs., M., J."
33. *p. 196, above par. 5*, "She, and there were the four she and..."
"Adele & L. and M. & J.)"
34. *p. 197, above par. 4*, "not anyone saying the same..."
"(A. & Mrs. & M. & J.)"
35. *p. 199, above par. 4*, "If they were five then there were the five..."
"each one in relation to everybody. All Adele [?] groups in relation to everybody"
36. *p. 200, above par. 4*, "The way enough have the rest of a way of..."
"(People and the five) then each one and people)"
37. *p. 201, above par. 1*, "She did call the one who did not come..."
"(Five and Felix Adler)"
38. *p. 201, above par. 3*, "She was the one to feel the same when the..."
"More M. & Adele, then Adele Joe Ben."
39. *p. 202, above par. 2*, "The only one who was not one..."
"(Ben & Adele.) (Adele)"
- 39a. *p. 203, above par. 2*, "one who was not bewildering was one who..."
"(Adele & Adler & Ben)"
40. *p. 204, above par. 1*, "To be all there and to have a separate room..."
"(All of them & us) and everybody, and [Incl?] Fred, S. Wolfe, anybody)"
41. *p. 204, above par. 3*, "An alarm that did not frighten..."
"(Each one of them & groups and anybody) us etc."
42. *p. 205, above par. 2*, "They did not have to stay all who stayed..."
"O. & L. Friedman, us etc etc."
43. *p. 206, above par. 5*, "The Watson plate was not broken..."
"Cambridge life. pre-Cambridge"
44. *p. 207, above par. 1*, "The articles that were mentioned..."
"(The crowd.)"
45. *p. 207, above par. 5*, "They went where there was not a faculty of..."
"The crowd."

46. *p. 208, above par. 6, "They all left all that...."*
Removal to New York."
47. *p. 209, above par. 3, "It did not explain that there were several..."*
"(New York life)"
48. *p. 209, above par. 7, "She was not largely responsible when she..."*
"(Adele)"
49. *p. 210, above par. 2, "The glad way to keep the may..."*
"(Describe her clothes)"
50. *p. 210, above par. 3, "She was well. She had the time to say..."*
"(More Adele)"
51. *p. 212, above par. 1, "He was her brother...."*
"Ben & then more Adele."
52. *p. 213, above par. 3, "They did stay and they were the...."*
"Go on to Ben & Adele & so to Laura & then Miriam and then Joe in each case some altogether."
53. *p. 214, above par. 3, "They were the same when there were all..."*
"Go on to the household. Three the two with Laura."
54. *p. 214, above par. 4, "It took the time that there was not to say..."*
"The household of the three with description of each then the household of Joe & Miriam, description of each, and then the households compared and contrast[ed]"
55. *p. 216, above par. 3, "Two who knew, two who were the two knew..."*
"All of them"
56. *p. 216, above par. 4, "Naming every piece was not an occupation..."*
"(Describe Miriam & Joe) and then ensemble."
57. *p. 218, above par. 4, "If the larger which is larger is larger..."*
"Miriam & Laura."
58. *p. 218, above par. 5, "There was not every moment and they did..."*
"Miriam and Laura."
59. *p. 219, above par. 3, "Telling that fashion is not the dark way..."*
"Go on with the way they treat each other. M. & L."

60. *p. 220, above par. 1, "Line the cape and be larger..."*
 "The two."
61. *p. 220, above par. 6, "Where the color is different there is also..."*
 "Go on with relation between L. & M. make M. einege."
62. *p. 221, above par. 2, "The use of quiet is not necessary when a noise..."*
 "L. & M. relation. M. einege"
63. *p. 221, above par. 7, "There never is any threat when there is no..."*
 "M. & L. M. einege."
64. *p. 223, above par. 3, "Pay a simple cover and never use silver..."*
 "Start in again on Miriam then Laura then together."
65. *p. 223, above par. 6, "A position is not one where many meet..."*
 "Drama L. & M. again and M. einege."
66. *p. 223, above par. 7, "There is no choice between that which has..."*
 "Drama einege M."
67. *p. 224, above par. 2, "To be happy saying so is the way to go..."*
 "Drama einege M."
68. *p. 224, above par. 5, "Excitement is not heightened by walking..."*
 "Drama M. einege."
69. *p. 225, above par. 1, "To be so honest and so true and to say..."*
 "Miriam & Adele"
70. *p. 225, above par. 4, "Come Hannah come and stay away..."*
 "Adele & Miriam einege."
71. *p. 226, above par. 4, "Start the way to part and make..."*
 "Miriam & Adele & Joe the[n] M. then B."

*

Note #164

GMP

["Matisse Picasso and Gertrude Stein"]

"Some day history of Matisse and admirers history of Pablo and admirers their rise and fall, change, my rise, Delaunay, Zobel, Futurists, Cubists, everybody, Uhde, Kahnweiler, Mme Weil, Vollard, Druet, Bernheims all the family, Manguin Puy, Valloton, Flandrin & the Hungarians, [Inserted: (Gibb and

history, London, Russia. Steiglitz and Steichen, du Dom,] the school, everybody pushing up and plucking down, breaking up of families, the real democracy, hate and pull down, not class but each one, not sex not reaction, each one push and pull, fetishes, comradery, virtue, honesty, appreciation, ~~faiblesse~~ admiration, obligation, love, loyalty (et les Steins) solidarity, generosity, examples Heiroth, Manguin, Puy, Derain & Braque, all of it. True democracy, ~~bat~~ egotism, release, pull down. Effect of [important?] Matisse decor."

LK Planning Note (apparently initial planning note for GMP.)

*

Note #165

GMP

(Manuscript notes for GMP are in five notebooks. Same pagination and paragraph numbering in published texts, Matisse, Picasso and Gertrude Stein, Something Else Press Inc. 1972, and Matisse, Picasso and Gertrude Stein, Dover Publication, 2000.)

1. *In flyleaf of 1st notebook of Five:*
Alternate Title: "THE NEW BOOK"
2. *p. 202, preceding par. 1: "If all who were coming..."*
GS: "(Delaunay)"
3. *GS text change: p. 202, end of par. 2: from "This is Pat."*
to "This is Walter."
4. *p. 203, preceding par. 1: "If he were happy there"*
"How Pat came to know them all. all. P—t"
5. *p. 203, par. 6: "Larger than everything..."*
"(Matisse) (Delaunay) Manguin etc.) "
6. *p. 204, above par. 1, "In being each one moving"*
"Great art, art, Matisse, Picasso, etc. "
7. *p. 205, preceding par. 2, "In coming they said that..."*
"(Continue Matisse's group) (Then Pablo's) "
8. *p. 205, preceding par. 7, "They were staying. They were dividing"*
"(Matisse et all at first.) "

9. *p. 205, above par. 11, "They were particularly accepting..."*
 "(Matisse's group in the beginning)"
10. *p. 206, above par. 4, "In staying together in staying ..."*
 "(Derain and Matisse at the beginning) "
11. *p. 207, preceding par. 1, "He who was one and all"*
 "(Matisse & Puy and all and all & him) "
12. *p. 208, above par. 1, "He turned away and said that..."*
 "(Manguin Matisse et al. teaching, older point of view toward them. Successes.) "
13. *[In back flyleaf of 1st Notebook]*
 "Remember Pablo's resemblance to bull-fighters particularly Machiola[?]"
14. *p. 208, above par. 4, "He would not have refused anything..."*
 "(Go on with Matisse and his crowd.)"
15. *p. 209, above par. 2, "Five of the different kinds one is and being had every day..."*
 "(Do you niz zo baut can be[he?])"
 "Longer staying"
16. *p. 209, above par. 6, "In pleasing and he did say..."*
 "(Matisse & his crowd.)"
17. *p. 210, above par. 8, "If they had any of them refused..."*
 "(Matisse et al in the beginning, the world) "
18. *p. 210, above par. 11, "Addressing themselves then..."*
 "(Matisse's crowd and the world) "
19. *p. 211, above par. 3, "In having meaning, in expecting..."*
 "(Matisse his group and the dealers & the world)"
20. *"(Matisse etc. & the world & dealers etc.)"*
p. 211, above par. 4, "In staying and not waiting..."
21. *p. 213, above par. 1, "If expecting nothing is not disconcerting..."*
 "(Matisse again and long[?]) (younger man) we first knew)"
22. *p. 213, above par. 4, "If seeing all and feeling all..."*
 "Matisse & all & the world and us."

23. *p. 213, above par. 6, "If making again and again the complete tinkling..."*
 "(Matisse & all & the world and us and youth)"
24. *p. 214, above par. 3, "If it is a willing thing to be fairly active..."*
 "Matisse & his young crowd, his beginning, him."
25. *p. 214, above par. 4, "Late in looking like a young man..."*
 "(Matisse as a young man)"
26. *p. 216, above par. 2, "They are working and all working..."*
 "(M. and crowd and us)"
27. *p. 216, above par. 6, "There were eight who were not laughing..."*
 "(Matisse et al)"
28. *p. 217, above par. 4, "They always thought that they did not fail..."*
 "(Matisse & all)"
29. *p. 217, above par. 6, "Not gathered together is a way of sitting..."*
 "Matisse et al in more detail, with each one and us & the
 Bernheims, etc. to Pablo."
30. *p. 218, above par. 6, "He did not see...."*
 "(Matisse et al in detail.)"
31. *p. 219, above par. 2, "There could be if there is the remarkable..."*
 "Matisse et al.) in detail"
32. *p. 219, above par. 5, "Completely the having come to walk..."*
 "M. & beginning. M. & Manguin."
33. *p. 220, above par. 1, "It is very likely that a way to be in play..."*
 "Matisse & women & School, & Manguin"
34. *p. 220, above par. 2, "Likely very likely yes, likely very..."*
 "M. & all."
35. *p. 221, above par. 1, "To see and have a beard..."*
 "Manguin and art."
36. *p. 222, above par. 3, "If they all knew that they had met..."*
 "The crowd."
37. *p. 222, par. 6, "He was the pronouncer..."*
 "The crowd. M. & each."

38. *In back flyleaf, of MS Notebook 2 of 5:*

"Remember Pablo's resemblance to bull-fighters particularly Malchalita [Malchahita?]. Pablo & Braque The lime-light."

39. *p. 226, above par. 5, "To sweep and not to leave what is not..."*

"Matisse & his old crowd and Derain."

40. *p. 227, above par. 1, "Assailable barter in withdrawing slaughter..."*

"Matisse young with his group."

LK [Vol. 2 of 5, ms. page numbered 59 by **AT**]

Entry dates this part of GMP as summer 1912, when GS was writing Portrait of Argentina.

~~"O Argentina hupp[?]-Archentina. Archentina.~~

~~Now Now now o w now small way what [about?]"~~

41. *p. 227, above par. 5, "Walking around when the wet place..."*

"Matisse et al."

42. *p. 228, above par. 6, "Ninety-five and seventy-two..."*

"(Duets) bet M. & each one."

43. *p. 229, above par. 3, "All the way he had to say..."*

"Duets."

44. *p. 229, above par. 6, "He said it, it was not the only..."*

"Duets."

45. *p. 230, above par. 2, "Many many tickle..."*

"(Each one duets."

46. *p. 230, above par. 5, "A dark and light place..."*

"(Duets.)"

"A darling"

47. *p. 231, above par. 3, "Carting there where there was paper..."*

"(The duets)"

48. *p. 232, above par. 4, "It is apparent that..."*

"Go on to conversation M. & each, his crowd and us and P. etc."

49. *p. 233, above par. 2, "Darkness is not black enough..."*

"(Conversations)"

50. *p. 234, par. 1, "If the covered space has the same size..."*

"Conversations with friends."

51. *p. 235, above par. 9, "Like the arrangement of the place..."*
"Go on to Pablo."
52. *p. 237, par. 4, "If there is enough to do a certain way..."*
"(The old crowd later)"
53. *p. 237, par. 7, "If there was the whole way to go..."*
"(The crowd)"
54. *p. 238, par. 6, "If it were not so much..."*
"(Matisse's crowd, more and more)"
55. *p. 239, par. 1, "Mounting up into that place..."*
"(Individuals now) and the pupils."
56. *p. 239, par. 4, "Partly going he came there deciding...."*
"(Go on.)"
57. *p. 239, par. 7, "He was the same..."*
"(Go on)"
58. *p. 240, par. 2, "All the place where..."*
"Go on and the crowd. Draper."
59. *p. 240, par. 4, "A feeling that there is nearing..."*
"The crowd."
60. *p. 241, par. 5, "A wait that is not so long..."*
"Not Pablo yet. Do all Matisse's life in the new manner, then Pablo in the old."
61. *p. 244, par. 8, "Attend the closing of the door..."*
"Go on with general [?] atmosphere to now [new?]. & me."
62. *p. 245, par. 7, "One is not of three...."*
"M. & P. & me."
63. *p. 246, par. 1, "There is sound that..."*
"M. & P. & me."
64. *p. 246, par. 6, "If a cause that is not put there..."*
"The three"
65. *p. 246, par. 8, "All the time there is the use..."*
"The three"

66. *p. 246, par. 9, "Largely pressing the separation..."*
 "The three"
67. *p. 251, par. 9, "Blanket the mist of a prick..."*
 "Matisse & Pablo & me. offered circumstances."
68. *p. 257, par. 7, "An exceeding long stout single eagle..."*
 "(Creation.)"
69. *p. 258, par. 1, "A mend which shows no..."*
 "Creation."
70. *p. 259, par. 8, "A Baedeker, that is to say, no division..."*
 "Description of everybody's work, success and dissapointment[sic] and time. which is better than Cezanne."
71. *p. 260, par. 8, "There is no more use..."*
 "Description of work everybody success and dissapointment[sic] and time. Which is better than Cezanne."
72. *p. 262, par. 7, "To be no more separated than by..."*
 "Creation and success & aims."
73. *p. 263, par. 3, "No target and no time..."*
 "Pritchie with all."
74. *p. 264, par. 3, "A charge to a sausage is the swelling pepper..."*
 "Silhouettes of each painted picture from the beginning success and failure."
75. *p. 264, par. 6, "park a whole park is a place..."*
 "Each picture picture -Incl. all bought & seen."
76. *p. 266, par. 1, "A cushion, no fan and no rose..."*
 "Detail of pictures. everybody making observations success."
77. *p. 266, par. 4, "It was a single breath in a circle..."*
 "(Each picture)"
78. *p. 270, par. 8, "A tooth when is a tooth empty..."*
 "(Different kinds of despair)"
79. *p. 271, par. 5, "What is a word that says resemblance...."*
 "Despairs."

80. **p. 271, par. 10.** “A lake, springing into a waggon...”
 “Their despairs and simplifications”

*

Note #166

GS notes in manuscript.

MABEL DODGE AT THE VILLA CURONIA

1. [GS note in flyleaf:]
 “Mabel little Mabel with her face against the pane”
2. Name “Oscar” changed to “William” in the text.

*

Note #167

[TENDER BUTTONS]

GS Misc. Notes on stationary of Gran Hotel de Russia, Madrid n.d.

1. In GS handwriting, one side of sheet has notation: “FUNNY BOOK”
2. In AT handwriting, other side has note:

“Now I have it—now I see—this is the way—not that way—the other way is not the way -”

*

Note #168

Changed to [Note #116](#)

*

Note #169

Changed to [Note #69](#)

*

Note #171

Now it is the feeling in him when he is a boy and he is coming to have it in him to be himself inside him that we can know about him.

*

Note #172

Same as [Note #45](#)

*

Note #179

Note is missing

*

Note #181

A MAN

Just before the beginning of the trip. ~~you~~ say—(he became one who could be one not talking.)

The way art interested him. that is by the man's talk about it and meanings and intensity

LK *he became one who could be one not talking:* Planning Note for “A Man,” referring to [TWO, p. 245, line 30.] “Just before he left” refers to Edstrom’s leaving for Italy, and the “excitement” of meeting Maurice Sterne (and possibly Hutchins Hapgood as well) and their joyous and also drunken and violent encounters. Conversations about art were essentially with Berenson, but with BB, the violence of Edstrom’s response was at least not physical, though nearly.

*

Note #182

MEN

~~Two Three~~

~~Three Many Men.~~

~~Men,~~

~~/ Different. Not interesting.~~

Then—Not meeting -

/ Not related. Not exactly that.

Tommy, Jaques chagall

Hartley. Willie, Ronnebech[?]

Kandinsky, Coolidge

any one slightly known

Laurie Stephens Eugene

Alfy. B.B. Chalfin.

B.B.

B.B. & Jaques Blanche.

*

Note #184

GS Ms. Note:

MATISSE

One was married to someone. That one was going away to have a good time. The one that was married to that one did not like it very well that the one to whom that one was married then was going off alone to have a good time and was leaving that one to stay at homethen. The one that was going came in all glowing. The one that was going had everything he was needing to have the good time he was wanting to be having then. He came in all glowing. The one he was leaving at home to take care of the family living was not glowing. The one the was going was saying, the one that was glowing, the one that was going was saying then,

satisfied

[Insert: ~~to the one that was not glowing then,~~] I am content!

delighted

satisfied satisfied

~~What~~ you are not contented?—I am content—You are not

delighted. delighted

satisfied satisfied satisfied

contented?—I am content you are content—you are

satisfied satisfied

content, I am content.

*

Note #190

Leo Stein letter to Howard Gans, n.d., re: GS's controversy with Bird about Bird's "failure to understand."

*

Note #193

Note is missing

*

Note #200

He was seeing one then. He did then see that one. He was leaving then. He was leaving having complete permission to be one being exciting. He had permission then to be one being one who had been one doing something. He had permission then to be exciting. He was leaving then. He was one being one doing something. He was one being exciting. He was leaving then. He was having then complete permission to be one being exciting. He was being then being one who was one who had come to be one doing something. He was one then who had come to be one who had been one who could be one not talking. He was seeing then. He was talking then in being one being living. He was seeing then, seeing one who was one he was seeing.

LK *He was seeing one then....one he was seeing.* Draft of text, altered and expanded in *LGB*, [Yale edition of *TWO*, p. 245, line 12 to p. 246, line 3.]

*

Note #201

Cook and Cook and Cock.

Capeing.

Ben, beniefice, a please

cache met, in a creeche,

creecher, in a create,

(apart)

beach / her, in a pay

pea—in—stall.

LK *Cook and Cook and Cock:* Text from the poem, “IN,” published in *Bee Time Vine*, pp. 44–52. The passage here appears on p. 47, with several divergences from the manuscript (possibly errors in copying):

1. “Cook and Cook and Cook,” for “Cook and Cook and Cock;”
2. “benefice” for “beniefice;”
3. “Crecher” for “Creecher.”

Editor Virgil Thomson dates the poem 1913. All his notes on facts and dates for the volume *Bee Time Vine* had the benefit, and the authority, of AT’s input, which was given with the understanding that her name could be mentioned, in connection with the volume’s notations, no more than twice.

*

Note #202

If she was beautiful one day she was beautiful that day because she was beautiful that day.

She was doing more than she intended and she liked it.

If she was etc. She was beautiful any day. If she was beautiful every day she was beautiful because of the way that she was beautiful that day. She did more than she intended and she liked it.

*

Note #203

Helen [flavors?] [arranged?] repeats
does not remember repeats.

Ernie & Flossie.

Aunt Pauline remembers.

Note: Inserted later, upside down, between above two lines:

Between, feeling real and attention to be diverted.

*

Note #204

She could be one. In being one she was not saying that she was that one the one she was being, she was not saying anything.

She could be one. She was saying something. She was saying that she liked some things.

She could be one. She was one. She was not saying anything. She could be one. She was not saying anything.

She could be one. In not saying anything she was not saying anything of that thing. She was not saying anything of not saying anything.

She could be one. She was one. She was saying something. She was saying that anything is something. She was saying that something which is something is everything and that everything is not something and not being something she would be expecting that in continuing it was not everything. She was not saying anything of this thing.

*

Note #205

In listening and in listening sound coming out and sounding can be coming, in listening and coming out of her and sounding was feeling in thinking

being existing.

In listening sound coming out of her and sounding was feeling understanding being existing. In listening sound coming out of her and sounding was feeling in agreeing to have thinking be continuing. In listening sound coming out of her and sounding was feeling that understanding is creating. In listening sound coming out of her and sounding is feeling that understanding in feeling thinking is feeling in thinking continuing in feeling in thinking continuing is feeling that understanding is thinking is feeling that understanding is thinking is feeling in thinking being existing and understanding being existing and thinking and understanding being continuing.

In listening sound coming and sounding was coming and coming out of her was feeling and feeling was sustaining understanding being existing and understanding being existing, thinking being existing, feeling is feeling and being understanding and being convincing and being sustaining and being experiencing understanding and thinking being existing, listening being existing and listening being existing sound sounding and coming was coming and feeling.

LK *In listening and in.... was coming and feeling:* Draft of text for TWO, p. 54, lines 4–25; used verbatim.

repetition:

For “He:” Page 54, par. 4 to Page 55, par. 2.

For “She:” Page 55, par. 3.

GS *disdain:* [Questionable] For “He:” Page 55, par. 4 [?].

GS *love and accomplishment:*

For “He:” Page 55, par. 5 to Page 56, par. 5.

For “She:” Page 56, par. 6 to Page 58, preceding par. 1.

GS *appreciation:* For “He:” Page 58, par. 1.

For “She:” Page 58, par. 2.

GS *logic:* For “He:” Page 58, par. 3 to Page 59, par. 2.

GS *and avarice of distinction:* For “He:” Page 59, par. 3 to Page 61, par. 2.

GS *Myrtle... listening to herself... important to know what you think:*

For “She:” Page 61, par. 3.

AT *important to know what you think:* Sally’s phrase to Bruce [in A-19, the

phrase is recalled as, 'important for me to know what I think.'] Gertrude and I roared over it for years.

and avarice of distinction (continued):

For "He:" **Page 62, par. 1 to Page 64, par. 1.**

For "She:" **Page 64, par. 2 to Page 65, par. 1.**

GS ***necessity of winning:***

For "She:" **Page 67, par. 1.**

For "He:" **Page 67 par. 2 to Page 69, preceding par. 1.**

5. ***p. 70, preceding 1st paragraph, "If she were coming and going she..."***
"Go on with Jane pride and gentleness."

And pride, gentleness: [GS Note in Manuscript for this passage: on **Page 70, preceding par. 1:** "Go on with Jane pride and gentleness."]

For "She:" **Page 69, par. 1 to Page 70, par. 4.**

GS **meaning and discovering:** *For "He:" Page 70, par. 5 to Page 71, par. 5.*

GS ***remembering and repeating:*** For "He:" **Page 72, pars. 1–3.**

For "She:" **Page 71, par. 4 to Page 73, par. 1.**

6. ***p. 73, preceding 1st paragraph, "If she discovered that discovering"***
"Go on discoveries, impermeability, ability, memories."

GS ***impermeability, preserving memory:*** GS Notes in Manuscript for these passages:

on **Page 73, preceding par. 1:** "Go on discoveries, impermeability, ability, memory."

on **Page 74, preceding par. 1:** "Impermeability and memory"

on **Page 75, preceding par. 3:** "A little more Jane spooking and impermeability."

7. ***p. 74, preceding 1st paragraph, "If she said that she had said what she had said she would have said that she was hearing what she was hearing,"***

"Impermeability & memory"

8. ***p. 75, preceding 3rd paragraph, "Doing, saying, believing, feeling,"***
"a little more Jane spooking and impermeability"

9. ***p. 77, preceding 1st paragraph, "If quietly then certainly not..."***
"Courage [?] & comes [?] for sympathy she"

GS ***courage and the way they both come for sympathy and sentiment:*** GS Notes in Manuscript for this passage: on **Page 77, preceding par. 1:** "Courage & comes for sympathy she."

on **Page 77**, preceding par. 4: "Coming for sympathy."

For "He:" **Page 75**, par. 6 to **Page 76**, par. 7.

For "She:" **Page 77**, pars. 1–4.

10. *p. 77, preceding 4th paragraph, "What was told when she heard," etc.*
"Coming for sympathy"

GS *incapacity of continuity in bearing an attack when hit:*

For "He:" **Page 77**, par. 5 to **Page 78**, par. 4.

For "She:" **Page 78**, par. 5 to **Page 79**, par. 4.

For "He:" **Page 79**, par. 5 to **Page 86**, par. 1.

For "She:" **Page 86**, par. 2 to **Page 87**, par. 1.

GS *necessity of winning:*

For "He:" [Text returns to "necessity of winning" in] **Page 87**, par. 2.

11. *p. 87, preceding, 3rd paragraph, "If he were hoping what he would..."*
"Religion"

12. *p. 88, preceding 2nd paragraph, "If to do what she did was to work..."*
"More Jane religion"

13. *p. 88, preceding 5th paragraph, "He did hope and he had explained"*
"Spirituality"

14. *p. 89, preceding 1st paragraph, "He saw when he saw that he saw"*
"Spirituality"

15. *p. 89, preceding 6th paragraph, "She did follow and she did lead..." "Spirituality"*

16. *p. 90, preceding 1st paragraph, "She would not have a decision"*
"A little more spirituality"

religion and spirituality: GS Notes in Manuscript for this passage:

on **Page 87**, preceding par. 3: "religion"

on **Page 88**, preceding par. 2: "More Jane religion"

on **Page 88**, preceding par. 5: "spirituality"

on **Page 89**, preceding par. 1: "spirituality"

on **Page 89**, preceding par. 5: "spirituality"

on **Page 90**, preceding par. 1: "a little more spirituality"

For "He:" **Page 87**, par. 3.

For "She:" **Page 87**, par. 4 to **Page 88**, par. 4.

For "He:" **Page 88**, par. 5 to **Page 89**, par. 4.

For "She:" **Page 89**, par. 5 to **Page 90**, par. 1.

17. *p. 91, preceding 1st paragraph, "In saying it all he said what he"*
"Integrity the two"
18. *p. 92, preceding 1st paragraph, "If he came to go on he would..."*
"Leo integrity and how he is right and not right"
19. *p. 92, preceding 5th paragraph, "She did say all she said carefully"*
"Jane integrity and care in statement & criticism"
20. *p. 93, preceding 1st paragraph, "She could not mean all she meant if."*
"(Not a success try Jane's integrity again)"
21. *p. 93, preceding 2nd paragraph, "She expressed enough to satisfy all."*
"(Go on with Jane.) anger and integrity
(then L. anger)"
22. *p. 94, preceding 5th paragraph, "He did not say that all he said was..."*
"(Go on with L. anger and integrity)"
23. *p. 95, preceding par. 2, "If saying that a thing will happen"*
"(His strictures[?] about Simon H. & May[?] about Roosevelt)"
24. *p. 95, preceding paragraph 3, "He did look well in rising to saying..."*
"Go on with his integrity and hers."
25. *p. 96, preceding 5th paragraph, "She could not know what happened"*
"Jane's integrity to anger (the consistency of the two)"
26. *p. 97, preceding paragraph 2, "He settled that he began what he began"*
"(Jane's integrity and anger) (consistency both) (True she can
have what she wants. don't know what she hasn't.) The two women and Papa &
[Pach's/Paul's?] man"

*and integrity and anger persistence and criticism critical attitude
illustration helps her he can't take it:* GS Notes in Manuscript for this
passage:

on **Page 91, preceding par. 1:** "integrity of the two"

on **Page 92, preceding par. 1:** "Leo integrity and how his is right and
not right"

on **Page 92, preceding par. 5:** "Jane integrity and care in statement
& criticism"

on **Page 93, preceding par. 1:** "(Not a success. Try Jane's integrity
again)"

on **Page 93, preceding par. 2:** "(Go on with Jane.) anger and integrity.
(Then Leo anger)"

on **Page 94, preceding par. 5:** “(Go on with L. Anger and integrity.)”

on **Page 95, preceding par. 1:** “His strictures[?] about Simon H. & May[?] about Roosevelt.”

on **Page 95, preceding par. 2:** “Go on with his integrity and hers.”

on **Page 96, preceding par. 5:** “Jane’s integrity to anger (the consistency of the two)”

on **Page 97, preceding par. 2:** “(Jane’s integrity and anger) (consistency of both.) (True she can have what she wants. Don’t know what she hasn’t.) The two women and papa & Pach’s[?] man.”

For “He:” **Page 91, par. 1 to Page 92, par. 2.**

For “She:” **Page 92, par. 3 to Page 95, par. 3.**

For “He:” **Page 95, par. 4 to Page 96, par. 1.**

For “She:” **Page 96, par. 2 to Page 97, par. 1.**

For “He:” **Page 97, pars. 2–3.**

27. *p. 97, preceding paragraph 3, “He could be proceeding”*

“(Jane inconsistency) then his.”

28. *p. 97, preceding paragraph 4, “If she was not remembering”*

“Jane and Le[o] inconsistency a la [Harber? Harker?]

29. *p. 98, preceding paragraph 3, “If he had the feeling”*

“(Inconsistency)”

30. *p. 99, preceding paragraph 1, “She said that she knew that she”*

“(Jane inconsistency)”

inconsistency: GS Notes in Manuscript for this passage:

on **Page 97, preceding par. 3:** “Jane inconsistency then his”

on **Page 97, preceding par. 4:** “Jane and Leo inconsistency a la Hawker”

on **Page 98, preceding par. 2:** “(inconsistency)”

on **Page 99, preceding par. 1:** “(Jane inconsistency)”

For “She:” **Page 97, par. 4.**

For “He:” **Page 98, pars. 1–5.**

For “She:” **Page 99, pars. 1–2.**

GS *make him noble and her vibrating:* Questionable where this Planning Note was to be accomplished. Possibly, it is concurrent with the passages on the “Romance Legend Ideal” on **Pages 99 to 111**, but this is uncertain.

31. *p. 99, preceding paragraph 3, “Each of them was not one...”*

“(the two contrasted) to bad[?] to Romance etc)

32. *p. 100, preceding paragraph 1, "He was and he was. He said he was."*
"(Continue contrast)"
33. *p. 100, preceding paragraph 3, "If one is one and one is not one..."*
"Contrast between the two."
34. *p. 100, preceding paragraph 5, "Likely enough he said what he said"*
"Contrast. (Romance.) legend) ideal)"
35. *p. 101, preceding paragraph 2, "She did have what was asked"*
"(Romance Legend Ideal)"
36. *p. 102, preceding paragraph 1, "He did come again to declare"*
"(Romance Legend Ideal)"
37. *p. 102, preceding paragraph 4, "If he said all he said"*
"(Romance Legend Ideal) He.[?]"
38. *p. 103, preceding par. 1, "He said that he had conceived"*
"Romance Legend Ideal"
39. *p. 105, preceding paragraph 2, "He modifying was not..."*
"Romance Legend Ideal."
40. *p. 105, preceding paragraph 3, "Sound was not sounding"*
"(R. Legend Ideal)"
41. *p. 106, preceding paragraph 3, "He did come to stay when he was..."*
"(Romance Legend I. she.)"
42. *p. 106, preceding paragraph 7, "If the strength that does not come..."*
"(More L.)"
43. *p. 108, preceding paragraph 2, "If she was the child"*
"Jane Leg. Id. etc."
44. *p. 108, preceding paragraph 4, "A company that talks is a company"*
"More J. Leg. Ideal. Romance."
45. *p. 110, preceding paragraph 1, "Going on within her"*
"Go on with her"
46. *p. 110, preceding paragraph 5, "It was not the lingering way"*
"(Go on. to him as her [acler? order? arbiter?].)"
47. *p. 111, preceding paragraph 3, "He alone was there where explaining."*
"(Leo alone) what he takes and wants B.B.)"

[contrast and] Romance legend ideal: GS Notes in Manuscript for this passage:

on **Page 99, preceding par. 3:** “(the two contrasted) to bad[?] to Romance” etc.

on **Page 100, preceding par. 1:** “(continue contrast)”

on **Page 100, preceding par. 3:** “contrast between the two”

on **Page 100, preceding par. 5:** “Contrast. (Romance) legend) ideal)”

on **Page 101, preceding par. 2:** “(Romance Legend Ideal)”

on **Page 102, preceding par. 1:** “Romance Legend Ideal”

on **Page 102, preceding par. 4:** “(Romance Legend Ideal) He.”

on **Page 103, preceding par. 1:** “Romance Legend Ideal”

on **Page 105, preceding par. 2:** “Romance Legend Ideal”

on **Page 105, preceding par. 3:** “(R. Legend Ideal)”

on **Page 106, preceding par. 3:** “(Romance Legend I. She.)”

on **Page 106, preceding par. 7:** “(More L.)”

on **Page 108, preceding par. 2:** “Jane Leg. Id. etc.”

on **Page 108, preceding par. 5:** “More J. Legend Ideal. Romance.”

on **Page 110, preceding par. 1:** “Go on with her”

on **Page 110, preceding par. 5:** “Go on. To him as her arbiter[?]”

on **Page 111, preceding par. 3:** “(Leo alone.) What he takes and wants. B.B.”

Contrast of the two: **Page 99, par. 3 to Page 100, par. 2.**

For “He:” **Page 100, pars. 3–4.**

For “She:” **Page 101, pars. 1–3.**

For “He:” **Page 101, par. 4 to Page 106, par. 1.**

For “She:” **Page 106, par. 2.**

For “He:” **Page 106, par. 3 to Page 107, par. 2.**

For “She:” **Page 107, par. 3 to Page 110, par. 2.**

For “He:” **Page 110, par. 3 to Page 112, par. 1.**

48. **p. 112, preceding paragraph 2,** “*The way to say that meaning is*”

“(His success) and influence) test of originality)

GS Influence: GS Notes in Manuscript for this passage:

Page 112, preceding par. 2: “(His success) and influence) test of originality)”

For “He:” **Page 112, pars. 2–5.**

49. **p. 113, preceding paragraph 3,** “*All the same he said enough*”

“Go on with his youth and success”

50. *p. 124, preceding paragraph 5, "If the practical throwing out what has"
ee
"(Leo's life)"*
51. *p. 128, preceding paragraph 2, "He had the alteration of the..."
"(The fam. [farm?] youth)"*
52. *p. 128, preceding paragraph 4, "If he went away he did not say"
"(Youth) the farm the W.C."*
53. *p. 129, preceding paragraph 3, "Correlation between the past"
"More youth. Venice."*
54. *p. 129, preceding paragraph 5, "He had that excitement"
"Go on with youth"*
55. *p. 130, preceding paragraph 6, "A better piece of harness"
"(Go on) youth character his father)"*
56. *p. 132, preceding paragraph 2, "It was not in the pressure of liking"
"(Youth)"*

GS *and lives thin[ly] done:* GS Notes in Manuscript for this passage:

Page 113, preceding par. 3: "Go on with his youth and success"

Page 127, preceding par. 5: "Leo's [crossed out] [inserted: Lee's] life"

Page 128, preceding par. 2: "The farm youth"

Page 128, preceding par. 4: "(Youth) the farm. W.C."

Page 129, preceding par. 3: "More youth. Venice"

Page 129, preceding par. 5: "Go on with youth"

Page 130, preceding par. 6: "(Go on) Youth Character. His father"

Page 132, preceding par. 2: "(Youth)"

For "He:" Page 112, par. 2 to Page 116, par. 5.

For "She:" Page 117, par. 1 to Page 119, par. 1.

contrast of the two: Page 119, par. 2.

For "He:" Page 119, par. 3 to Page 123, par. 4.

For "She:" Page 123, par. 5 to Page 125, par. 7.

For "He:" Page 126, par. 1 to Page 133, par. 6.

GS *and fiasco of fasting:* [Identification of this passage is questionable]

For "He:" Page 132, par. 3 to Page 133, par. 6. [?]

57. *p. 133, preceding paragraph 7, "Going past the street"
"Go on with Jane"*

58. *p. 134, preceding paragraph 3, "There was the day when she did that"*
 "Go on to Allen C.S. Salon & Europe"

GS *and lives thin[ly] done:*

Page 133, preceding par. 7: "Go one with Jane"

Page 134, preceding par. 3: "Go on to Allen. C.S. Europe"

Page 135, preceding par. 1: "Painting then failure and C.S."

Page 135, preceding par. 4: "Go on with painting"

For "She:" Page 133, par. 7 to Page 136, par. 1.

59. *p. 135, preceding paragraph 1, "She had not that day to walk"*
 "Painting then failure & C.S."

60. *p. 135, preceding paragraph 4, "The leaves that are separated"*
 "Go on with painting."

GS *painting:* GS Notes in Manuscript for this passage:

Page 135, preceding par. 1: "Painting then failure and C.S."

Page 135, preceding par. 4: "Go on with painting"

For "She:" Page 135, par. 1 to Page 136, par. 1.

Before completing the plan detailed in this Note, further matter was added:

61. *p. 136, preceding paragraph 6, "If coming into the one who is passing"*
 "Relation to people each one from youth
 up victory & distinction without ambition or
 interest in men turn inward satisfy themselves
 imp. need. [advice? audience?] and criticism"
62. *p. 137, preceding paragraph 2, "The ending which is not ending"*
 "Go on with human instinct"
63. *p. 137, preceding paragraph 5, "Spacing the dimensions"*
 "No human instinct and without ambition with need for [missing???"
64. *p. 141, preceding paragraph 1, "She was the one who had"*
 "She, and then a word of he."
65. *p. 141, preceding paragraph 2, "The closet was not holding all..."*
 "(She & people)"
66. *p. 142, preceding par. 2, "If the date was not written"*
 "She and people. He."

GS *discourse on passion for distinction and victory without ambition or....*
his critical faculty his dope: GS Notes in Manuscript for this passage:

Page 136, preceding par. 6: “Relation to people each one from youth up victory & distinction without ambition or interest in men turn inward satisfy themselves imp. need audience and criticism.”

Page 137, preceding par. 2: “Go on with human instinct”

Page 137, preceding par. 5: “No human instinct and without ambition with need for [missing?]”

Page 141, preceding par. 1: “She, and then a word of he.”

Page 141, preceding par. 2: “(She & people)”

Page 142, preceding par. 2: “She and people. He.”

For “They:” **Page 136, par. 2 to Page 137, par. 3.**

For “He:” **Page 137, par. 4 to Page 140, par. 2.**

For “They:” **Page 140, par. 3.**

For “She:” **Page 141, par. 1 to Page 142, par. 3.**

For “He:” **Page 142, par. 4.**

For “She:” **Page 142, par. 5.**

For “He:” **Page 142, par. 6.**

*

Note #206

Go on with his processes and successes.

Romance Legend Ideal.

*

Note #208

List of books to be [printed?]

They are all over they [word?] and they are [word?] a at the same time, and they feel good, they bring light and having said they are giving me real delight.

I am pleased as can be with my big and little scarfs but I am quite nuts about the big one.

Curled as a sentence.

22-23

Lock on doors, key for back [word?], [word?] for tools, carry extra oil.

Mme Victor Magdelaine

9 Place de l'Eglise-Asnieres

*

Note #216

Mike, Albert R., Alfy Frank Jacot, Sternberger, Leo Friedman

*

Note #226

Note on back of letter, Hutchins Hapgood to Leo Stein, Tatti to Paris, n.d. [late 1905 or 06]

Journal of Mary Frampton

cont. of Byron

Memoirs of Lady Morgan

Appendix C

Ms Note #1 re [[MA 4](#)]

Corresponds to [Note #110A](#).

Begins Volume 1 of ms, pp. 3–16 in final text.

General Note for Ms. volume 1: All references to "german" are converted to "certain" or omitted.

Following [MA 4](#), line 35, there is a break in this First Draft text. Draft text continues on [MA 5](#), line 6. "We living now ... we have just been thinking" is a later insert.

Text on "proud feeling" intended for A Long Gay Book, p. 14, following line 36, but not included in final draft.

*

Ms Note #2 re [[MA 5](#)]

[MA 5](#), par. 4 ends with second sentence, and a fragment of a third:

"It is a horrid so much to have a sense of losing such that can only give me the feeling of being to ourselves..."

*

Ms Note #3 re [[MA 6](#)]

Line 38 and 39: begins conversion of "Herman" [Debning] to "Henry," a change which continues for all later references to "Herman." [NB12, #11](#): changes "Abe" to "Herman"

*

Ms Note #4 re [[MA 7](#)]

*Original version of **lines 24–29**:*

"Yes his son Herman had made everything for himself and it was very different. He was honest rich strong, good-tempered and respected. Yes he had made things to be for himself very different but always he liked to tell about it and most often to his children about what had been and what he had done and how himself had done it and how well it was for them to be his children.

~~"Yes you children have an easy time of it nowadays."~~

Next page of ms. draft begins the final text of passage, [MA 7](#), line 19 to 8, line 9, and then continues Herman's speech, as above "Yes' he would often say" etc.

concurrent with [NB2, #3](#)

*

Ms Note #5 re [\[MA 10\]](#), lines 39 and 43]

The name "Sam" is converted to "Adolph."

*

Ms Note #6 re [\[MA 11\]](#)

*Opposite **par. 1:***

"The young Dehnings had all been born and brought it [sic] in Bridgepoint. There [sic] were all very fond of Bridgepoint. Like all the wealthy people of Bridgepoint They had their city house and their country house etc. etc."

Text converted from First Draft, inserted in [MA 10](#), lines 39ff.

*

Ms Note #7 re [\[MA 12\]](#)

Line 27, following "the family altogether would sail and fish," text omitted in final draft:

"Yes and all this was thirty years ago before the fever to be an Anglo-saxon and a gentleman (for why indeed should we wish to be an Anglo-saxon if we were not to be a gentleman,) yes this was all thirty years ago before the Anglo-saxon fever had broken over all the land and sport the royal road to this goal was then still the pursuiit only of the scorned few. Not that the American youth has not always armed himself out of doors but then he did it as the young animal does because he likes it and not because of an ideal. "However these Dehnings had always had right Anglo-saxon instincts albeit their instinct sprang from peasant and not from gentle sources. Yes the Dehnings in the country were simple pleasant people. The young ones spent all their time in right doing in the manly Anglo-saxon way that now we all know."

Concurrent with [Note #67](#)

*

Ms Note #8 re [\[MA 14\]](#)

First Draft text, following line 34:

"The eldest daughter had just turned eighteen. She was ready now so

thought her mother and Julia was quite of the same opinion to get married and to begin her real important living."

Expanded in Final Draft, [MA 14](#), line 44 to 15, line 8.

This is followed in the First Draft by text used later in Final Draft, [MA 19](#), line 1ff., in amended form. Original text reads: "The father never concerned himself in these affairs, they were all always arranged by the mother..."

Interlined with this paragraph, a Planning Note:

"Use this after telling about wife's management, after description of children."

The "description of children," Julia, George and Hortense, is in [MA 14](#), line 35 to 18, line 37, and "wife's management" is in [MA 18](#), lines 38–44.

*

Ms Note #9 re [\[MA 19\]](#)

Planning Note for [MA 19](#), following line 13:

"Go on about Julia's life."

*

Ms Note #10 re [\[MA 15\]](#)

Line 32, following "... was not named after his grandfather."

Omitted text from First Draft:

"It was just then the first incubating of the Anglo-saxon fever had commenced its incubating. And so it was right that in his name he should not sound German as if he were a german, so at least his mother decided for him, and the father laughed and let her do it the way she like it, and so the boy was named George and the Herman was there but it was well hidden under the initial just to be used for signing.

"And so this boy George who was named in the heat of the new fever, it was before they called it Anglo-saxon in their talking, bade fair to do credit to his christening. George Dehning now about fourteen was strong in sport and washing. He was not German in his washing. Oh, no, he was a real Anglo-saxon."

In the final version, this text is replaced by [MA 15](#), lines 32–40.

*

Ms Note #11 re [\[MA 16\]](#)

Omitted text from First Draft, following line 5:

"I remember when I was little, the Anglo-saxon fever was just then beginning, people began to talk always talking of of bathing, now I knew about a once a week bathing and for the rest it was for me just washing, but these others, they talked of an every day of bathing and I was ashamed and I never dared to say how on weekdays, I just could call it washing. Well I found out once that this bathng was just hands and face like my washing and that was a great relief to my young feeling, for I had been all ashamed and for I knew very well I never could do so much bathing."

Concurrent with [NB9, #4](#)

*

Ms Note #12 re [\[MA 16\]](#)

Omitted text from First Draft, preceding line 34:

"There are some humble souls, saints among sinners, who may have doubts whether they are as clean as all the others. Many people in this world give thanks that they are so much cleaner than almost all the others. Some perhaps sometimes feel that they are not as clean as their ideal of being clean demands, but then they know they are cleaner than almost all the others. Poor things they often suffer would that these noble souls could be content with the fair daily bathing that contents so many others, but then one must always suffer when one is really truly noble in one's nature, and that is what one must pay here to be nobler cleaner than any of the people others.

"Yes it is very funny always all this washing business for us, yes truly they [sic] are some humble souls among us, rare as saints always are among the sinners, who think they are not as clean as all the others. Huck Finn, he was one of these muck saints always, but mostly all the others they find plenty dirty ones to condemn among them."

Omitted text from First Draft, following line 39:

"Then one finds a few meek souls among us who confess sometimes with a halting kind of manner that they do not always wash themselves very clean in the winter, they are weak, they cannot do their duty nobly, they cannot do more than just to wash their hands and faces. Poor meek, weak souls who

cannot do their duty."

Concurrent with [NB9, #4, #5](#)

*

Ms Note #13 re [\[MA 16\]](#)

Omitted text from First Draft, preceding line 43:

"Yes George Dehning was a good Anglo-saxon as now we know them. He was strong in sporting and in washing and he did the latter very often. No he was not german at all in his washing.

Concurrent with [NB9, #4, #5](#)

*

Ms Note #14 re [\[MA 17\]](#)

Original from First Draft of Final Draft text, lines 6 and 7:

"Yes George Dehning was not as german in his washing, and yet he was not all-over Anglo-saxon.

Concurrent with [NB9, #4, #5](#)

*

Ms Note #15 re [\[MA 17\]](#)

Original of corrected text, lines 26 and 27:

"They called her Hortense for that was both elegant and not german."

Changed to: ... "elegant and not new then."

Corresponds to [NB9, #5](#) *and to* [NB1, #14](#)

*

Ms Note #16 re [\[MA 19, 20, 22\]](#)

Inserted in final text: [MA 19](#), lines 14–44; [MA 20](#), line 22 to 21, line 3; [MA 22](#), lines 21–26.

Corresponds to [NB9, #6](#) *and* [#8](#)

*

Ms Note #17 re [\[MA 28\]](#)

Omitted text, following line 43:

"Oh young man, if you are not one of the strong men of this earth, beware how you take to wife the daughter and the sister loving and loyal of simple, sane, considerate men. Her family feeling and her pure devotion to the tradition of her early home will make a test that you must needs be bravely

made to pass. Be doubly warned, attractive and weak brother, be sharply on your guard for it is a woman from such a family life who is so often taken by the glitter and the lightness of your thin and eager nature, your temper selfish and demanding, but when the close life of the marriage comes, she looks to find in you weak creature that you are the power and support, the honesty and steady courage she has always known and hence will spring your woe and loathsome sadness that begins and never has an end. Brother weak pleasant selfish brother, beware."

*

Ms Note #18 re [[MA 33](#)]

Omitted text from First Draft, following line 14:

"Face to face with nakedness in the soul of a man, poorly made by God, she shuddered and grew sick."

*Replaced by inserted text in **Final Draft: lines 11–44.***

*

Ms Note #19 re [[MA 36](#)]

Omitted text, following line 27:

"Yes it is true and you must all listen to me while I say it. To whatever cause we must attribute the gentle attenuation, the thin imagination and the superficial sentiment of American expression in their writing and in almost all their painting, for so certainly do we mostly do it, to whatever one of the causes each one of us think we can say, yes there we have it, we never can give reason for abuse it, that our landscape, with it has not deep quality in it, it is there for us all to see it. Yes our prospects certainly do show it, the earth has been strongly handled every time to make it, whatever they are the concentrated strong meadows of northern New England, the delicate contours of the Connecticut hills in the rich flowing uplands of the middle South that give us an English understanding or the Spanish desert spaces of the West or the bare sun-burst foothills of California that make the Western sun-lover feel that to be in Tuscany is to be at home. No it is not for need of strongly featured out of doors that we must use the old world, it is for an accomplished harmony between a people and their land, for what understanding here of the thing we tread, we the children of one generation. However let us take comfort, beginnings are important, nay to a modern

world almost more important than the fulfillment [sic], and so we go cheerily on with our story."

Corresponds to and expands treatment of the theme of "the burden on us moderns" in [Note #70](#), which was written for the First Draft.

*

Ms Note #20a re [\[MA 47\]](#)

Omitted text, following line 30:

"As I was saying people with queer ways in them, ways that come from the nature of them that they shall be free inside them, need an old world to content them. It takes time to make queer people and to make others that can know them, time and a certainty as to a place and means. Custom passion and a feel for mother earth are needed to breed vital singularity in any man and alas how poor we are in all these three."

*

Ms Note #20b re [\[MA 49\]](#)

Omitted text, following line 36:

"But what were the queer ways in him that so often made his children feel uncomfortable beside him.

"One thing that was queer about him was his way of walking. He was always walking when he was not eating or sleeping or talking. Always in the evening when he was at home he would be walking up and down the room to do his thinking and he would keep all his money jingling either in his pockets with his hands constantly moving or free in his hands changing and dropping and throwing it as if were so kind of game he was playing and always he was walking up and down and always thinking. Sometimes he would be talking to himself when he was impatient in his thinking."

Corresponding text in [NB9, #9](#): General correspondence with the long note in [NB11, #7](#) re: Hersland's "queer ways" and the general credulity of the "scientific" Herslands.

*

Ms Note #21 re [\[MA 50\]](#)

*Original of corrected text, **lines 4–8**:*

"And then as I was saying he was a big man and he was very fond of eating and he liked to buy things that looked good to him."

"Sometimes it was a big dead wild goose that had appealed to him to take

home for cooking and he would carry it with the head hanging and the feathers and the blood sticking to his clothing without his ever knowing there was anything queer about him. Sometimes it was a water-melon that he had found that promised to be a very good red sweet one and it would always be a very big one, he never liked to undertake anything that was not large in its beginning. The only time in his life he ever took..." [etc, as in final draft.]

*

Ms Note #22 re [\[MA 31ff.\]](#)

*The name "Hissen" in final draft is "Heisman" in this early draft. [See [Ms Note #3](#) for [MA 6](#)] Notes [NB-MA #25](#), [54](#); [DB #41](#); [NB-*C #5](#), [#8](#) use "Heisman."*

Also, "Henry Dehning" in final draft is "Herman" in the early draft.

*

Ms Note #23 re [\[MA 54\]](#)

Following line 20, crossed out text:

~~"When the children were little children and she"~~

Planning Note opposite par.2:

"Now go on describe relation to household repeat the [richness?] of her in the general atmosphere, governess cooks etc. incident of doubling wages, for father of governess etc. etc. Relation to husband, relation to children once more dwelt upon."

*

Ms Note #24 re [\[MA 56\]](#)

Omitted text, following line 6:

"She had not yet learned as she did in her later living not to be with the people who were the natural people for her to have in her daily living."

Line 14: The name "Miller" is converted to "Schiller."

Line 29: The name "Schiller" is converted to "Shilling" in final draft.

Corresponds to [NB14, #3](#), which uses the name "Schiller."

*

Ms Note #25 re [MA 67]

Deleted text [rewritten as final text in [MA 67](#), par. 1–2]:

"So that these who are us can be better understood in us we must keep with us the the [sic] knowledge of the men and women who as our true parents made us and so we must have in us a lively sense of the mothers and the fathers who mixed together and so we came to be in us and we must realize inside us their ~~marriages~~ lives and marriages and feelings ~~and~~ all things in them that must be important to us. And we must know how they came to be married and make us and the kinds of important feelings inside them that make them individual beings for us."

*

Ms Note #26 re [MA 67]

Ms. corrections in following paragraph [correspond to final text, [MA 67](#), par. 2]:

"In the slow history of three of those in the lives of Martha Alfred and young David Hersland and how they came each one to have their kind of important individual feeling inside them, in this slow history of them the thing that we have as a beginning is the history of Fanny Heisman and David Hersland, "

etc., continues as in [MA 67](#), line 20ff.

LK GS's revision of this first-draft passage was possibly done in 1908 to conform to the novel's new focus on the three Hersland children. The original idea of p. 67, par 2 was that "the slow history" was of the young generation's forebears. The later insertions change the "slow history" to that of "the three of those who are to be always in this history ... Martha Alfred and David Hersland."

*

Ms Note #27 re [MA 68]

Two single yellow sheets inserted in front cover of mss. vol. 5a, out of order. Mss. volume 5a begins with p. 68.

Planning Note for [MA 53](#), lines 3–37:

"Start in later and tell how it was never so with her children, her important feeling."

*

Ms Note #28 re [[MA 68](#)]

General planning Note for the two chapters on Mr and Mrs. Hersland, and Mrs. Hersland and the Servants, ending on [MA 285](#):

"Just begin now to tell how they called on them with the children etc and then dropped out of their lives and begin experience with the servants. The Lies girls, Mary Gruenhagen fat cook turnovers, the Richardsons etc. and from that generally educational conditions and development to the children grown up mother getting sick, and then history of Martha."

*

Ms Note #29 re [[MA 78](#)]

Note on blank page facing page with text of [MA 78](#), par. 1.

"Mrs. Schiller, Sophie Schiller & Pauline Schiller

Doodles: Cartoon-like pictures of the three Schillers, six drawing in all.

"She is a great fat one who is all straight down in front when she sits."

Draft of text about Mrs. Shilling, for [MA 78](#), lines 31–32.

The "fatness" of Mrs. Shilling and her daughter Sophie is dwelled on in [MA 78](#), line 31 to 80, line 6.

*

Ms Note #30 re [[MA 98](#)]

Following line 14:

Planning Note for [MA 99](#), line 34f.

"wooden in tobacco shop and her daughter."

Following line 14:

Deleted text:

"they are like a dream to all the others of them who are in the same house with them."

*Concurrent with [Note #94a](#); [NB-*C #32](#) mentions "wooden faces" in other contexts; and [Note #98](#), a planning note for [MA 98](#)–261.*

*

Ms Note #31a re [[MA 196](#)]

[On front cover of ms. "vol. 13, first draft", which begins with p. 196, line 2 and ends p. 212, line 42.] [The 6th volume of the MA ms.]

"In this book dog's eared for Martha et al."

No dog's eared page detectable in this ms. volume.

*

Ms Note #31b re [[MA 196](#)]

*Inside back cover of ms. vol. 13, first draft, (actual 6th volume) beginning p. 196, ending p. 212.
Inside back cover, written upside down:*

**"The Life and death
of the good Anna
by
Jane Sands.**

in pencil:

corrections from original.

Six last leaves of volume are sliced out, all written on in ink.

On back cover:

"Vol. III"

*

Ms Note #32 re [MA circa p. 214]

Inside front cover of ms. volume 7, beginning p. 214:

"In final reading remember Madeleine only stayed two years."

*

Ms Note #33 re [[MA 226](#)]

Following line 5:

Planning Note for [MA 227](#), line 44ff.

"Go on now with the types and pairs and history of love affairs."

"Pairing" in love and friendship—Weininger's point—begins on [MA 221](#), line 15.

*

Ms Note #34 re [comment re: MA ms for pp.240–257]

LK First draft of text for p. 240, line 22 to p. 257, line 3 are written on the versos of previous text from pp. 222–237. Appears to be scratch paper draft

preceding penciled draft in the ms. volumes, which in turn were converted into ink copy in the volumes called, in the Yale Collection boxes, MA's "Final Draft."

*

Ms Note #35 re [[MA 243](#)]

Following line 17:

"Use this in beginning again about Mrs. Hersland use it again as a contrast for Madeleine Weiman."

Planning Note for repeating in substance [MA 243](#), lines 18–44

At bottom of page, referring to same paragraph:

"Later in other book use it as a type study, servant girl type, etc."

"Other book" is A Long Gay Book, being written concurrently.

*

Ms Note #36 re [MA -unlocated note]

"do this different

David Hersland in his daily living had many things in him, ~~he had his business living, he had his country city living, he had his children's living, he had his wife's living~~ he He had his own way of living. The way a man has of thinking, his way of beginning and his way of ending."

*

Ms Note #37 re [[MA 248](#)]

Opposite line 1:

"(begin here to introduce Madeleine Weiman and Mrs. Hersland."

*

Ms Note #38 re [[MA 253](#)]

Preceding line 1:

"Start again with the reverse and so lead up to the respective characters of Mrs. H. & M. Weiman, and her family."

Corresponds to [Note #82](#), with text on Madeleine Weiman's "possession" of Mrs. Hersland

*

Ms Note #39 re [[MA 233–236](#)]

Upside down on bottom of ms. page from section between [MA 234](#), [236](#)

"Go on now to discuss the way Mary was not content with Mabel's marrying, the trouble between them then beginning again with some money Mary had left to her and then back to the Hersland living and governesses."

*

Ms Note #40 re [[MA 238](#)]

Following line 32:

"Want to discuss quantity in character and success and failure tomorrow."

Planning Note for [MA 238](#), line 35 to 239, line 7.

*

Ms Note #41 re [[MA 273](#)]

Following line 17:

"Describe a little more the feeling in Mrs. Hersland the kind of woman she was."

*

Ms Note #42 re [[MA 275](#)]

Following line 41:

"Description of resisting winning & yielding winning in Mrs. Hersland & Madeleine."

Concurrent with [NB8, #5](#), in which text for this passage is set for [MA 275](#), lines 30–33.

*

Ms Note #43 re [[MA 285](#)]

Inside back cover of ms. volume 8, for pp. 266–285, which ends the chapter on Mr. and Mrs. Hersland

"Use the copy when first is bad."

GS note to A. Toklas.

*

Ms Note #44 re [[MA 296](#)]

Following line 20:

"Use this general discussion before Martha Hersland and Hodder meet. Will throw the umbrella in the mud story."

"Discussion" refers to whole passage on "not knowing it in children" and "loving repeating in children", [MA 295](#), line 44ff. But the "discussion"—of old and new themes—beginning here, extends for almost 100 pages before the "throw the umbrella in the mud story" appears on [MA 388](#).

*

Ms Note #45 re [[MA 378](#)]

Corresponds to [Note #109](#) and [Ms Note #56b](#) on verso of [MA 378](#)

*Ms. copybook #19 includes MA text to **p. 304, line 35**. The first sentence of [MA 304](#), line 36, at the bottom of ms. page, is then crossed out, and the rest of the copybook pages (more than half) are sliced out, leaving two leaves at the end of the copybook in which the following note appears:*

"Use Mrs. Hodder the present like Mrs. Merle in the portrait of a lady, ow[n]s those she needs for loving to the point of renouncing herself for them."

*

Ms Note #46 re [Unlocated]

In ms. volume #19, on flyleaf under back cover, written upside down:

"The tragedy of the Linden sisters
(Etta spinster & Mary Berenson)
theme. married to B.B."

*Possibly corresponds to [NB-*J #17](#)*

"Probably use the tragedy of the Cone sisters as a big episode in other book,"

i.e., A Long Gay Book, being written concurrently.

*

Ms Note #47 re [[MA 332](#)]

Following line 20:

"(a little resume of the one and then to go on how knowing this one helped with others and then general question of resemblances.)"

*

Ms Note #48 re [[MA 333](#)]

On reverse of ms. page for [MA 333](#), lines 5–28:

"Go on with description of Harriet and why she is damned.

"The spirit that denies is suffered to do evil this one did none therefore

deceiving, denied in the same breath as affirmed and both being complete expressions and neither coming off not conscious of a struggle, not conscious of reality, do this to-morrow and then my conviction of her damnation and then the kind she was resistant and need at the same time. Told her so made her touch reality."

"sordid tenacity in holding on to God.

"Then resemblances then the other ways of learning by kinds of men and women. for resistance and on proud[?] attacking.

"Begin to describe my understanding of H."

[MA 329](#), line 44 to 331, line 16, describes Harriet's "denying of the meaning of her being," and the resolution of GS's understanding of her.

Corresponds to [Note #1](#), the "Caliban" note, and its lengthy treatment of Harriet during the period of her suicide-crisis and "seeing God."

*

Ms Note #49 re [[MA 338](#)]

Following line 27:

"(Confusion) (moments of seeing every kind of way) now consider only one meaning, later consider other meanings."

*

Ms Note #50 re [[MA 352](#)]

Following line 9:

"Muggy resisting being she needed engulfing, she was even then with the rest of her resisting. Always otherwise there was no yielding. Apparent giving."

*

Ms Note #51 re [[MA 357](#)]

Following line 34:

"(Claribel.)"

*

Ms Note #52 re [[MA 364](#)]

Written upside down at bottom of ms. page containing the beginning of [MA 364](#), par. 4:

"Go on with description of how I learn[ed] to know Etta with fluctuation during and after and not sin[c]e too clear sometimes etc."

LK This entry not related to p. on which it appears. Might be for the "Linden Sisters" portrait, noted above in [Ms Note #46](#)

*

Ms Note #53 re [\[MA 366\]](#)

Following line 4:

"Then do Sam and then Chalfin run themselves by their minds."

Sam Wolfe is analyzed in [NB-E, #12](#), and is the [---] th of the ten examples described in [MA 362ff](#).

*Chalfin and "running himself by his mind" is analyzed and referred to in [NB-A #3](#), [NB-E #14](#), [NB-C #20](#), [NB-*B #20](#) and [NB-*B #24](#).*

*

Ms Note #54 re [\[MA 368\]](#)

Following line 37:

"affection for objects[?] playing with women and protecting them"

*

Ms Note #55 re [\[MA 371\]](#)

Following line 34:

"various ways couldn't explain him. Leo's suggestion that perhaps he was not a unit, cleared it up. Not slow-minded like Claribel contrast in natures said he was slow-minded, made the trouble. [Word?]'s rationalizing power below the quality of his experiences when he has them, fine[?] quality of experiences and good quality of mind made him baffling. Came out believed in them both equally and results later in life as mind was more dominant became [five illegible words.]"

LK [Notes #54, #55](#) summarize the difficulty of understanding Bernard Berenson "as a whole one" and correspond to notes [NB-E #5](#), [NB-E #6](#), and [NB-E #7](#). These notes are the basis of the text in [MA 368](#), line 4 to 372, line 34.

Leo's suggestion that perhaps he was not a unit: is used as the conclusion to the analysis, **lines 24–34**.

*

Ms Note #56a re [[MA 378](#)]

On bottom of ms. sheet, below text of [MA 378](#), beginning of par. 7:

A doodle: Three separately circled names:

Mabel

Annette Rosenshine

A R

*

Ms Note #56b re [[MA 378](#)]

Two pages verso in ms., with draft of text for [MA 378](#), and Planning Notes, as follows:

First page:

"In some the nature in them is clear in that one when they are very young, in some when they are young, in some when they are not so young, in some when they are old ones. Always in each one it is there repeating, sometimes someone knows it in each one, sometimes someone will know it in every one that one is ever knowing."

Second page:

"One little boy does -

something to another little boy who does not like it, he shows no signs of reacting to it, the little boy who does not like it. He seems not to remember to be angr, or to have forgotten it, his eeaction is so slow to it. Then he hits out and after the first little boy is surprised at it. This often happens when one little boy does something to another little boy who does not like it."

"This is a nature in them when] repeat it with she, and then discuss its meanings and then

"This comes as introduction to the umbrella in the mud.

"Work it up that throw the umbrella in the mud might be an expression of dep. ind, or ind dep. like Martha Hersland."

Corresponds to [Note #109](#)

*

Ms Note #57 re [[MA 378](#)]

Third page verso in ms. for [MA 378](#), and upside down: Planning Note for earlier section of MA:

"To-morrow why not the Weiman family again then go on to a full history of Madeleine from the beginning, her knowing Mrs. Hersland and her feeling about her gradually developing (lady etc) and then her family nagging and so on to Martha."

*

Ms Note #58 re [[MA 384](#)]*Following line 20:***"Bertha"**

*

Ms Note #59 re [[MA 415](#)]*Following line 37:***"What she knew of the life around her."**

*

Ms Note #60 re [[MA 428](#)] [Date: "Oct. 25, 1909"]*For dating:*

The Ms draft text for [MA 428](#), line 42 to 429, line 3. Text immediately preceding the inserted text from Fernhurst—is written on verso of envelope addressed to "Monsieur Leo Stein / 27 Rue de Fleurus / Paris" and dated "25-10-09." A printed return address on envelope: "Envoi de G. Baranger Fils, Librairie / 5, Rue des Saints-Peres, Paris."

*

Ms Note #61 re [[MA 443](#)]*Following line 20:***"Copy out of little book about virtue and religion and then go on about Hodder and Edstrom, and others."**

Little book: [NB3, #6](#), from which is copied [MA 443](#), lines 30-43.

"then go on about Hodder and Edstrom and others:"

Planning Note for [MA 444](#), line 1 to 452, line 44, in which Hodder = Philip Redfern, and Edstrom = Lathrop, and then Johnson.

*

Ms Note #62 re [[MA 444](#)]*Following line 31:***"Copy again big book edstrom[?] etc. and then begin a long discussion of Edstrom, a long description of him."**

The “copying” of the Note on Edstrom (about “forgetting his emotion... and so it must have been the other ones fault”) begins on [MA 446](#), line 9 and continues to line 42. The Note is recapped briefly on [MA 447](#), lines 4–16. The “long discussion” in these lines merely paraphrases the original Note.

*

Ms Note #63 re [[MA 445](#)]

Following line 17:

“go on from here and copy to the end of ‘he never ceased to fail.”

*

Ms Note #64 re [[MA 447](#)]

Following line 38:

“To the ending of his living, he was true to the completest experience he had had in him.”

“Commence to copy.”

*

Ms Note #65 re [[MA 461](#)]

Following line 22:

“Go into morality of reaction and expediency[?] in personality to women honor[?]”

*

Ms Note #66 re [[MA 464](#)]

Following line 23:

“The type of sensitiveness in the three of them then what happened to each ending up with Martha.”

*

Ms Note #67 re [[MA 470](#)]

Following line 28:

“(copy out of black book about hersland.)”

Copied and expanded text out of grey book [[Note #73](#)], in [MA 470](#), line 34 to 471, line 18.

*

Ms Note #68 re [[MA 477](#)]

Beginning of Alfred Hersland chapter:

Epilogue.
~~Alfred Hersland~~

*

Ms Note #69 re [[MA 477](#)]

Following line 15:

"Repeat this putting virtue in place of distinction."

*

Ms Note #70 re [[MA 477](#)]

Following line 20:

"Perhaps begin again with this."

*

Ms Note #71 re [[MA 480](#)]

Preceding line 1:

Ms. text, quoted from [MA 443](#), par. 4 and [MA 444](#), par. 1; which in turn was copied from [NB3, #6](#), with this note written above:

"repeat with different focus."

*

Ms Note #72 re [[MA 480](#)]

Following line 37:

"(Use before discussion of Mike's virtue:"

This is followed by draft of text for [MA 480](#), line 38 to 481, line 14.

Then, an insertion in ink, following [MA 481](#), line 39:

"Some do not know they have certainty in them. Some have it and do not know it until it is acting. Some even then are not certain that they have it in them. Some have it and lose it while they are speaking.

Use Bianco."

Draft of text, expanded in [MA 481](#), line 18 to 482, line 14.

Michael Stein is the general paradigm for discussions of “concrete and general” virtue, beginning [MA 486](#), line 38ff. Major discussion of Michael in relation to “concrete and general” virtue is in [MA 489](#)–493.

Corresponds to [Note #112](#).

*

Ms Note #73 re [\[MA 482\]](#)

Following line 14:

“Leave out into book.”

*

Ms Note #74 re [\[MA 482\]](#)

Following line 35:

“About the perfect joy of first recognition, if anybody else knows it, you cannot have it.

~~One can make a book they are writing a very queer~~

Paraphrased and enlarged on, in [MA 485](#), lines 33–40.

*

Ms Note #75 re [\[MA 496\]](#)

Following line 12:

“For many it will be cheap. Saying g night [sic] religion, importance[?], virtues.”

*

Ms Note #76 re [\[MA 506\]](#)

Following line 6:

“Sally”

*

Ms Note #77 re [\[MA 510\]](#)

Following line 18:

“St. Katherine, Mme Demarez, Mrs. Edstrom, Harriet.”

*

Ms Note #78 re [[MA 520](#)]

Following line 21:

"Now just solidly describe Alfred Hersland as a boy and everything Bertha + A. Rosenshine + Sternberger + F. Jacobs, just begin."

*

Ms Note #79 re [[MA 536](#)]

On verso of sheet containing text for [MA 536](#), par. 2, a note from Alice Toklas:

"We arrived here Thursday"

*

Ms Note #80 re [[MA 536](#)]

Following line 17:

"Whether they should have met Henrys at concert or theatre."

They already had, in [MA 535](#), line 36.

*

Ms Note #81 re [[MA 547](#)]

Following line 4:

"Leo Friedman Purman et al."

*

Ms Note #82 re [[MA 554](#)]

Following line 18:

A long paragraph describing two men of the "resisting engulfing" kind is here omitted. The text, in ms. vol. 32, was set aside by Gallup, and so marked.

*

Ms Note #83 re [[MA 559](#)]

Following line 26:

~~"Some more about N."~~

*

Ms Note #84 re [[MA 560](#)]

Following line 31:

"Full story of Aunt F. & Leo."

Reference to Aunt Fanny in **lines 37–39**, who added things up by “one and one and one.”
See A. Toklas note on Aunt Fanny, in her comment on [Note #32](#).

*

Ms Note #85 re [[MA 562](#)]

Following line 7:

“Amiable intentions, gentle aspiration.”

Following line 13:

“Amiable intentions, gentle aspiration.”

Corresponds to [NB-H, #6](#), [#15](#)

*

Ms Note #86 re [[MA 563](#)]

Following line 18:

“Story of Weber Sally realizing herself, and both [later?] fight [word] with every one, Matisse picture, [two words] of Albert [Marquet].”

*

Ms Note #87 re [[MA 564](#)]

Following line 7:

“Use to begin Weber & Albert. Johnson thats just the way I do it and it comes simple why should you say it is complicated. Do you see.”

*

Ms Note #88 re [[MA 568](#)]

Following line 39:

“Emotion of dominating by stern action.”

*

Ms Note #89 re [[MA 571](#)]

Following line 11:

“Tell story of intuition. Intuition from timidity with men, hw she nearly received[?] a man who kind of hypnotised her. Intuition was so much more stupid than she, timidity and wanting to be attacking.”

*

Ms Note #90 re [[MA 571](#)]

Verso of page of text for [MA 571](#), par. 1, interspersed with draft of text for this paragraph:

"Gracie [Gassette]"

"Gracie's bragging, hitting in every direction the way a boy does when he has not learned swimming, or in fighting when fighting is not an attacking in him. her yogism, story of her intuition, liking to discipline. Mme. Matisse also, weary when alone with men, afraid in a way like I am."

*

Ms Note #91 re [[MA 602](#)]

Following line 39:

"Carrie., Etta Alice & me. Nina & Russell. Sterne and his ladies. Hersland and Julia Dehning."

*

Ms Note #92 re [[MA 614](#)]

Following line 14:

"Description of the Dehnings."

*

Ms Note #93 re [[MA 617](#)]

Following line 5:

"I hate my Aunt Pauline. Yes I do. I hate my Aunt Pauline."

Following line 29:

"I hate my Aunt Pauline."

Following line 41:

"I hate my Aunt Pauline."

*

Ms Note #94 re [[MA 619](#)]

Following line 6:

"Uncle Sol making money giving advice, ways of eating, not a very nervous but slightly sudden one.

make him like Fred."

*

Ms Note #95 re [[MA 620](#)]

Following line 16:

"Dehning family living, Julia Dehning. Playfulness and humor. Contrast between Bird & Fred, Sally and Mike. Sensitive and enthusiasm."

*

Ms Note #96 re [[MA 621](#)]

Following line 25:

"Describe family living. Julia Dehning. Tell about any social life to me—Alice."

*

Ms Note #97 re [[MA 622](#)]

Following line 33:

"Julia Dehning at home. All Dehnings. Loving and marrying and ambition."

*

Ms Note #98 re [[MA 624](#)]

Following line 6:

"Continue real description of Julia-Bird."

*

Ms Note #99 re [[MA 626](#)]

Following line 43:

"Tell the early and middle history this way once."

*

Ms Note #100 re [[MA 632](#)]

Following line 3:

"Go on now with the different kinds of sensitiveness. Edstrom, Hutch, Leo, Sally, Alice, Mary Berenson, Bird, Mrs. Perkins, Frank Jacott, Matisse, brother Mosey, Francis, typical cold American."

*

Ms Note #101 re [[MA 637](#)]

Following line 36:

"Dehning family living in a little more detail and then Julia & Alfred together. General descriptions."

*

Ms Note #102 re [[MA 638](#)]*Following line 8:*

"Dehning family living in a little more detail and then Julia & Alfred together, general descriptions."

*

Ms Note #103 re [[MA 639](#)]*Following line 7:*

"Begin more description of Julia coming to know Alfred, what various ones thought of them and of this marriage."

*

Ms Note #104 re [[MA 642](#)]*Following line 30:*

"The description of loving being in Julia Dehning & then in Alfred Hersland and the relation in Julia of her being loving to family living,—the loving being in Julia and the stupid being in her and the family living in her, and then more loving being in her."

*

Ms Note #105 re [[MA 643](#)]

Draft of text for MA. lines 35 and 36, with Roman numerals above and below text, as follows:

"This is to be now more description of

I IV III II

loving, and quarreling, and marrying, and family living."

II I III III II II I IV

*

Ms Note #106 re [[MA 644](#)]*Following line 7:**Draft of text for [MA 644](#), lines 8–9:*

"Julia and Alfred and Dehning family living and loving and learning and quarreling."

The passage immediately following this text is concurrent with [NB-M, #17](#), in which the original entry specifying the names of the subjects being discussed is corrected to read "one" instead of the subjects' names. The passage is in [MA 644](#), line 38 to 645, line 25.

*

Ms Note #107 re [[MA 644](#)]

Opposite par. 2:

"Julia and Alfred each one in daily living, aspiration, ambition, taste, feeling, moral being, quarreling, family living."

*

Ms Note #108 re [[MA 648](#)]

Following line 13:

"Describe whole question of honesty, Therese and B.B."

*

Ms Note #109 re [[MA 648](#)]

Note inserted into body of text, [MA 648](#), lines 19–20:

Over the words "so terribly:"

"Me and Therese."

*

Ms Note #110 re [[MA 657](#)]

Following line 8:

~~"The marriage and coming hostilities and meeting young David."~~

Draft of text for lines 9 and 10:

"Loving being in each one of them, what mother and father and each one felt toward every other one just after the marrying. Some loving feeling then in each one of them."

*

Ms Note #111 re [[MA 659](#)]

Following line 25:

"Perhaps put it in"

refers to text below:

"Mrs. Dehning started in to get pride in son-in-law and daughter."

Mrs. Dehning having then " " " " " "

Hortense's pleasure, George's acquiescence. Julia knew she certainly was learning them anything."

*

Ms Note #112 re [[MA 663](#)]

Following line 11:

"Go one now about affairs and Bird and Pauline and young David and beginning smash and Alfred."

*

Ms Note #113 re [[MA 663](#)]

Following line 38:

"~~Trouble~~."

*

Ms Note #114 re [[MA 664](#)]

Following line 31:

"Election, others, Pat Moore Alfy Minnie Mason."

*

Ms Note #115 re [[MA 665](#)]

Following line 9:

"Roosevelt, Pat Moore, Minnie Mason, young David, Alfred in living, smash, and smash in Gossols. How the Dehnings felt and what they gradually did."

*

Ms Note #116 re [[MA 667](#)]

Following line 34:

"Julia & Alfred, Mrs. Dehning and all of them. Slow development of family feeling about it all."

*

Ms Note #117 re [[MA 675](#)]

Following line 4:

"Negroes, interest [or: intent?] in job, Sally et al, emotion real. Harriet experience not real, Nelly values not real, Mike experience and values real, emotion when carried on in direction of reality not lackng sense for living,

even I[?] a married woman. Drops out of them they don't drop it, Sally."

*

Ms Note #118 re [[MA 678](#)]

Following line 30:

"I'd like to begin now. yes I would."

*

Ms Note #119 re [MS p.685]

Following line 25:

"Married living. Leo. Children needing handling for being living. Claribel, Hortense & Jakey, Sally Mikey, A. & me, Alfred & Julia."

*

Ms Note #120 re [[MA 679](#)]

Following line 36:

"Go on with sense for living. Give cases. everybody."

*

Ms Note #120a re [[MA 684](#)]

Following line 26:

"Married living. Leo, Georgiana wants everything to be in the world, not wanting anything but knowing that that is all in the world."

*

Ms Note #121 re [[MA 686](#)]

Following line 4:

"Go on now with this."

*

Ms Note #122 re [[MA 687](#)]

Following line 19:

"Pride

and then definition of egotism in relation to succeeding."

*

Ms Note #123 re [[MA 689](#)]

Following line 6:

"Detailed account of what happened to each one of them. Alfred & Julia."

*

Ms Note #124 re [[MA 691](#)]

Following line 35:

"More detail of Alfred's life. More detail of Julia's life. Go on with it."

*

Ms Note #125 re [[MA 694](#)]

Following line 22:

"Describe Pat Moore. Alfy."

*

Ms Note #126 re [[MA 694](#)]

Following line 27:

"Describe how Pat sounded and how he felt about the others and how he had his genius and how he was and wasn't a friend."

Corresponds to [Note #124](#), an inclusive Planning Note which begins with this passage and anticipates the writing to the end of this chapter, [MA 695](#)–719.

*

Ms Note #127 re [[MA 695](#)]

Following line 19:

"Moore and hersland and Young and Flint & Minnie Mason and David Hersland."

*

Ms Note #128 re [[MA 697](#)]

Following line 27:

"Minnie Mason with each one and marrying."

*

Ms Note #129 re [[MA 704](#)]

Following line 24:

"Go on now, begin again with the list."

*

Ms Note #130 re [[MA 708](#)]*Following line 42:*

"How Julia came to know each of them and so for now finish them and her up."

*

Ms Note #131 re [[MA 709](#)]*Following line 20:*

"How Julia came to know each of them and so finish them and her up."

Used as draft of text for [MA 708](#), lines 43–44.

*

Ms Note #132 re [[MA 711](#)]*Preceding line 1:*

"Miriam., in relation to [Nina?] and go on with the others."

*

Ms Note #133 re [[MA 714](#)]*Following line 33:*

~~"Go to bed sleepyhead"~~

*

Ms Note #134 re [[MA 716](#)]*Following line 3:*

"Coming back again. Anything to say.
Yes but I don't know what."

*

Ms Note #135 re [[MA 717](#)]*Following line 2:*

"Finish up Alfred now."

*

Ms Note #136 re [[MA 727](#)]

On verso of sheet with text of [MA 727](#), par. 1.

A doodle:

Drawing of a very tall figure in profile with an enormously protruding stomach embracing a very short figure with head turned forward and serene expression on features, and cheek resting on the profile of the protruding stomach. [AT and GS??]

*

Ms Note #137 re [[MA 769](#)]

Following line 31:

"Go on with the one explaining[?] regular but not [two words?] irregular teaching. Hersland was not like that, and then go on a little more about teaching and then go on to the end of teaching, and how some would have been ones learning if they had had teachers really knowing something. L. & food. Diet strictures."

*

Ms Note #138 re [[MA 776](#)]

Following line 23:

"Talk about living being in each one."

*

Ms Note #139 re [[MA 782](#)]

Following line 7:

"Francis Leo 22 [word?] Helene Pablo Nadel[man]."

*

Ms Note #140 re [[MA 785](#)]

Following line 6:

"Start with Leon and his thinking experiencing, meaning and telling, and tell about others."

*

Ms Note #141 re [[MA 787](#)]

Following line:25:

"Thinking, meaning, experiencing, boasting."

*

Ms Note #142 re [[MA 788](#)]*Used for text, [MA 788](#), line 29–30.*

"Thinking boasting, listening remembering forgetting, feeling, and meaning, and telling."

*

Ms Note #143 re [[MA 790](#)]*Opposite par. 1:*

"Feeling and thinking about ones [insert: about that one] being going on being living, thinking, boasting, listening, remembering, forgetting, feeling and meaning and telling.

Pach and Bruce"

*

Ms Note #144 re [[MA 791](#)]*Following line 25:*

"David like Weininger in his experience in relation to his generalisation. Clarity of thought and feeling, L. clarity of thought but not of feeling. not of experiencing. David befogs clarity by desiring to have every woman [insert: in some ways] a beautiful one, some thinking of somethings to being completed things, does not befog it but making anything a transparent thing."

*

Ms Note #145 re [[MA 795](#)]*Following line 7:*

Eight doodles, and a rectangular hole cut into paper as though one of the doodles was removed. Followed by doodle-like text:

"Bless blessed blessing WENT TO TOWN RIDING ON A PONY Blessed BLESS BLESSING BLESS BLESSED BLESSING Blessing."

*

Ms Note #146 re [[MA 797](#)]*Following line 35:*

"Youth."

*

Ms Note #147 re [[MA 798](#)]

Doodles accompanied by doodle-like printing and script:

"Youth YOUTH YOUTH

WHY DO SOME GET MORE TIRED RUNNING AROUND.

Some kind of ultimate

Magazine Story."

*

Ms Note #148 re [[MA 801](#)]

Following line 25:

"Camping, out of doors, shooting, feelings about such things.

HO FOR THE OPEN."

*

Ms Note #149 re [[MA 806](#)]

Following line 13:

"The way the boy jumped relation of Leon to that type of acting and fighting and self-consciousness, and entering into anything and impulsiveness & Leo, and Sayen."

*

Ms Note #150 re [[MA 808](#)]

Following line 12:

"Go on with youth and interests and activities. Sayen, etc. etc."

*

Ms Note #151 re [[MA 814](#)]

Following line 39:

Go on with how David Hersland was not one completely explaining or completely asking. Get him going."

*

Ms Note #152 re [[MA 817](#)]

Following line 43:

"Go on with young life and relation to others. Frank et al."

*

Ms Note #153 re [[MA 818](#)]*Following line 30:**Doodles, in doodle printing:*

"ed yes I go to b I go to bed. Yes I go to bed. Do I go to b"

In an exaggeratedly soft, gentle hand:

"Beautiful is the day, yes, not the night, the night is not beautiful, it is nothing, yes it is nothing."

"Some are certain"

*

Ms Note #154 re [[MA 821](#)]*Preceding line 1:*

"Leon & Arthur. Leon and girls."

*

Ms Note #155 re [[MA 822](#)]*Following line 11:*

"Leon and Arthur and the crowd. Leon and girls."

*

Ms Note #156 re [[MA 824](#)]*Following line 3:*

"Leon's relations with people when young etc. and how he took advice and how he never was intimate"

*

Ms Note #157 re [[MA 826](#)]*Following line 29:*

"David Hersland as a boy
Arthur & sports and climbing and companionship."

Following line 31:

"David hersland as a boy:"

Planning Note for [MA 836](#), line 3 to 837, line 2.

Concurrent with [Note #157](#), above the ms. text of the portrait of "Picasso." The Picasso portrait is consequently to be dated September-October 1911.

*

Ms Note #158 re [[MA 830](#)]

Following line 43:

"Blessed! Bless Blessed Blessing."

*

Ms Note #159 re [[MA 831](#)]

Following line 412:

Doodle print:

"Yes I have been to Rome."

*

Ms Note #160 re [[MA 831](#)]

Following line 11:

"Leon & the crowd and Arthur.

" " his family."

Doodle print:

"My dear. A young man married is a young man married. Yes.
oh yes."

This last, decorated with eight devices that look like inverted Christmas trees.

*

Ms Note #161 re [[MA 836](#)]

Following line 2:

"Leon philosophy, love & friends.

" & the crowd.

" & family.

" as small boy."

Doodle print:

"... No No I will will I"

*

Ms Note #162 re [[MA 837](#)]

Following line 2:

"Leon as small boy Camb. crowd, Arthur phil, love, friends, family, tramping,
companionship"

Concurrent, and identical with, Long Gay Book [Note #127](#).

*

Ms Note #163 re [[MA 845](#)]

Following line 8:

"Go on to his relations with people and in respect to changes in them."

*

Ms Note #164 re [[MA 850](#)]

Following line 4:

"Tell more about David's decisions."

*

Ms Note #165 re [[MA 851](#)]

Following line 28:

"Go on with youth, smells etc. eating etc. pairs, riding and marbles and games, and companions, his thinking"

Concurrent with and part of [Note #125](#).

*

Ms Note #166 re [[MA 853](#)]

Verso of sheet with text for [MA 853](#), *par. 6:*

"May. alight[?] ms.

Harriet. book

Mrs. Doge Villa Curonia Arciotri[?] Florence."

*

Ms Note #167 re [[MA 855](#)]

Following line 25:

"David & his companions."

*

Ms Note #168 re [[MA 857](#)]

Following line 22:

"Go on then. David & noises at different times

" " dullness

" " gentleness."

Doodle print:

~~"martyr to a literary effort."~~

Doodle script:

~~"Yes I have been to Rome yes I have yes I have, yes I have been to Rome.~~
Yes I have been to Rome."

*

Ms Note #169 re [[MA 859](#)]

Following line 7:

written on inside of back cover of ms. volume

Doodle print:

~~"Men, women, Aeroplanes, Spades, Rock Horses."~~

Rest of entry crossed out and illegible.

*

Ms Note #170 re [[MA 859](#)]

Following line 2:

"dullness"

*

Ms Note #171 re [[MA 859](#)]

Written inside front cover of ms. volume:

Doodle print:

"Yes I have been to Rome"

*

Ms Note #172 re [[MA 860](#)]

Following line 26:

"Gentleness, school, judgment, L.C. Miss B. poetry material[or: unnatural?]."

*

Ms Note #173 re [[MA 861](#)]

Following line 31:

Doodle print on top of first page of ms volume:

"By a tuft of hair under each ear."

*

Ms Note #174 re [[MA 862](#)]*Following line 32:*

"(go on to daily life and comrades and college mates and interests in him and by him and ladies and games.)"

*

Ms Note #175 re [[MA 864](#)]*Following line 36:*

"Go on with daily life and companions. Loving and college. Women and decisions."

*

Ms Note #176 re [[MA 865](#)]*Following line 35:*

"Go on with his life."

Doodle print:

"It is enough now take away my life for I am no better than my Fathers."

*

Ms Note #177 re [[MA 867](#)]*Following line 27:*

"Describe love affairs, me, boys & men, Olga, Mabel Earle. Poetry, eating."

Corresponds to [Note #52](#), which is a general planning note for [MA 866](#) to end of chapter, [MA 904](#).

*

Ms Note #178 re [[MA 868](#)]*Following line 36:*

"Describe love affairs, me, boys and men, Olga, Mabel Earle, poetry, eating, thinking about N. how verifies details but does not question the implications, hair splitting—remembers the detail was wrong not the whole was right, different in art, not in phil. and eat."

*

Ms Note #179 re [[MA 869](#)]

Following line 2:

"Go on to his love affairs and comrades and Olga and me."

*

Ms Note #180 re [[MA 869](#)]

Following line 41:

"Go on with out of doors and friends and funny[?] feelings, olive trees and Cambridge and Leon's and Mabel in his efforts to enter into [word?] and how it was always a little artificial."

*

Ms Note #181 re [[MA 872](#)]

Following line 16:

"Go on with love affairs. Mabel & me, Olga."

*

Ms Note #182 re [[MA 872](#)]

Following line 29:

"Go on with rizzling[?] and relation to the crowd as to enjoyment and Mabel etc. Melodrama me. the end of that crowd life and then that Olga."

*

Ms Note #183 re [[MA 872](#)]

Following line 37:

"Go [on] with his love affairs Mabel me & Olga, and his friends and not friends, and Alfred's brother-in-law Fred Stein, and his intellectual development Julia Can't do anything with her. Can do something more with him. Cannot do anything more with her. Can do something more with him."

*

Ms Note #184 re [[MA 873](#)]

Following line 36:

"Go on with advice get it more definite"

*

Ms Note #185 re [[MA 874](#)]*Following line 38:*

"Go on with love affairs and [work?] and friends and Fred Stein."

Doodle print:

"N o u g h said"

*

Ms Note #186 re [[MA 877](#)]*Following line 32:*

"Go on with education and love affairs and [wondering?] and Olga & Arthur, & Fred, and Mabel & me & the rest. Francis et al and then the break of it all and active life and then solitary teaching with the young and then death."

*

Ms Note #187 re [[MA 884](#)]*Following line 18:*

"Go on to his love affairs, relation to Alfred's family separation his attitude, attitude to his own family job in the East, love[?] and food and normal[?] life and death and defeat and possible chance and death and end and end."

*

Ms Note #188 re [[MA 886](#)]*Following line 5:*

"Go on with relation to Julia etc and sadness of failing to understand and of conflict and of coming close together understanding and then it is as it was."

*

Ms Note #189 re [[MA 887](#)]*Following line 23:*

"Indian walk[?] effect[?] in his relations."

*

Ms Note #190 re [[MA 888](#)]*Following line 19:*

"Make new[?] friends[?] just his quality and his relation to Alfred George & Julia and old Mr. Dehning & Mrs. Dehning."

*

Ms Note #191 re [[MA 889](#)]

Corresponds in substance to [Note #125](#), written for [MA 851](#).

Following line 14:

"Get the relation of clear thinking and giving advice strongly enough and not completely clearly thinking in relation to Julia & George and Alfred, relation of going to be doing some other thing in relation to them not their doing some other thing, going to be a different way in being one being living to himself inside him Then being one eating some one thing, completely eating, completely not eating some one thing."

*

Ms Note #192 re [[MA 891](#)]

Following line 14:

"Leon Solomons. He could walk well."

*

Ms Note #193 re [[MA 891](#)]

Following line 42:

"Describe what he did influence, talk, work, and defeat & work, and family troubles and death."

*

Ms Note #194 re [[MA 893](#)]

Following line 27:

"Leon & Bird,
Needing something."

*

Ms Note #195 re [[MA 894](#)]

Following line 41:

"Go on with relation to Dehnings."

*

Ms Note #196 re [[MA 895](#)]*Following line 22:*

"Clairvoyance eating. Mind."

*

Ms Note #197 re [[MA 897](#)]*Following line 8:*

"How Bird knew him and told him. Go into the
George knew him " " " ganze megillah.
Hortense " " " " "

*

Ms Note #198 re [[MA 897](#)]*Following line 35:*

"Go on with relation to Julia."

*

Ms Note #199 re [[MA 898](#)]*Following line 15:*

"Go on with relation to Julia."

*

Ms Note #200 re [[MA 899](#)]*Following line 14:*

"Go on with David's career & Julia."

*

Ms Note #201 re [[MA 899](#)]*Following line 35:*

"He was not completely forgetting. Make definite his character, his relation to his family, to ideas, to religion, to passion, to beauty, [to work, to morality, to sadness,] to death, to success, to friends and loneliness to success to death and then make him dead. Finis."

*

Ms Note #202 re [[MA 901](#)]

Following line 22:

"His being different from any other one."

*

Ms Note #203 re [[MA 903](#)]

*From "Epilogue." Only one draft of "Epilogue" is extant, consisting of 345 numbered pages. **Epilogue ms, p. 15**, draft of text from [MA 908](#), line 7ff.*

*Top of **p. 15** is sliced off, and remainder of a "doodle" note ends:*

"Yes Yes Yes Yes" etc and 23 "No"s printed on top of page.

Concurrent with [Notes #55](#) and [#120](#).

*

Ms Note #204 re [[MA 910](#)]

Epilogue ms, p. 60.

Following line 34:

An inserted note in ink, apparently testing a new pen:

"Yes I have been to Rome. Yes I have been to Rome. Yes. Yes Yes. No I don't like this pen. I like the other one. I certainly do like the other one."

*

Ms Note #205 re [[MA 914](#)]

Epilogue ms, p. 135

Following line 32:

"Singing to me singing to me. The cuckoo bird is singing in the cuckoo tree singing to me oh singing to me.

Come firefly and light up baby's nose.

All I know[?] of a certain she[?] Io sono qui Io sono qui Io sono solo Io sono aqui."

Song appears in A Lyrical Opera Made By Two, published in Operas and Plays.

*

Ms Note #206 re [[MA 916](#)]

Epilogue ms, p. 160

Following line 6:

"This is no time to go to bed. No. Yes."

*

Ms Note #207 re [[MA 917](#)]

Corresponds to [Note #126](#), which is repeated in part and in substance in [Ms Notes #208](#), [209](#), [210](#), [213](#), [214](#), [215](#), [216](#), [217](#), [218](#).

Epilogue ms, p. 186

Following line 19:

"Edstroms, don't know what will happen, don't understand other ones, don't know what they will do, duty and how it is felt and done."

*

Ms Note #208 re [[MA 918](#)]

Epilogue ms, p. 201

Following line 12:

"Edstroms, don't understand others A. & N. don't know what the[y] will do M. & S. Duty and how it is felt and done. Fred and Amy & his pa & ma and sisters[?]."

"Why should the spirit of m"

"All story-books will do cause all of them are true."

*

Ms Note #209 re [[MA 919](#)]

Epilogue ms, p. 220

Following line 17:

"Edstroms, Don't understand others A. & N. Mabel Dodge & Constan[c]e etc etc. Duty and how it is felt and done. Fred & Amy & his pa & his ma."

*

Ms Note #210 re [[MA 920](#)]

Epilogue ms, p. 231

Following line 2:

"Don't understand others. A & N., Mabel & Constance, L & any one, Duty and how it is felt and done. Fred and Amy & his pa his ma."

*

Ms Note #211 re [[MA 920](#)]

Epilogue ms, p. 232

Within line 5, following: "it is done again."

"Edstrom & Mrs.

He was interested in eating. He was a very fat one."

LK "David and Mrs." is the title of Edstrom portrait in GS original MS for portrait.
[Note #150](#) covers notes for this portrait, dated c. Pre-Sept 1911

*

Ms Note #212 re [[MA 920](#)]

Epilogue ms, p. 243

Following line 27:

A sort of decoration at the top of the page, written alternately in pencil and ink. The inked text is here underlined, but not in ms. A doodle print, probably GS's rather than AT's:

"Yes. Yes. Y Yes. Y Yes Y My Y dearest Y is Y all Y my Y love. Y Y Y"

"Duty and how it is felt and done."

*

Ms Note #213 re [[MA 920](#)]

Epilogue ms, p. 244

Following "done by some one" in line 3:

"Don't understand others A. & N. Mabel & Constance. Le[sic] and another one. Duty and how it is felt and done. Fred and Amy and his pa and ma."

*

Ms Note #214 re [[MA 921](#)]

Epilogue ms, p. 256

Following line 13:

"Don't understand others A & N. Mabel & Constance. B.B. & Ollie & B. Mosey & ~~Fred~~ family. Duty and how it is felt and done. Fred & Amy & his pa & his ma."

*

Ms Note #215 re [[MA 922](#)]*Epilogue ms, p. 270**Preceding line 1:*

"Don't understand others. A & N. Mabel & Constance B.B. & Ollie & B. Mosey & family. Duty and how it is felt and done. Fred & Amy & his pa & his ma."

*

Ms Note #216 re [[MA 922](#)]*Epilogue ms, p. 278**Following line 18:*

"Don't understand [insert: others] A. & N. Mabel & Constance B.B. & Ollie & B. Mosey & families. Duty and how it is felt and done. Fred and Amy & his pa and ma. All [sic] ones and how they come to be dead."

*

Ms Note #217 re [[MA 923](#)]*Epilogue ms, p. 289**Following line 4:*

"Don't understand others. A, & N. Mabel & Constance B.B. & Ollie & B. Mosey and families. Duty and how it is felt and done. Fred & Amy & his pa & his ma. Old ones and how they come to be dead."

*

Ms Note #218 re [[MA 923](#)]*Epilogue ms, p. 305**Following line 38:*

"Don't understand others. A & N. Mabel & Constance. B.B. & Ollie & B. Mosey and families. Duty and how it is felt and done. Fred Amy & his pa & his ma. Old ones and how they come to be dead."

D. *THE MAKING OF AMERICANS*. A PAGE-BY-PAGE SUMMARY

The following page-by-page summary of *The Making of Americans* provides, in addition to a precis of its narrative, a detailed record of the System's development. Concurrently, it underscores Gertrude's running confessional to the reader of her own responses to her text as it is being composed.

*

CHAPTER ONE (PART ONE) **THE DEHNINGS AND THE HERSLANDS**

INTRODUCTORY

[MA 3](#)–6 As Stein planned it, the novel was to recount the story of three generations—her grandfathers', her father's and "our own" in order that we may "know ourselves." But this did not become articulated as its intention until its third draft, which was begun in 1908. And before that draft was completed, in 1911, the novel's intention was to alter again, and in fact several times over. But none of these several intentions were altogether obliterated; all are in evidence to some degree and for some stretch of pages. But through all these overlays of focus, style and direction, what was most lost to the reader's glancing eye was the tale that was to be told.

The first 78 pages of the novel are a mix of her first (1902–3) and second (1906–1908) draft texts which anticipate little more than a tale of two sisters and their unhappy marriages: Julia Dehning's and her sister Hortense's. bounder, a man who has the gall to marry her with the secret desire of getting her father's solidly respectable name to cover for his shady dealings in the stock market. And that story is based on the lurid tale of Stein's New York cousin Bird Stein (the "Eastern" family of the novel) and her marriage and scandalous divorce to a Lucius Sternberger. The case dragged through the New York courts and the New York newspapers for several years and involved not only wrangles over money but over the custody of their two children. And Stein during all that time was close to Bird, was her cultural mentor, in fact, for which Bird, a not remarkably gifted intelligence, showered Gertrude with gratitude and love. Until the fateful day came, in 1906, when both Gertrude and her brother Leo turned with epistolary violence on Bird as well as her lawyer and friend, Howard Gans, (the Notebooks have scraps of the drafts of Gertrude's letters to Bird from Paris to New York, and reveal a level of vituperation that

suggests residues of resentment on Gertrude's part that her "influence" over Bird was displaced and forgotten, now that the trials were over, and Bird was set to marry her lawyer, Howard Gans.) So the New York Steins became the novel's Dehning family, and Gertrude's Uncle Solomon (her father's very successful brother) became Herman (or Henry) Dehning, and Aunt Pauline (who disliked Gertrude because she was never clean and whom Gertrude detested for her bourgeois vulgarity) became Jenny Dehning ("whom one might like better the more one saw her less.")

THE DEHNING FAMILY

- [6](#) Henry Dehning's father—his speech
- [7](#) Henry Dehning [= GS's Uncle Sol]
- [8](#) Henry Dehning's speech— "Yes, I say to you children..."
- [9](#) Jenny Dehning [= GS's Aunt Pauline]
- [10](#) Adolph [= Meyer Stein] Sol and his trip to America [see Meyer Stein obit]
- [11–12](#) Parents of Jenny Dehning
- [14](#) Julia Dehning—description
- [15](#) George Dehning—description
- [15](#) Washing
- [16–17](#) George and Hortense Dehning—description
- [18](#) "Dependent loyal upgazing sweetness" in Hortense
- [18](#) "Heroical sweetness" in Julia

The ambition of these early pages is clearly moderate, and very much under the influence of the English novels Gertrude had been devouring for years. Many more pages of this story were written—the final version carries only the episode of Julia's loving contest with her father over her choice of husband, which she wins, and the very "culturine" (a California word for the horrors of bourgeois cultural aspirations) preparations for her marriage and her new home. What happened to those pages? They're gone—torn out of the copybook in which the second draft was written—but they represent the writing of two years, from 1906 to 1908, and how much of that thrown-away writing was folded into the final version we'll never know.

JULIA'S MARRIAGE

- [19](#) Julia & preparations for marriage
- [19](#) Julia & "passionate tempers" and their disillusion
- [20](#) Julia's youth and experience with Jameson
- [21](#) Alfred Hersland—& "singularity"
- [21](#) **GS to Reader:** "Brother Singulars... we fly to... an older world"
- [21](#) "The Herslands were a Western family"

- [22](#) Art & Julia & “The spare American imagination”
- [23](#) Julia’s campaign with her father
- [26](#) “RESISTANCE FIGHTING” in Julia
- [28](#) The Dehning home—description: “Good solid riches”
- [29](#) Story-books and teaching the young
- [30](#) Julia’s marriage and her new home
- [31](#) The new home: “the simple line and burlap”
- [31](#) “The spare American emotion” & dull furniture and interiors

Possibly the introductory pages on the “Western” family, the Herslands ([MA 33](#)–78) were culled from those lost pages. Only possibly, because the quality and focus of the writing of these pages is light years from the clumsy prose of those first pages on the Dehnings. The Herslands are of course her own family, and the three children, Alfred, Martha and David, are pulled out of Michael (her oldest brother), Martha (herself plus her older sister Bertha) and Leo. But much was added to these three fictional characters from other friends, other relations. Alfred, for example, was compounded of Bird’s first husband Lucius Sternberger as the suitor and then husband of Julia as well as brother Michael, and several others enter into fictional Alfred, who becomes in the final version so complex and difficult a character to pin down that Gertrude’s confessed failure to encompass him becomes one of the most significant developments in the novel, largely responsible for Gertrude’s abandonment of her later, carefully constructed, monumental characterology. And David is of course her brother Leo, but more importantly, he is drawn from Stein’s most admired friend at college, her collaborator and almost lover, Leon Solomons as well as, and significantly, herself.

THE HERSLAND FAMILY

- [33](#) Beginning of Mr and Mrs Hersland chapter
- [33](#)–34 ***GS to Reader:*** “Bear it in your mind my reader... not an ordinary novel”; story of “a decent family progress”
- [34](#) ***GS to Reader:*** “Middle class middle class” paean
- [34](#) [recap] “Herslands were a western family”
- [34](#) David Hersland, the father—introduction
- [35](#) Gossols—introduced
- [35](#) Martha after her divorce (mentioned)
- [35](#) The ten-acre place in Gossols—description: “generous sweating” etc.
- [36](#) Leo—who died a glutton

(Pages 36–70) Some of the most magnificent prose in the novel is contained in these pages—the description of the journey of the family out

of Germany to America, the incredibly beautiful description of old man Hissen's death ("it was a great death that met him... and so he, dying of old age, without struggling, met himself by himself in his dying... he was all one, living, dying, being, and religion.")

THE HERSLAND GRANDPARENTS

[36](#) Grandmother Martha (father David's mother)— "back straight, flat and firmly supporting"

[37](#)–[41](#) The movement from Germany to America

[37](#) Grandfather David—introduced

[42](#) [recap] Leo died a glutton—his children's fate

[42](#) 2nd generation: five Hersland children—three daughters, two sons.

[42](#) Grandfather David—description

[42](#) His "IMPORTANT FEELING IN RELIGION"

[42](#) **GS to Reader:** The father "we must soon be realizing so that we can understand our own being"

[43](#) Grandfather David's "not strong to keep going"

[43](#) Fanny Hissen—introduced

[43](#) the sister of David Hersland—mentioned

[43](#) Fanny Hissen's mother—the "gentle little hopeless one... trickling" tears

[44](#) GS QUOTE: "Solomon said of laughter" in re: Fanny's mother.

Mr. Hersland is plainly a portrait of Stein's father, his idiosyncrasies detailed almost anecdotally—but this description of her father turns out to be the novel's farewell to novelistic descriptive convention. A new strategy is suggested, not yet fully evident, in these pages—the strategy of defining "character" by its relation to itself—that is, "the feeling of oneself to oneself inside him." And this is the tentative beginning of Stein's "layering" in character analysis.

MR, DAVID HERSLAND, THE FATHER

[45](#) Mother Fanny H— "not important to her children"

[45](#) Father David H—and "pounding on the table"

[45](#) The children "growing up to be strong... and free"

[46](#) The children's battle against the Father

[46](#) David H and education of his children

[47](#) The ten-acre place—description

[47](#) Young David and "what life meant to him to make it worth his living"

[47](#) Alfred H: the "singularity to be free" left to him— "a poor thing but our own"

[47](#) **GS to Reader:** [recap] "Brother Singulars"

[48](#) David H "hardening" his children—his queer ways—the children "a little

ashamed of him”

- [49](#) [recap and expands] David H description as above—and his “queer ways”
- [49–51](#) David H “in the street in his walking” and the cake shop incident
- [51](#) David H “AS BIG AS ALL THE WORLD AROUND HIM” introduced
- [52](#) [recap and expands] David H and his ways of educating his children

MRS. FANNY HERSLAND, THE MOTHER

- [53](#) Fanny H—full description
- [53](#) “a little temper in her... power with servants and governesses” etc.
- [54–55](#) “the pride in her”—“cut off from rich living”—visiting her rich family
- [56](#) THE SHILLINGS: Sophie, Pauline, & Fanny’s “first important feeling” re: them.
- [56](#) Fanny H—[recap] of “hurt... angry... stubborn feeling”
- [57](#) THE HISSENS (Fanny’s family)—“joyful—gentle pride—no important feeling of themselves”
- [58](#) The Hissen mother, and her “dreary trickling”
- [58](#) The Hissen father, and his “importance in religion”
- [58–59](#) The Hissen people—description
- [59–61](#) Old Hissen (father)—his children “shut up” with him—later, when they were gone, had his religion, and a tolerating spirit
- [61–62](#) Children asking him to leave when married—tells them the story of the “priest:”, which ends, “I did not do any asking.”
- [63](#) Hissen’s “GREAT DEATH:”—“met himself by himself” in his dying.
- [64](#) The eldest Hissen daughter “gloomy and hard” in her religion.
- [64](#) [recap] Fanny Hersland and the Shillings
- [65–66](#) The Hissen stubborn feeling—other Hissens [end of Hissen analysis]
- [66](#) David Hersland and Fanny Hissen marriage—arranged by his sister.
- [67](#) [recap] The Hersland children’s pre-history—“how they made us”
- [68](#) The later history of Alfred and David Hersland: when they were with the Hissens in Bridgepoint [summary]
- [68–69](#) In American teaching, “marrying is just loving” [extensive description]

(Pages 70–77) In the Spring of 1908, Gertrude initiated an almost completely new take on the novel, threw away the (1906–08) two years of writing, and holding on to only a few pages of it, started anew. “Begin this new thing,” she writes in her Notebooks. The question is—why? and at what?

The “new thing” was a major break with the tradition of narrative writing and the description of “character.” A concept is beginning to form in these pages that divorces narrative from the linear progression, of regular storytelling, and substitutes for it a different relation to the matter

of the story being told. What's that relation? It's this: the story, from beginning to end, is present and so to speak simultaneously visible, and the narrator is free to dart from one part of it to another in the freedom of knowing that it's all there, already existing—not coming into being—its dimensions already circumscribed in the narrator's mind and imagination, all parts of it already fixed, all parts equally present and equally available for a moment's "viewing." But the "parts" of the tale, if not coming to light in a temporal sequence, are not understood to be free of temporal sequence. Much of the "narration" in the novel is, so to speak, "sign-posting," pointing, mentioning later moments in the tale and underscoring their place in the sequence, pointing to their position in the chronology, reminding the reader again and again of how the temporal "parts" of the story fit into that chronological sequence. But the narrator is relatively free of it—not chained to the progression of the story's narrative links.

That freedom has, and had for Stein, immeasurable consequence. It changed the shape, even the purpose and meaning, of narrative. The narrative becomes merely the ground for a deeply personal discursiveness, one that, though tied somewhat to the necessity of limning all the parts of the tale (a tale now more implicit than explicit, more template than primary matter,) is off on correlative intellectual adventures. They have to do with narrative, but they are not, as we commonly understand the purposes of narrative, narrative. What do they do instead? They explore the rationale, the ground, of narrative, its justification, its possibility as a thing that can be known.

Two things must be understood: one, that Stein's story was in fact already told—in those thrown away drafts—so it was for her in fact actually already an object—or as she was to call that kind of thing later on, a uniformly visible "landscape." And two, for Stein, the ground of narrative was the total realization of "characters." But this in a radical sense. The "knowing" of character entailed for her—what Otto Weininger, whom she was reading just then with powerful enthusiasm, called it—knowing "the last touch of human being." Of course, the absolute consonance of author with character's subjectivity is no novel ambition in the writing of novels. But the approach to seizing on, and learning to be at one with, a character's subjectivity, is in Stein distinctly novel. It entailed the absolute oneness with the inside, and at the same time the almost god-like positioning of the character within a universal schema of characterology on the outside. That was the ambition formulating at this time [during the writing of pp. 70–77], and just before, and forever after—at least until the late 1910's, during the writing of the Alfred Hersland

chapter, when the endeavor finally overwhelmed her, and she acknowledged not only defeat, but because of defeat, a sort of personal dying. How she began the building of this schema from these first pages on, and what it was in its several transformations, I'll put into a separate document to be called, oddly, 'The Schema. From it, you'll be able to follow the rest of this summary-cum-index, and I believe the strategy and the coherence of the novel will become very clear. So—no more of these bold-faced interlinear paragraphs.

70–77

DAVID HERSLAND'S SISTER WHO ARRANGES MARRIAGE

[In the notebooks, "Begin this new thing... Mrs. Matisse and Mrs. Rosenshine"]

77

[recap] Fanny Hersland—her marriage—her three children

77–85

THE SHILLINGS—EXTENDED DESCRIPTION

78

Flabby Mrs. Shilling, fat Sophie and slimmer Pauline

78

Their queerness—a "hole" in them

78

Mrs. Shilling: big dough, empty head, a baby head.

78

"LIKE MILLIONS OF THEM" [first used here]

79

Sophie: "many millions like her."

79

Fat and thin sisters—their unprotected surface

80

Mrs. Hersland meets the Shillings—her relation to each of them

81

"MANY MILLIONS" of each kind— [early formulation]

85

[recap] The Herslands in Gossols—no other rich people near them

85

Mr Hersland, "big as all the world in his beginning"

86

His loving his wife—she, "a flower to him"

86

His way of needing a woman to content him

86

"Herman Dehning" [renamed; earlier, was "Henry Dehning"]

86

Three strong men who needed "women to content them:" David Hersland, Herman Dehning and David's sister's husband.

86–87

David Hersland and the kind of woman he needed to content him

87

David Hersland and his need to fight with men

87–88

David Hersland and his relation to his wife: "a flower but mostly a woman"

88–89

Summary of David Hersland's later life, when Mrs. Hersland was dead [never detailed in the later pages of the novel]

89

David Hersland with rich business men, but Mrs. Hersland with no rich people living near her

90

The Herslands and their neighbors' "poor queer kind of living"

90

Mr. Hersland's impatient feeling when his troubles were beginning

90

Gossols—the ten-acre place and the children's joyous living [recapped]

90

The three Hersland children's opposition to their father

91

Mrs Hersland, and her visits to rich people

- [91](#) The children visiting the rich people with Mrs Hersland, and hating it
[92–93](#) Gossols -The children's and Mrs. Hersland's "half-country, half-city living" 92–93 Mrs. Hersland as the mistress of governesses, servants, etc.
[94–95](#) Mrs. Hersland and the children's half-country, half-city living [recapped]

THE FAMILIES NEAR THE HERSLANDS IN GOSSOLS

- [95–96](#) The families near the Herslands, and their mysterious ways of earning a living
[96–97](#) Their daily living, eating, sleeping, etc.
[97](#) They were "queer, but good enough"
[98](#) First family description: the mother and three daughters—Anna, Cora and Bertha and their father, who worked all day.

FEELING OF "EXISTENCE"

- [98](#) Mr. Hersland's greeting of the father gave him the "feeling of real existence"
[99](#) Men who have no "feeling of existence" except with other men
[99](#) The mother of the family, and her "wooden" face
[100](#) For the Hersland children, this mother had character, and existence

"IMPORTANT" FEELING

- [100](#) But she had no feeling of "past, present or future", and no "feeling of importance"
[100–101](#) The mother and the children had no "history", and no changes—just repeating
[102–103](#) Anna, the eldest, grew up beautiful. A change not expected, but carried for the family no surprise.
[104](#) Anna had less "existence" but more "importance" than her mother
[104–105](#) Cora had less existence, but more importance than her mother
[104](#) The existence and importance in the mother and father
[105](#) The slower changes in Cora, her uncertain feeling. Not "solid"
[105–106](#) Bertha had less existence, but more than the father. Slow changes, felt little alive inside her, and got no feeling of importance from those around her.
[106–107](#) This family, recapped.
[108](#) The families near the Herslands [recapped]; each different in living, in earning a living, in religion, etc.
[108](#) THE RICHARDSONS [Second family]; Father, and Eddy and Lily; the father ill from smoking; the family's uncertainties; their ways of having importance in religion
[109](#) All three had importance in religion; it was a part of them, like eating.
[109](#) The ways of having importance in religion
[110–112](#) Religion kept Richardson continuous and existing

- [111](#) About washing. The meanings of eating and sleeping re: religion.
- [112](#)–115 The families near the Herslands [recapped], and the three Hersland children
- [113](#) The three Hersland children becoming “more entirely of” the people near them
- [113](#) The later history of the children [recapped, summarized]; Their mother “lost among them” and scared.
- [113](#) Mrs. Hersland’s later life, and her death [anticipated, summarized]
- [113](#) Mrs. Hersland and the children and the Shillers [recapped]
- [115](#)–160 MR HERSLAND AND THE EXTENDED ANALYSIS OF MEN
- [115](#) Begins analysis of Mr. Hersland, and the repeated refrain:

THERE ARE MANY KINDS OF MEN

- [115](#)–117 KINDS: “each repeating” themselves, and “many millions like them”—“knowing all the kinds”
- [115](#) INDIVIDUAL FEELING in some kinds, not in others
- [116](#) **GS to Reader:** kinds are becoming clearer and clearer
- [116](#) The mixing of kinds
- [116](#) “Individual being” makes it seem that one is not like millions of others [an illusion]
- [117](#) One kind: feels “as big as all the world around him” in his beginnings, but then “shrinks” from his outside. But he keeps up till the end [and variations of the type]
- [117](#) Mr. Hersland is always so in his beginnings, until he is old
- [118](#) Mr. Hersland and his children’s fear of him, which they lose as they grow up
- [119](#) But “beginning was all of living to him”; and his ways of educating, doctoring, eating
- [120](#) For many, the meaning of eating is: “EATING IS DYING”
- [120](#) Mr. Hersland and eating, and “filling up everything around him”
- [121](#) His “big ways,” in some of his ways, “Arabian Nights.” [i.e., his sexuality]
- [122](#)–123 [Recapped:] His eating, doctoring, education
- [123](#) Martha was like him, Alfred was not. David “had another kind of bigness.”
- [124](#)–125 [recapped] His nature came out “every minute in his living” with his wife and children
- [125](#)–127 The ten-acre place and the children: their schooling, and the differences in their feelings toward their father: variously lonely, scared, angry, troubled, etc.
- [128](#) “REPEATING” in the children

PRIDE

- [128](#) Different kinds of Pride;

Pride and the children:

Their education; the many kinds of teaching their father gave them [school, governesses, at home, etc.]

NATURES MIXED WITH FUNDAMENTAL NATURES

- [129](#) The children's natures mixed up with their fundamental natures
- [129](#) The children's doctoring, castor oil, the Chinese doctor, the queer blind man.
- [129](#) Playing cards with their father—begins with them, then says, "Finish up"

MRS HERSLAND RECAP:

- [130](#)–133 Her "important feeling"; her half-country, half-city living; Mrs. Hersland and the poor people around her; her relation to her dependents [servants, governesses, etc.]
- [133](#)–134 Madeleine Wyman [first mention], and relation to Mrs. Hersland
- [134](#) Mrs. Hersland's visit to her family in Bridgepoint
- [135](#) [recapped] the three children's fear of the father—the sons standing up to him
- [136](#) [recapped] Mr. Hersland later in life "needed a woman to fill him"

KINDS OF MEN

- [136](#) Mr. Hersland as example [recap]
- [136](#) The "mixtures" of kinds—differences in individuals—quality of kinds

BOTTOM LEVEL

- [136](#) Bottom is the strongest level
- [137](#) "Each one" = bottom + quantity of bottom + mixtures of other kinds (on top)
- [137](#)–138 [recap of] the "big beginning" kind and the "mixture" in Mr. Hersland (extended analysis of him)—and, later in life, his developing "irritation"

REPEATING

- [139](#) In men, after middle living, it settles, and "repeating is clearer"
- [139](#) In women, not as much. In babies, not very much, and can't show it
- [140](#) Mr Hersland—his mixture—in middle living, he's still not clear. To the "poor people," he was a "queer man" in middle living
- [141](#) In both men and women, the variations and differences in their repeating
- [142](#)–143 Mr. Hersland and the men working with him and their understanding of him—and his children—and the business men, who were afraid of him—and his blustering, his pushing people away, his fighting
- [144](#)–148 [Lengthy recap] of Mr. Hersland
- [148](#) Summary of above recap
- [149](#) TEXT: "A man in his living has many things inside him"—re: his bottom nature, his mixtures, etc.

[149](#) TEXT: “The feeling of himself to himself” (and variations of this)

CHAPTER ONE (PART TWO)

MRS. HERSLAND AND THE SERVANTS

[THE STRUCTURE OF PERSONALITY: FIRST FULL EXPOSITION]

[150](#) TEXT: “A man in his living has many things inside him:” to wit: feeling himself to himself, way of beginning, ending, working, loving, having anger, eating, drinking, doctoring, sleeping, fighting, fearing, believing, being important inside, showing his importance to others. Some of these are stronger than others, but all are always there.

BOTTOM; TOP

[151](#) “Bottom”— “Mixture”—“Top”—“Unmixed top or tops” (and Mr. Herland)

[152](#) “Mixtures” (varieties)

FLAVOR

[152](#) Bottom and “flavor”

[153](#) Bottom and Mixing (varieties) [extended exposition]

[153](#) “Feeling themselves to themselves”—and as conscious feeling (varieties)

LOVING [AS FUNDAMENTALLY ATTACKING AND RESISTING]

[154](#) “Loving” as attacking, as wallowing, as melting, as resisting, etc.

SEXUAL BASIS CLEARER IN MEN

[154](#) Kinds of ways of having loving—some from the bottom nature—some not from the bottom nature

[155](#)–157 Mr. Hersland’s “loving”—the mixture in him—his wife “outside” of him—his middle living [recapped]—his “individual feeling” [recapped]

[157](#) “Important feeling” in men and women—their ways of having it

[157](#) Mr. Hersland’s “individual feeling”—his “splitting himself to himself” because of his children

“SALE” [OR, “DIRTY” SEXUALITY]

[158](#) For some, the “grimy little dirt” in loving— [recap of attacking, etc.]—and Mr. Hersland’s loving—his wife—later in life, needed “filling” [recapped]

[159](#) Mr. Hersland in family living—as husband, father, etc. [recapped]

[159](#) [Transition to] Mrs. Hersland—as wife, mother, mistress of servants.

MRS. HERSLAND AND BEING LONESOME

[160](#) Being lonesome—and escaping lonesomeness in men and women

[161](#) Being lonesome and the feeling of reaching “the last end of a bad thing”—and ways of losing it

[162](#) Mrs. Hersland’s mother’s “dreary trickling” [recapped]

[162](#) Mrs. Hersland and her small “important feeling” and her lonesomeness

WOMEN AND “WAYS OF HAVING LOVING”

[162](#) Women and ways of having loving—and Mrs. Hersland’s loving [recapped]

DEPENDENT INDEPENDENT AND INDEPENDENT DEPENDENT

[163](#) Two basic types of women’s loving: (their “bottom nature”)

Type I: Those who love those who need them (The other one’s love gives them “strength in domination”)

Type I: Those who love the one they need (they “subdue the one they need for loving” and “own” them)

[165](#) Dependent independence = “those who own the ones they need to love them”

Independent dependence = “those who love only those who need them” from which they derive “strength in domination.”

[165](#) Mrs. Hersland = dependent independent

[166](#) Mrs. Hersland—her important feeling, her resisting, etc. [recapped]

RESISTING

[166](#) Women and kinds of resisting—patient resisting, concentrated, attacking, etc.

[167](#) Women and religion. Mrs. Hersland and religion.

[167](#) Women’s “aggressive optimism”, —do not feel they reach “the last end of a bad thing”

[168](#) Madeleine Wyman, dependent independent

[168](#) [Bridge to Servants:] Mrs. Hersland’s 3 governesses, her seamstresses

SERVANT QUEERNESS AND LONESOMENESS

[169](#) Servant queerness and lonesomeness

RESISTING AND ATTACKING

[169](#) Mrs. Hersland and subduing those who need her

[169](#)–170 Independent Dependent and Dependent Independent [recap and expanded]

[170](#) Servant queerness from lonesome living [recap]

[171](#) German women servants—no queerness; Mrs. Hersland and German servants

SERVANT GIRL NATURE

[172](#) First servant’s history—had “servant girl nature”

[173](#) Servant girl nature = no attacking, no ind dep. Mrs. Hersland and servant girl nature. But some servant girls were ind dep.

CHILDISH NATURE

[174](#) Childish nature—mostly men

SCHOOL GIRL NATURE

[174](#) “grimy little girl”—“just before adolescence”—“School girl nature” (See [NB-A #7](#) on “Emily [Dawson]’s dancing steps”)

[GS’ EXPANDED SCOPE FOR BOOK—FIRST MENTIONED HERE]

[175](#) ***GS to Reader:*** Book will be “a history of everyone who was or is or will be living”

[175](#) First servant

[176](#) Second servant: cook, foreign, dep ind, servant girl nature

[176](#)–177 “Servant girl nature” variants and elaboration

PAIRS IN LOVING [CF. WEININGER]

[178](#) ***GS to Reader:*** Problem with words: Hard to “describe” with words, since some words “describe all of them,” the dep ind, and the ind dep as well.

[178](#) Dep ind and ind dep always “pair off”

IMPATIENT FEELING

[178](#) ***GS to Reader:*** “Sometime there will be a history of every kind of impatient feeling”

[179](#) Servants and impatient feeling. Mrs. Hersland and living with servants.

[179](#) “Sometime, a history of everyone” [recap]

“LAST TOUCH OF BEING” [CF. WEININGER]

[180](#) The “last touch of being” that a history can give everyone.

[180](#) And all the ways kinds are connected—dep ind and ind dep [recap]

[181](#) Mrs. Hersland and living with servants, and training them

[181](#) Mrs. Hersland and injured and angry feeling[recap]

[181](#) “sometime a history of everyone” [recap]

[182](#) Living on the Ten-acre place—the three children—relation to everyone [recap]

SERVANT TYPES: SERVANT—SERVANT GIRL—SERVANT MISTRESS—MISTRESS SERVANT

[182](#) The servant types

[183](#) ***GS to Reader:*** A history of everyone—listening to the repeating of each one’s bottom nature—feeling the *whole* of each one by looking hard and slowly—and so every history must be a long one.

[184](#)–185 ***GS to Reader:*** [Her anxiety] Anxious feeling about the whole of living, and about kinds. Historical curiosity.

[186](#) [recap] Servant queerness—impatient and anxious feeling

[186](#) [recap] In repeating, the whole of one comes out

[187](#) One servant girl—her submission. Left employ to take care of a sick

brother.

[187](#) [recap] Servants and dep ind and ind dep

[187](#) Mrs. Hersland and training servants and her important feeling

[188](#) Mrs. Hersland and her trouble with servants' families—her injured and angry feeling

SENSE OF VIRTUE

[189](#) The sense of virtue of the ind depts with their angry feeling—their outraged goodness. Not Mrs. Hersland, a dep ind.

[189](#)–191 Mrs. Hersland resisting, not attacking, because she does not have that sense of virtue.

[191](#) Sometimes “repeating with a little changing”—sometimes copying with no changing, etc.

[192](#) [recap] Bottom repeating—hard to describe—sometime, a history of everyone

LILLIAN ROSENHAGEN

[193](#) The first seamstress, Lillian Rosenhagen. her stupid and anxious feeling.

[194](#)–196 Her mother, her queerness, her sister Cecilia—and repeating.

STUPID BEING

[196](#)–197 Lillian R and stupid being, and anxious being

[198](#) Lillian and Cecilia

SPINSTER

[199](#) Cecilia—spinster—mixture of impatient, angry, injured, stupid being

[200](#)–201 Lillian R summary—Cecilia R summary

MARY MAXWORTHING

[201](#) Mary Maxworthing—not an “instrument” nature, but close

INSTRUMENT NATURE

[202](#)–203 Instrument nature = ind dep—described—ways of conquering bottom weaknesses

[203](#) Mary Maxworthing not entirely an instrument nature [recap]

[204](#) M. Maxworthing described—her difference from Martha Hersland and Julia Hersland to be described later

[205](#) M Maxworthing and her relation to instrument nature [continued]

[205](#) Instrument natures combined with bottom attacking, or weakness, or sensitive, etc. who “live other people’s lives”

OLGA

[205](#) Olga [mentioned as instrument], sister of first governess

[205](#) M Maxworthing, and Mrs. Hersland’s relation to her, to Mabel Linker, to Lillian R, as instruments

- [205](#) ***GS to Reader:*** “I like to tell it better in women... clearer... know it better... a little”

MABEL LINKER

- [205](#) M Maxworthing story begins. She and Mabel Linker
[206](#)–207 M Maxworthing and stupid being—and ind dep
[207](#)–223 [MAXWORTHING, LINKER, BABY STORY]
[222](#) M Maxworthing and M Linker as a “pair”
[222](#) ***GS to Reader:*** “Sometimes there will be a history of FIVE of them”
[223](#)–236 [MABEL LINKER STORY in re: MAXWORTHING]

PRACTICAL AND SORDID

- [224](#) M Linker and Instrument nature, and rel. to practical and sordid. But not earthy nature.
[225](#) Instruments: will do Martha H, Julia H, Maxworthing, Linker and governess in relation to. DIAGRAM [first mention]
[225](#) Instruments as ind dep—as attacking

EARTHY NATURE

- [226](#)–227 Dep ind and earthy being—attacking etc. [variants] [recap]
[227](#) Repeating: within each one gives to each on contentment
GS to Reader: When there will be a “description of all repeating”, then “there will be contentment” [Introduction to Martha Chapter]
[228](#)–230 Story of Maxworthing and Linker continued—Linker idolizing Maxworthing— “Angel Mabel, Mabel is an angel”

NEGATIVE EGOTISM

- [231](#) Maxworthing and Linker and “negative egotism”
[232](#) Ways of egotism—active, passive, negative, etc.
[232](#)–236 Maxworthing and Linker [recap plus end of story]

GOVERNESSES

- [236](#) First Governess is Martha—and her sister Olga
[237](#)–238 Governess Martha and stupid being and Olga—Story of Martha

SUCCESSFUL LIVING

- [238](#)–239 Governess Martha and successful living—and dep ind—and concentration—and the Herslands
[240](#)–241 Sister Olga and spinster nature—vague bottom—attacking—silly
[241](#) Later, Alfred [in Alfred chapter] makes fun of Olga

SECOND GOVERNESS

- [241](#)–243 Second governess married a baker—the whole of her “stupid”—passive stupidity
[244](#) Second governess and Mr. Hersland—and his new beginnings through

governesses

MEN'S LOVING

- [245](#) Men's loving as: dissipation, resting, cleaner attacking, as old men, etc.
[245](#)–246 Mr. Hersland and men's loving and governesses—and his middle living—habits
[247](#) Mr Hersland and choosing the second governess—his new beginning
[248](#) Mr. Hersland and his loving and his bottom nature [recap]
[248](#)–249 Mrs. Hersland [recap: summary description, in preparation for Madeleine Wyman episode]

MADELEINE WYMAN

- [250](#)–285 [Madeleine Wyman and Mrs. Hersland relation and story]
[252](#) Wyman and owning Mrs. Hersland—and children angry
[253](#)–256 Wyman and Mrs. Hersland and stupid being—and the “subduing power” in both

MARTHA HERSLAND

- [256](#) “Daughter Martha that year missed annual promotion”
[257](#) Wyman family: the mother and father
[257](#) Fearful being, cowardly being
[258](#) Mr. Hersland and his liking women—in middle age giving advice to women
[259](#) Mr Hersland and Wyman—and talking education to her—and she listening to him
[259](#) Mrs. Hersland feeling “strongest in her whole living” with M Wyman
[260](#)–261 Wyman family: Louise, Frank and Helen Wyman.
[261](#) John Summer and M Wyman—she marries him
[262](#)–263 Mr. Wyman: dep ind, earthy, instrument; Mrs. Wyman: ind dep, concentrated, attacking
[263](#) Stupid being and the six Wymans.
[264](#)–266 M Wyman and John Summer—and education
[265](#)–266 [See [NB8 #4](#):] “Madeleine Wyman had had a pretty good education” etc.
[266](#) Helen Wyman: spread and vague
[267](#) Louise Wyman: concentrated like mother
[268](#) Frank Wyman: vague like father

EFFICIENT NATURE

- [269](#) M Wyman: not an “efficient” nature, but concentrated, and with a certain power
[270](#) M Wyman marriage to John Summer [recap]—and her relation to the three Hersland children [recap]
[271](#)–274 The Hersland family and the Wyman family [recap]

- [275](#) [recap] Mrs. Hersland and important feeling re: the Shillings, visits to her rich relatives, etc.—and telling it to M Wyman
- [276](#)–277 M Wyman and Mrs. Hersland [recap and expanded]

SUCCESS AND FAILURE

- [278](#) Wyman and Mrs. Hersland—their success or failure in living
- [279](#)–282 Mr. and Mrs. Hersland and M Wyman [recap]
- [282](#) John Summer’s father—and Mr and Mrs. Wyman’s opposition to marriage
- [283](#)–285 Summaries re: Repeating, Hersland family living. Introduction to Martha Hersland Chapter

CHAPTER TWO (PART ONE)

MARTHA HERSLAND

- [289](#) **GS to Reader:** “I write for myself and strangers—all are repeating—what I love and how I write it”
- [290](#) **GS to Reader:** her plan for this introduction: (1) Explaining how everyone is in every way “of a kind;” (2) explaining every way in which one can think of “kinds”
- [290](#)–291 Systems of arriving at classifications of “kinds”: listening to and loving repetition—GS’s way of achieving knowing the repetitions
- [292](#)–293 Bottom nature and listening for its repetition—sometimes baffling for years
- [294](#) Slight variations re: process
- [295](#)–297 Children and repeating—and young grown ones—and middle aged
- [298](#) Repeating and earth type, and resisting type
- [299](#) Relations of: thinking and being, feeling and realizing, etc.
- [299](#) Quick learning (attacking) and slow learning (resisting)
- [301](#) GS learning repeating—she earthy resisting—slow—listening and watching, feeling
- [302](#)–303 GS: “listening can be dulling”. Mistake of not using bottom—and learning not to go too quickly
- [304](#)–305 GS and being baffled by one for years—and then slowly getting it—but must “begin again” and must “admit changing”

A FEW SHORT HISTORIES—[EXAMPLES]

- [306](#) First Example: Slow process—have them then lose them—a puzzle—begin again

ANNETTE ROSENSHINE

- [308](#) Puzzling for years—irritating to listen to—not a clear one—listening to what others said of her—then saw *other* repeating in her—and finally had

“completed friendly feeling” of understanding.

[311](#)

Second Example:

ALICE TOKLAS

Began “in pieces”—a “succession” in repeating, not a whole one—then her way of loving repeats long enough “to make a whole one”—then “back in pieces.” The problem: this type are in pieces—nothing dominates, not mind, not bottom, not emotion, not other natures.

MELODRAMA

[312](#)–313

This type “resorts to melodrama” to “make them whole to themselves” and to others. But Pride, not melodrama, is what is natural to them. With melodrama gone, there’s nothing to guide one in understanding—so again in pieces, even though “illuminated”—Remained so, though “loving was louder than other pieces.” Then—realized this *was* the complete understanding: whole in loving for short times, and in pieces most of the time.

[313](#)–332

Third Example:

HARRIET LEVY

[313](#)

Learned her quickly—heard of her before meeting her—then “looked intensely” and she was complete.

[314](#)

Possessed GS—gave meaning to DAMNATION—told her to “loosen” GS, and so was gentler, did not possess GS.

[315](#)–317

Harriet was never puzzling, no pieces, real bottom, “dominating”

[317](#)

[Detour—back to First Example: Annette Rosenshine:]

Gave all her loving to everyone, but there was no place for her in living—she was “explained” by everyone with “specific good reason”—but then, after years, louder repeating made understanding of her as a whole one complete to GS.

[318](#)–322

Harriet connects to first example in this way: everyone who knew her agreed, so no one helped. But her reality was: her “intense tenacity to negation”

[322](#)–328

[Lengthy recap and expansion of GS’s way of learning and telling]

[328](#)–342

[Begins again with Learning, Knowing, Telling—and dovetails with exposition of “Resemblance”]

[342](#)

- on [The “Kinds”]

[330](#)

Harriet—a complete one, but GS was discouraged by Harriet holding on to “a wrong meaning” of herself—and GS urging her to give it up with “more knowing”, and -

HARRIET SEES GOD

[331](#) when GS told her that “denying” was her meaning, Harriet had a sudden revelation which “came as religion”—and then Harriet stopped “gripping” and started accepting.

LEARNING RESEMBLING

[332](#)–343 [Learning Resembling]

[333](#) Ways of making “kinds”

[334](#) “Grouping” kinds begins

[335](#) Learning “kinds”—bottom resembling—grouping—mixing it up—confusions from last learning—so, needs new grouping—then, suddenly, it all loses all meaning—again, a new beginning—and finally, grouping comes right.

[336](#) “Grouping themselves:”—how a group of men, a group of women, did it for GS.

[339](#) Ways of knowing kinds: the two main kinds: dep ind and ind dep, but—complications: because of mixing, disguising, complex using. Still, a certain number of kinds becoming clearer.

[340](#) The confusions resulting from doing *one* person’s resembling, and how they change—but still, “never throw anything out”

[341](#) False starts—contradictions—new direction. Must have *one whole one* for comparison—if arbitrary must always begin again—and learn new variations

[342](#) An early grouping of men: (by resemblance to someone else:)

[GENERAL DIVISION OF KINDS: RESISTING AND ATTACKING]

[343](#) RESISTING kind: earthy, slow. Variations: solid, frozen, dried, etc. the character of the resisting kind: no quick or poignant reactions—quickest when “muddy bottom” is dry and almost wooden.

[344](#)–345 “Bottom Being”: neither good nor bad, etc., but of the *kind* of good or bad, etc.

“Bottom substance” is in lumps, or liquid, or metallic etc. [variations]

[346](#)–347 [recap of above]

EMOTION VS. SENSATION

[347](#) In Resisting being, “Emotion is not as poignant as a sensation is”;

In Attacking being, “Emotion is as quick and poignant as a sensation is”

RELATION TO THE OBJECT

[348](#) In Attacking Kind: relation to the object in terms of its use, its beauty, its symbolism, etc.: which is “nastily disguised materialism”

[348](#) In Resisting Kind: the nervousness—“slow-moving, and going too fast” [See note re: conversation with Sally]

- [348](#) **GS to Reader:** “I am all unhappy in this writing” because nervous and driving, and so, unhappy in the telling
- [349](#) Resisting Kind: its substance: solid, liquid, holes, etc.
Attacking Kind: its substance: pulpy, slimy, gelatinous, etc.
- [349](#)–350 First Attacking type GS knew—was so slow, almost resisting, gelatinous.
- [350](#) Attacking Kind: [variations and combinations with different “tops”]
- [351](#) THE SIX—A PRELIMINARY STUDY OF THE RESISTING KIND
- [352](#)–353 The First: ANNETTE ROSENSHINE
A resisting kind, and not baffling—flattered by everyone because she had no “place” in living. But—it became clear that she “needed to own those she need for loving” But since she resisted yielding, she never owned anyone. And never yielded to “engulfing” except when “drowned.”
- [353](#) The Second: Resisting, but this once *can* engulf.
- [353](#)–354 The First: almost drowned, bottom so thin and watered, could not cling.

VANITY

- The Second: bottom of thicker fluid, so could engulf—but didn’t need anyone—sense of superiority, sense of completely engulfing what she needed—so, complete vanity, complete superiority to anyone.
- [354](#)–355 The First: resisting being “her way of attacking,” but couldn’t win in loving or in fighting. So, only reckless attacking.

EFFICIENCY

- [355](#) Both high in efficiency, but the First was neither good nor bad in it, but it was *strong* in her
The Second: engulfing herself is her power; need not doing anything for anyone to give her a sense of owning. So—efficiency not interesting to her, though good enough.
- [356](#) [recap of above]
- [357](#) The Third: CLARIBEL CONE
Seemed resisting at bottom, but actually the opposite—an attacking bottom, but it came through a long-winded top, and so she seemed the resisting kind
[See Note [NB-E #5](#) on Claribel: “not slow minded but long-winded”]

ROMANTICS

- [358](#) The problem for the Third kind: see everything in themselves except their bottom nature, and so, though the bottom determines their history, seeing everything else in themselves, they are “romantic in the contemplation of their personality.”
- [359](#) The Fourth: NAPOLEON
A contradiction of top and bottom: See themselves as “guided by an

unchanging destiny”. But the bottom is opposite from their tops—if the bottom is attacking, the top is resisting, and vice versa. So they have the romantic feeling that their destiny is unchanging.

[360](#) The Fifth: all their nature, top and bottom, is one—yet there’s a contradiction.

An attacking kind, but contradictory and puzzling. In this kind, loving is attacking, and so strong is it that it overflows into nervous being, and is an excess of passion.

GS to Reader: This kind is still puzzling. But is all this a “fabrication” No, she insists, I’m certain of it.

NERVOUS BEING

[363](#) So, “excess of passion” leads to “nervous being draining them” So they *seem* to be repressed, but are not. Really, they have attacking being, but not much attacking action.

MORAL CONVICTION

[363](#) Also, they are opportunists, succeeding in living and in a feeling of moral conviction. Have no instinct for the quality in people, but want to understand only how to use them.

“HERBERT SPENCER KIND OF MAN”

[363](#) Also, opportunistically embraces a moral conviction, then builds a complete system from it. So—mostly successful.

[365](#) And so adds up to: “a curious spectacle of opportunism, moral conviction, rationalizing passion, nervousness, and much love and emotion.”

[365](#) Their minds: highly rationalizing from the beginning—and so becomes a conviction and a principle in living. But—the rationalized system “does not grow from experiencing.”

RUN THEMSELVES BY THEIR MINDS

[366](#) Run themselves by their minds.

BERNARD BERENSON

[366](#) BB of this kind, with his “fixed scheme of living for grace and beauty”

[366](#)–372 Extremely detailed analysis of BB (as one of the TEN MEN who run themselves by their minds), and of other of the ten with different “rationalized convictions”—which could be about women, religion, socialism, intellectual, etc.

[373](#)–375 The Fifth [GS’s count]:

“NEVER FINISHED ANYTHING” (BRUCE? CHALFIN?)

A resisting kind—all one kind—who “fail to succeed in living”

DETOUR: Resisting Being—its variants—can be quick on the surface if it is active. Variants in these [at length.]

Exalted nature, not petty, but never decently good to anyone. Explanation: their bottom mass not entirely dry [etc.]. Always said: this thing failed, so began again.

[376](#) The Sixth: little bottom (turgid, resisting) and two top natures. Elegance and luxury “a need for such a one.” Vanity—separation from contact with anyone—need for indolence and elegance—affection for beauty, and a conviction for steady, unexalted, slightly ambitious working -

[377](#) and ends as “excessive spontaneous equilibration”

[378](#) [Preparation for Martha Chapter, part two:]

REPEATING AND RESEMBLANCE IN BABIES, IN CHILDREN

[378](#)–379 Resemblance in babies and children, but lose their resemblance later. — Delayed reaction in young boys; their changes later.

[380](#) Not clear in children, from a single incident, whether they are of attacking or resisting kind. (Various ways in which everyone sees everyone—of being confusing and uncertain—of seeing the whole one.)

CHAPTER TWO (PART TWO)

MARTHA HERSLAND

[382](#) The *effect* of coming together as a whole one [variations]

[383](#) Never coming together, and remaining as little *lumps*

BERTHA STEIN [GS'S SISTER]

[384](#)–388 Lengthy description: ind dep, but an “undifferentiated mass.” Bertha “completely fluid”, ind dep “in solution”; the prototype of the ind dep at its most fluid.

MARTHA HERSLAND

The same as Bertha, but more concentrated.

“I WILL THROW THE UMBRELLA IN THE MUD”

[388](#) The incident from Martha's childhood narrated. Its meaning: hard to tell—whether dep ind or ind dep—from the one incident.

[389](#) Martha and the umbrella—hard to know in children

MAPS

[389](#)–392 Knowing a place from a map—gratifying. And like a map known before, finding oneself like one's father or mother in middle age, is astonishing, gratifying and terrifying

[393](#) [recap] “one little boy...” and “umbrella in the mud”

[394](#) Begins Martha history—Gossols—she knew children in public school

[395](#) How she was known to others—Summary of entire Martha history - [recap] the Hersland children and the children in the nearby small houses

- [396](#) David closest to those children, Alfred least, Martha like David.
[397](#) [Detour:] Ways of disguising Being.
[398](#) [recap] Martha is Bertha but more concentrated
GS to Reader: Uncomfortable, and “wants to turn away” when describing Martha-Bertha
[399](#) Martha’s death wish (wished she died when still a bay)—the feeling of ind dep’s about life and death—[recap] Can’t know anyone from some thoughts or acts.
[400](#)–[401](#) Some ind dep’s wishing for death don’t succeed by attacking—like Martha
[402](#) Ind deps and ways of living and ways of being understood
[403](#) Bertha’s almost static attacking, and so resembles resisting—it becomes nervous and stupid being—and Martha was this, but less.
[404](#)–[405](#) Martha in school and the governesses at home—the trouble for her—
[recap] half-country, half-city living and schooling
[405](#) [Anticipates:] Martha, after later marriage troubles, returns home
[406](#)–[407](#) [recap] Martha a whole one—governess interference—Martha not pleasing—umbrella incident—other children’s thoughts about Martha
[407](#)–[408](#) Mr Hersland and Martha—both ind dep—his feeling—to: his final impatient feeling
[409](#)–[411](#) Relation of Martha and Mr Hersland as ind deps—their relations in later life—Martha’s governess troubles—Martha’s relation to neighboring poor children
[412](#) Martha and the little boy “who wanted to do loving”
[413](#) Its failure and Martha’s confusion
Martha “not interesting” to anyone—and her future separated her from the other children

MAN HITTING WOMAN WITH UMBRELLA ON CALIFORNIA STREET

- [414](#) Introduction to story—[recap] Martha’s nature
[415](#) Martha and the Madeleine Wyman experience—which caused Martha further concentration
[416](#) [recap] Martha and the poor people—future separated her from them
[417](#) Martha and the family of Anna, Cora and Bertha—Martha and the Banks boys—and the Rodman boys—and Martha not interesting to them
[418](#) Mr and Mrs Hersland’s relation to Martha: annoyed, and not close—Martha and her brothers—Martha and her school teachers
[419](#)–[420](#) [recap] Martha as ind dep—and Bertha & Martha—the poor people
[421](#) Alfred and Mr Hersland story: take care of your sister sooner or later—Alfred: “I’ll take mine later”
Mr Hersland angry that Martha with poor people and not home studying
[422](#) Harry Brenner, the boy who wanted to do loving

- [423](#) Mr Hersland and the poor people's cooking, a good lesson for Martha
[424](#) [recap] Full summary of above
[424](#) Martha sees man hitting woman on California street—marks the end of her living thus far
[425](#) Martha and John Davidson—played music together and sang—[recap]: Martha as baby, then young etc.
[426](#) “Man hitting woman” cause “shock and commotion” in Martha—and a forward movement (to get a university education)
[427](#) College begins—the beginning of definite feeling in Martha
[428](#) [full recap] family, Gossols, etc.
[429](#)–440 [Inserted from the earlier *Fernhurst* story]
[429](#) Philip Redfern—early life with mother and father
[430](#) Both see son differently
[431](#) What he learned from them—goes to college, but a “democratic western college”
[432](#)–433 Philip and Martha— “you are a comrade and a woman”—incident with brother of John Davidson
[433](#) Marriage failure—they live in “armed neutrality”
[434](#) Miss Charles, the Dean—Miss Dounor—the first tea
[435](#)–436 Miss Dounor's “transfigured” innocence—Philip meets her—Martha's awkward interruption

TWENTY-NINE YEARS OLD CONDITION

- [437](#) Philip and twenty-nine years old condition, and American vocation—and Miss Dounor's readiness
[438](#) Their love—the three now “two and an extra”—French and American attitudes
[439](#) The gossip—Miss Charles warns Martha
[440](#) Martha sees letter— “she had her evidence”
[440](#) **GS to Reader:** “Categories” that once had meaning now have none—you have to “lose words”
[441](#) Analysis of Redfern—in the end, a failure
[442](#) “Johnson when he forgets his emotion” [See [Note #73](#): Edstrom when he “forgets his emotion” etc.]

VIRTUOUS BEING

- [442](#) Forgetting emotion and self-deception later—analysis of how these do it: Edstrom, Frank Jacott, May Bookstaver, Sarah Stein, Alfred Hodder (who is the paradigm for Philip Redfern)
[443](#)–444 [See [NB3, #6](#)] “Out of their virtue, make a god”—ways of conceiving of themselves—make, out of love of themselves, a part of their virtuous and religious feeling

- [444](#) Philip makes a virtue out of his weakness
[444](#) “Lathrop” [i.e., Edstrom] “tells a lie as if it were the truth and I tell the truth as if it were a lie”

“SIMPLE SENSUOUS AND PASSIONATE”

- [445](#) Philip was that to himself, “and that was the whole of him” -
 The rest of his life—first literary career, then politician—always failed

ROMANTIC—LORD BYRON—OSCAR WILDE

- [445](#) Johnson [Edstrom] expanded—story of Hapgood’s manuscript—
 Edstrom, romantic through weakness. All these: “Romantic, heroic,
 beautiful, saintly, by the weakness in them”—and so, boasting and
 sentimental

HACKART AND SARAH STEIN

- [446](#) Hackart, dramatic, also Sarah Sands [Stein]—[recap] Johnson forgets his
 emotion—self-righteous.
[447](#) Philip on guard—giving them their revenge—his reputation

VIRTUE AND VIRTUOUS FEELING

- [448](#) Everyone’s importance to himself—finding his “distinction”, which is his
 virtue
[448](#)–450 The problem of having “the feeling of being distinguished”
GS to Reader: “One day will work out whole problem”—and the problem
 of “sentimental feeling” and how they reach these certainties
[450](#) “Certainty” comes from their nature—the various ways of having it, and
 sustaining and living with it
[451](#) Philip’s way: “telling what it was right for him to tell” and feeling it was so
 natural and so right that it was not a part of “virtuous feeling”—his being
 on guard a “virtue”—and chivalry made necessary his weakness—and
 being on guard, running away [i.e. Edstrom—his wisdom]
[452](#) [recap] Johnson attributes yielding to weakness—and Philip being on
 guard
[\[453–457\]](#) [Cora Dounor Description]
[453](#)–455 A puzzle: about someone else’s way of loving, or of buying things, or of
 being angry, etc.
GS to Reader: Despairing, melancholy, discouraged. A sad thing, that no
 one will probably ever know the complete history of anyone, or have
 complete understanding Making and recopying mistakes, accounting for
 them—missing things in people for a complete history. “Repeating missed
 is like beauty not seen”
[455](#) Being a “brute,” and being “sensitive.” Will discuss the three women in
 relation to these categories

[457](#) Martha: of those with sensitive feeling, but then becomes “nervous anxious quivering vibratory, and then nothing can touch them”

REACTIVE VS. PERSONAL [I.E., SELF-DIRECTIVE] NATURE

[457](#) Miss Charles less “reactive” than “self-directive”

[458](#) Cora Dounor—all sensitive reactive, but could plan to hurt the other two
To Redfern, she was gentle, sensitive, intelligent, but could plan attacking

[458](#) ***GS to Reader:*** Despairing—knows all three women, “but not poignantly enough”. Also, so confusing, and could be wrong, therefore, despair.

[459](#) The three women to be discussed re: “reactive” and “personal” natures

[460](#) [recap] ***GS to Reader:*** hard to know them

[461](#) Cora Dounor—punishing others for making claims—delicate pride, no melodrama

[[462](#)–469] [Miss Charles Analysis]

GENERAL AND CONCRETE MORALITY

[462](#) General and concrete morality—moral aspirations and immoral desires

[463](#) Miss Charles—egotistic sensual nature emerges (from moral aspirations)—then her courage to live that—the courage this kind need
“to make aspirations out of their being”—as example: buying clocks or handkerchiefs (violating general opinion and good taste.)

[464](#) [recap and expands] personal and reactive living

[465](#) Miss Dounor—complete in loving and complete understanding in desiring—made Redfern a saint—failed against Mrs. Redfern’s attacking

[466](#)–467 Miss Charles—became a reformer, with aggressive attacking. Then, slow steady domination Then, achieved a generalized conviction in relation to her concrete living.

[468](#)–469 [recaps and expands above]

[[469](#)–476] [Martha Redfern Analysis]

[469](#) Martha leaving Redfern at the time of Alfred marrying Julia.

[470](#) Her traveling, till the death of Redfern women laughed at her—and she, never understanding

[See [NB6, #9](#): “A little crazy like Selina is now”]

[471](#) Mr. Hersland losing his fortune. Martha’s annoying him: sugar in his coffee, holding his coat—his impatient feeling—he, now “shrunk away”

[472](#)–475 Mr. Hersland’s failure—but can’t know for certain till his death

[476](#) [Bridge to Alfred Hersland Chapter]

CHAPTER THREE (PART ONE)
ALFRED HERSLAND AND JULIA DEHNING

THE LONG GAY BOOK

[479](#) *GS to Reader:* When finished with this book, will start on “the long gay book”—but actually, already started it.

BEING VIRTUOUS

[479](#) Virtue and the feeling of being distinguished by it

[480](#)–481 Virtue making kinds of morality—and kinds of religion—certainty and ways of arriving at it—and having it

[482](#) Certainty and virtue and important feeling

GS to Reader: Unhappy “that everyone is a little queer to me”

DISILLUSIONMENT IN LIVING

[483](#) *GS to Reader:* “Disillusionment in living” is finding that no one agrees with you completely in anything

[484](#) *GS to Reader:* The next chapter—on David Hersland—will be a history of his disillusionment and death

[485](#) The shock of being “no longer young”—young ones realizing this—their reaction: some kill themselves—an agony to them, but still, not really grasped

DAVID HERSLAND AND “THE NEED FOR LIVING”

[485](#) David Hersland “trying to be certain from day to day what there was in living that could make it necessary for him”

[485](#) Disillusionment—the shock of discovering that even those fighting *for* you don’t completely agree with you. So— “Write for yourself and strangers”

GS to Reader: You write a book—a silly one and you’re ashamed—and then after you’re laughed at as crazy [LEO], the joy of one person liking the same thing [ALICE]—“and never again can you feel ashamed or afraid”

MASTERS AND SCHOOLS

[486](#) Preparation for later discussion of “masters and schools”

[486](#) GS puzzled about jealousy in love which is then denied.

[See [NB-H #8](#): “From the way Alice goes on about Annette...”]

CONCRETE AND GENERAL

[486](#) Concrete thinking, acting, and general thinking acting

[486](#)–487 Aspirations and convictions created by quick reaction to others, to books, to family traditions, etc. Causes one to “live the being of those others making them” rather than having the power to create one’s living from the being inside oneself

MASTERS AND FOLLOWERS

- [488](#) Masters and followers [or, schools] to be developed later in David chapter.
- [488](#) “Measure” in living—measure in living for the followers (someone to be like), and measure in living for the masters, who have no model.

TEXT: “IT HAPPENS VERY OFTEN THAT A MAN HAS IT IN HIM...”

- [489](#) Story of the man who wrote letters of moral advice to his daughter—effect: rebounded on him, left him paralyzed

MIKE STEIN AND ALLEN AND BUTTERFLY STORY

- [489](#) Father and son and butterfly story
- [490](#) Concrete and general—for young men teaching others to be strong—for old men (sexual morality) just “trying to keep warm”
- [491](#) [recap and expand] Concrete and general
- [492](#) All this, to be used in relation of Alfred Hersland and Henry Dehning
- [492](#)–493 [recap and variations] Concrete and general

LEO AND FRED STEIN, MASTER AND FOLLOWER

- [492](#) Example: George Dehning’s [Fred] seeing David H [Leo] as a genius, the strongest scholar
- [494](#) Subject of this chapter will be Alfred H in relation to Henry D.
- [495](#) **GS to Reader:** “Disillusion, when one realizes cannot make anyone change”
- [495](#)–496 Believing: one believing that others cannot believe what they believe—examples: Women of the Plymouth Brethren, and those who believe rivers can’t flow north
- [497](#) Building up others’ convictions, “their loving and virtue and religion”
- [497](#)–498 Building up a conviction in “the one following”, so that even when the master is not there or is himself not certain, the other one will go on doing the task religiously

“DEAD IS DEAD”

- [498](#)–499 “To be dead is to be really dead” and the variations of this—in religion, can believe both that it is and it isn’t—or that it is only partly “dead,” is really active, instinctive living—or that “:dead” is really “living” (as in religion)—or can be “equilibrated” to the opinion opposite to living action

ROMANCE LEGEND IDEAL AND VIRTUOUS FEELING

- [500](#)–505 Ways of having virtuous feeling—the Romantic self, as for example, “as chaste.” Another way: being certain of having the ideal by leaving out a part of themselves. Another way: present ideal transcends the previous one (example: last love was not real, this one is really real.) Another: this “bad” is just a habit; can change habit. Another: It’s myself, so it’s different from same bad thing in another; in me, it’s not bad, it’s me. Another: building

up sense of virtue piece by piece. Another: SOUNDING BOARD: the suggestion of another feels as though you anticipated it, and so it's your own opinion. [See [Note #161](#) re: SARAH STEIN and the Portrait entitled: TWO]

[505](#) TEXT: "Some out of their virtue make a god..."

SARAH STEIN

[506](#) Her "feeling of original creation from an anticipated suggestion." Happens "resoundingly" and "quicker than chain lightning." The weakness, though—she must be supported by close company.

[507](#) **GS to Reader:** "I have been relieving myself enough now of my wisdom" Promises in this chapter to alternate between the early life of Julia Dehning and of Alfred Hersland

[Note: from here on, GS begins her repeated efforts to encompass the "whole" of Alfred Hersland, and reports her increasing and repeated failure to do so. This is essentially the burden of the chapter]

[507](#) **GS to Reader:** Alfred "is very clear inside me... I am full up with him"

[508](#) **GS to Reader:** "Am full up with Alfred and the children young, then older, then with Julia" etc.

DEAD IS DEAD

[508](#) [Lengthy recap of] Old man Hissen, the grandfather "who was religion". In him, concrete and general virtue were the same. For him, dead is dead was not a contradiction of religion.

[508](#) **GS to Reader:** Alfred H is "always nearer to my understanding," but there are still difficulties.

[508](#) To understand Alfred H, GS begins a series of descriptions of different groups: those who have "religious desiring" and those who have "fear and idealization."

[509](#) **GS to Reader:** "Still waiting"

[509](#) Alfred H is dep ind—resisting.

[509](#) First example: Those who have fear, knowing that dead is dead, and are afraid.

[510](#) Second example: Those who have the fear of this, and turn it into a "generalized conviction of religion and virtue." [Alfred's kind]

[511](#) Third example: Know dead is dead and slip out of it by claiming "a world without ending" (eternity), and work this up as "loving" in them, and so "own the thing they need for loving"

SENSITIVE AND VIRTUOUS FEELING AND RELIGION

[512](#) [Preparation for:] the contrast with Julia's kind, who have "sensitiveness and religion" and virtuous feeling [i.e., the *feeling* that they are virtuous.]—

The attacking kind—And preparation for: Mr. Dehning and old men—their virtuous feeling, and George and Hortense Dehning and theirs (to be described in the next chapter)

[512](#) Alfred H—a mixture of Old Man Hissen and Grandfather David

[513](#) **GS to Reader:** Waiting

[513](#) Alfred H—is the “engulfing resisting kind”

[513](#)–514 Julia— “the root of her being is intensity of emotion”—goes with her religion—her kind seem ruled by religion or virtue, but really only the intensity of their own emotion

[514](#) **GS to Reader:** “Waiting is pleasant... a certain drowsiness... etc. etc.”

[514](#) Alfred H—the “temper” stirring in him as a boy, as a man

[515](#) Begins Alfred Hersland story: as a baby—as helping Martha to her freedom—as example to David—problem of being the oldest son but not the oldest child

[516](#) **GS to Reader:** “Saddening” to know repeating is going on, and that being young or middle aged or old seems not real, and existence seems not real—so it is “dreary to be writing it”— “Now have no one in my feeling. Am waiting”

[517](#) No one has any age inside him—so will not put it into Alfred.

[518](#) [recap] Alfred H’s history summarized

[518](#) **GS to Reader:** “Am almost through waiting”

[518](#) Alfred and “family living”

[518](#)–519 **GS to Reader:** The difficulty of realizing another—and of realizing no one—shares this, “like a little boy suddenly realizing he is alone, and howling.” Alfred now “completely in pieces” for her—and so, “must begin again”

[519](#) [recap] | Alfred and family living—expanded

[520](#) Alfred and Mother’s holding his clothes in closet when he’s gone

[See notes [NB-MA #3](#), [NB9, #9](#).]

[520](#)–521 **GS to Reader:** Everything in pieces, no use going on, everything is a thing without end— “no reason to me why the world should go on” if “in repeating nothing gives me the sensation of a completed one.” It is pointless putting together kinds unless each one becomes a whole one to me

[522](#) Alfred not too passionate, or affectionate, or good or bad—sometimes virtuous, ambitious, aspiring, didactic

[522](#) [recap] Alfred—engulfing ind dep kind—and religion

[522](#) **GS to Reader:** Alfred H still in pieces

[523](#) Alfred—the gamut from tyrannical to meek, success to failure—thought possibly he could save himself by “a little religion”, or owning someone

near

[523](#)–525 Six Variants of Alfred H's kind:

[524](#) First Example: Not too successful—impersonal, just and kind— “dead is dead” but vaguely uncertain—not engulfing—needed to own only *one*

Second Example: Engulfing and passionate—but action only “niggling”—wanted to have passion and despair, but it came to nothing

Third Example: Completely concentrated—passionate murky engulfing -, therefore active, and loving without trouble to him—so active, that he never knew he was engulfing—interested only in what he was needing just then—pleasant

[525](#) Fourth Example: “Dead is dead” so must stay alive, seize everything “to keep by him”, and then dead is not dead, and if it were, what then? A *noble* man, not affected. Not trusted, but to some, attractive

Fifth Example: “Murky passionate resistance”—but intermittently so. Effect on him: sometimes quick, charming, a musician. Sometimes just quiet, and sometimes, uncontrollable temper. “Twice in his life, loving. but both times a trouble to him because not strong in persisting”— “not too successful in living”

Sixth Example: Efficient, active, practical, somewhat aggressive resistance—slightly sentimental, very successful. [Preparations: Four like him will possibly be in David H chapter]

[526](#)–531 Alfred history “begins again” [recap] his half-country, half-city living—his “rich surface of aesthetic feeling”— “mixed” feeling at this stage—knew mother’s “never cut off” feeling—family feeling—playing with friends

BANKS BOYS—ALBERT AND GEORGE

[531](#) Alfred’s friends: the Banks boys—Albert drawing pistol—shoemaking

LOUIS CHAMPION, FRANK AND WILL RODDY, THE FISHERS, THE HENRYS

[532](#)–536 The Roddys: cigar stand—jail—Martha and the boys—Alfred threatens her: “Will tell father”—beginning feeling “good citizen, eldest son”—other friends: the Fishers, the Henrys’—Alfred and OLGA (sister of first governess) and the Wymans.

ARRAGON, IDA HEARD

[536](#)–537 Alfred’s music teacher, Arragon—Ida Heard, the schoolteacher

[537](#)–538 **GS to Reader:** Knowing what people will do from minute to minute— “I am one such”—and “how wrong I can be”—because I HAVE NO DRAMATIC IMAGINATION for what people will do, only for what is already done. Have “constructive imagination” for the being already in them.

[539](#) **GS to Reader:** “Sometime I will make more of this—later in my living”

and will illustrate it.

[539](#) [recap] Alfred in Gossols

[539](#)–540 **GS to Reader:** My difficulty “in using a new word since it must have more me very existent being.” “I am just now feeling a learning in me for some words I have just been beginning using in my writing.”

ALICE TOKLAS AND SARAH STEIN

[540](#)–541 **GS to Reader:** “Loving loving more than loving me” which makes “the whole one a piece,” and then I must begin all over again to make her a whole one.

Realizing “whole ones” and “pieces” in relation to Sally [“not original but anticipatorily suggestible”] and in relation to Alice [“completely loving, and then not completely loving.”]

[541](#) [recap] Description of Alfred H’s kind

[542](#) **GS to Reader:** My astonishment at discovering that some talk differently to me than to others—so need to start again “realizing”

[542](#) [recap] Alfred H a subdivision of engulfing resisting kind, active and aspiring, but a “piece” to everyone

[543](#) Contradictions: examples of “in pieces”: Milkman story and “I can only love a dark one” story.

[543](#) **GS to Reader:** Re: “in pieces”: “Not really caring anymore”

[544](#)–545 [recap and large expansion:] Alfred H kind:

(1) The “earthly” ones: things exist as “earth”, not the use or emotion about them So—emotion is not “poignant s sensation” in them.

(2) The “lying” ones: Say not what they’re thinking, so difficult to know whether they know the relation between their saying and what happened. So—must know *all* the being in them to know whether they are lying, or feeling, or afraid, etc., and so—very difficult to know the complete one.

[543](#)–573 THE TWENTY KINDS OF RESISTING [ALFRED H] BEING:

[545](#)–546 First example: Have *generalised* feeling of ideal aspiration—and *concrete* feeling for material “seizing and holding”. *General* feeling that dead is really dead, so—happily should be married to one of faith. —Sensitive, slow-reacting, a little fearful, impersonal, somewhat loving

[547](#) Second example: Appear strong, solid, decent, etc.—generally very successful. But—some too much pride, too much romantic imagination. Not “wooden” as in a live tree, which is sensitive, but “wooden” as in useful, solid, dead wood. —Pleasant, loyal, reliable—give impression of being very strong.—Their lack: not truly individual being but “the cream of the school men” [i.e., followers].

[548](#) **GS to Reader:** “Just now, I am an altogether discouraged one”

[548](#)–549 Third example: Complete “instrument” type. [GS knows one in particular]

“Vibrates like a violin”—Loves a resisting one (like himself) because needs complete “influencing”. When older, with no beauty, will have fixed ideas, and maybe a little crazy.

[549](#) **GS to Reader:** “Some day WILL WRITE A BOOK WITH PAIRS AND THREES AND FOURS AND FIVES OF THEM” [i.e., Long Gay Book?]

[549](#)–550 Fourth example: [GS knows four men, all engulfing, otherwise different, as follows:]

[1] engulfing, gayly juicy in him, but—need someone to start him, except in dancing and loving. A little fussy, like father, and then reflects that. Seems not engulfing, but is really completely so.

[550](#)–551 [2] Fifth example: Despairing one, not supporting himself by working, but always hoping. When young, was vigorously aspiring; older, not vigorous in anything but always hopeful. Engulfing resisting in type, but never engulfed or resisted anything.

[3] Sixth example: So confused, that learning him was very important, led to learning a great deal. Dry inside, outside gently affectionate, ambitious, vain. A “piece”, not a whole one. A lovely one.

[551](#)–552 [4] Seventh example: *Not* a lovely one. Engulfing in the following way: If woman thrusts herself at him, he swallows her in nibbles. To himself, he is noble, heroic, completely good. To his wife, completely good, lovely. She, not completely engulfed, but wanting to be.

[552](#)–553 Eighth example: Thick, murky engulfing. Always wrote poems before threatening suicide. In youth, not adroit but reckless, funny, almost foolish. Mother interferes in marriage—not very interesting to women—when older, stingy and suspicious—still older, popular with men. Both attacking and resisting alive in him, but no motion toward either.

[553](#)–554 Ninth example: Murky passionate resisting, but not really engulfing—completely disturbed in loving—relates to Grandfather Hissen in religion but—though not completely a lost one, is lost in loving and in religion, and afraid to be rescued. When young, a complete idealist—always elegant and graceful. In religion and in loving, “loses the feeling after the emotion” so has to begin again. Mastered by someone, so not completely a failure.

[554](#)–555 Tenth example: Complete vanity, no pride. These seize what they need, desire complete success, feel what they need for distinction, but no feeling for the thing itself. They “engulf” everything that can give them distinction. Have the need to judge whether anyone has distinction. So—need to be taught to recognize distinction in others.

VOLLARD

[556](#)–559 Eleventh example: Inquisitiveness, curiosity and suspicion. The Volland

anecdote with Matisse: “And this door—to the hall or the garden?” Attention wanders, so tries to catch it. Resisting, but not engulfing. suspicion, a pleasant feeling for him. So—always asking questions, possibly for winning, manouvering, or even cheating.

[558](#) [recap] Suspicion—and variants

[559](#)–560 Twelfth example: Resisting and sensitive about equal in this one—not engulfing. Quick developing, early flowering, so tries to be slower, but can’t. Could only own the one he needed for loving by sending her away, then making another one love him.

AUNT FANNY—COUNTING [SEE: [NOTE #32](#)]

[560](#)–562 Thirteenth example: A gentle pleasant one, often injured and then fairly angry. Her children were “a piece of her cut off”, equal to her, and “she was as they were.” Once out of suspicion defended someone when it was not her business to interfere—so, nice and honest, but one time did a not pretty thing. Her way of recognizing real existing was by “counting by one and one and one.” Had suspicion “only as injured feeling”. (Story of telling tale about one cousin to another cousin.)

PRITCHARD—CANNONBALL ON COTTON

[562](#)–563 Fourteenth example: Amiable and ideal in aspiration, “large worded and hesitating in expression” “Cannon ball lying on a field of cotton” [See [NB-H #15.](#)]

[563](#) **GS to Reader:** “Cannon ball” metaphor was borrowed. Not GS way of describing at all.

[563](#)–571 [Note: 15th, 16th, 17th and 18th examples have this in common: they would be resisting “if they could ever have true emotion”. But because their sensitiveness connects stimuli to other things (suspicion, sentimentality, sexual passion, etc.) does not allow these stimuli to reach their bottom nature. So—they never have emotion, and in a sense have no bottom, and so are recognizable as resisting types only by resemblance to other groups.]

[563](#)–565 Fifteenth example: Sensitive and complete suspicion, completely important to themselves inside them. Their suspicion emerges in their providing the reason and motive in another one that reflects badly on themselves, because they are wicked or jealous or stupid, etc. Stories exemplifying this:

- One didn’t get back the five cents he loaned because the other one knew he wouldn’t ask for it, and so took advantage;
- “You’ll be successful in teaching” translates to “You can’t paint, so teach”
- “You’ll be successful in the city” translates “city work is rotten, so you’ll fit in”

[565](#) **GS to Reader:** “I am a rare one”—one of the few who know that others “are really believing what they’re believing”, and therefore, I don’t make the mistake of attributing wicked or jealous motives of others toward me. [Really?? What about Roche’s and Leo’s “motives” in criticizing the novel??]

[565](#)–567 Sixteenth example: Turn sensitiveness, before they have a real emotion about it, PROBABLY not into suspicion but into cleverness or self-protection or sexual CORA DOUNOR passion. Before marriage, this one was emotional, dark, expressive. After marriage, submissive, indifferent, timid, fat. Explanation: Before, nothing reached her bottom, but became sentimental sensibility. Now that’s lost too, so illusion of “dark, emotional” etc., is gone too.

GS ON CONCEALING IDENTITIES

[567](#) **GS to Reader:** “Last week I saw this one” Told her I would write it up, and this one objected. GS assured her “this one will not know that it is this one.” Still she objected.

[567](#)–568 Seventeenth example: Everything in her was cleverness and “self-protection from any stimulation.” So—never any emotion about a *thing*. Felt world owed it to her to force the emotion out of her, but never grateful when it did. Wanted faith and its conviction and emotion, and then, she felt sure, she would see everybody as a better person.

[568](#) Eighteenth example: Would be resisting if she had any real emotion in her. Thinks of it as her sexual emotion. One can know this kind’s “resisting being” only from resemblances to the really resisting.

[568](#)–569 Nineteenth Example: A resisting being who is continually attacking. And so not easy to describe.

GS to Reader: Will try “slowly thinking”. “I am thinking now of this one.”

MELODRAMA

Not engulfing, but thought she was, and so she had “much emotion of dominating with stern action.” Because she had the emotion of engulfing, her talk was often “melodramatic.” With animals or her children, she thought herself engulfing, but really was not. Just resisting and sensitive.

[569](#)–571 Twentieth Example: Resisting, not engulfing, but out of fear, thought of herself as attacking—the way a drowning boy splashes about. So scared that she hit out in all directions. Bragged about her quick, poignant emotion and vigorous thinking. But really a timid soul and scared. She knew she was always afraid with a man. This type attack, but it is not their real way—which is resisting—so they fail in love.

[572](#) **GS to Reader:** Knows more about this kind, but is impatient with writing about them now.

[573](#) **GS to Reader:** She herself is resisting, is slow in action and feeling. When she is not, she is not certain that she was really listening. Still, it is best for her to be even slower. “When I have not been right, there must be something wrong.” This is GS’s way of suffering: things being without meaning for her. Because “to be completely right and certain is... to be like the earth, complete and fructifying.”

[574](#) **GS to Reader:** Sometime will deal with “secrecy” in the resisting kind.

SECRECY I

[574](#)–575 These—LENA, MARIA, HETTY—are the resisting kind who have parallels to the attacking kind.

“LENA, MARIA, HETTY ADAPT THEMSELVES TO ANYONE WHO IS INTERESTING” and do so to feel power in themselves, and to feel the knowing of the other one in themselves. [Variations of this.]

CORRELATIVE RESISTING AND ATTACKING GROUPS

ALFRED H BEGINS:

[575](#) Alfred Hersland is resisting engulfing, entirely.

[576](#) Alfred H and the basic kinds of dependent independent types—in religion, in family living, in marriage. Some try to engulf “in order to be lost and swallowed by the other one.”

Alfred H is “a little” passionate, affectionate, a good and bad success; Alfred H is “a lot” ambitious, and possibly has religion. And he has a lot of weakness.

[577](#) GS THEME: PASSION AND AFFECTION—THEIR RELATION AND DIFFERENCE.

[577](#)–578 The foreign musician Alfred H knew when he was young. He inspired affection ARRAGON for beautiful things. He was a puzzle until one understood that he had “inspired affection, not passion.” When young, his affection was “so poignant” that he had a “passionate understanding” of beautiful things. But when older, he couldn’t make up the “beautiful luxury” he needed, and so he awoke in others the creation of the beauty he needed. And so Arragon had passion, but it was not poignant. It *was*, though, brilliant, emotional, and sentimental.

[578](#) Another one—like Arragon, an independent dependent with passion, but a really passionate creating, seizing, attacking kind.

[579](#) **GS to Reader:** Was mistaken earlier about Cora Dounor. She is really of the resisting kind. And GS will use the “sister of the first governess” later as an example of “Border Cases.”

GS, CORA DOUNOR AND ‘BORDER CASES’

[579](#) [Recap:] In attacking kind, the emotion is poignant as a sensation—the use

and purpose of things, and everything in relation to other things are to them the “primary [proof of their] existing.”

[579](#) Arragon [recapped and expanded.]

[580](#) **GS to Reader:** “Sometime, will be able to make diagrams. Already made MAKING several.” Sometime, will make a complete one, “and that DIAGRAMS will be a very long book about each kind of men and women.” and ‘A LONG GAY BOOK’

[580](#) ARRAGON— “ATTACKING PASSION” as a “highly suggestible emotion.”

MARTHA REDFERN and JULIA and the “attacking passion:” both so stupidly using “attacking passion” so as to equal “obstinate resistance” to everything. [And variation on “attacking passion.”]

[581](#) **GS to Reader:** When she has the “simple certainty” of kinds, it is a “pleasant completed” feeling, and calming. The idea of Death is not discouraging. Instead, it becomes a “quiet, somber feeling”, and not a fear.

[582](#) Arragon [expanded]— “not succeeding”

GS to Reader: It all is getting diffuse and facile. So, GS tells herself, “begin again” about the “independent dependent passionate” ones.

[582](#)–583 Another man (following Arragon) who had passionate poignancy, but always felt that things were “holding him back.” Was nervous about this, so he “seized” on creating more and more.

[583](#) [Recap of] “Dead” and “sombre thing” and so it is important that each one is one, and each one is of a kind.

GS: “I AM IMPORTANT IN THIS THING.”

[584](#)–585 Alfred H and Arragon [recapped and expanded.] Arragon’s small musical influence on Alfred H.

[586](#) **GS to Reader:** [THE DEFECATION ANALOGY] It should all be coming out “without pressing or straining,” leaving her “pleasantly empty.” And GS “not content” with description of Arragon.

[586](#) “Border Cases” [recapped and expanded.]

[587](#) **GS to Reader:** GS thinking her analyses and descriptions now are “all foolishness”, but then recovers.

ALFRED H (CONTINUED)

[587](#)–588 Alfred H [recaps:] his poignant sensation is more than his emotion. [Now she adds:] Curiosity and imagination can be disconnected from basic “things as existing”, and so can become mere cleverness, and is therefore “a piece,” not a whole, of living.

[588](#)–589 “OLGA WHO WAS IDA” and Alfred H and their love letters, and Arragon knowing her.

[589](#)–590 “TWO SILLY ONES” of the flavor group—silly because they think that

flavor is disconnected from any source. [expanded]

[590](#)–591 “OLGA” and her nervous, crazy way of asking everyone to be her lover. Two sides to her: her “nervous sexual asking” and her stupid, stagnant, bottom being.

ALFRED H IN BRIDGEPOINT

[591](#)–593 Alfred H in Bridgepoint with the Hissen relatives, and his “pleasant living” there.

[593](#) *GS to Reader:* “There is comfort for a great author inside one” who lives lonely, sighing and sombre, to say that “pleasant living is a pleasant thing.”

[593](#)–594 ALFRED H AND HIS LOVE AFFAIR IN BRIDGEPOINT, his first. His Aunt is against it—winter comes—the girl goes away. His friends there, etc.

[594](#)–595 *GS to Reader:* Wishes to have complete lists of everyone, and with diagrams of them. But no one else is interested, or “completely hearing.”

[596](#) [Recaps and expands:] Alfred H in Bridgepoint, summary of whole experience up to his marrying Julia Dehning.

[596](#) Alfred H is resisting type, Julia D is attacking type.

[597](#) [Recaps and expands:] resisting and attacking. Adds: The confusion in understanding “RESISTING MYSTICISM.”

CHAPTER THREE (PART TWO)

ALFRED HERSLAND AND JULIA DEHNING

[598](#) Pleasant living and Alfred H’s uncertainty about it.

[599](#)–600 Alfred H’s first realization of his importance to himself came with his first loving. Alfred H and “himself to himself” [expanded.]

[601](#) All know the reasons for their own success or failure, but not that of others. Alfred H and Mr. Dehning.

[602](#) ALFRED H AND JULIA DEHNING MARRY. He is “aspiring,” she is “exciting.” Their marriage not successful, and their loving.

GS to Reader: She could make lists, and know one, two, many.

[602](#)–603 Everyone is a “nice” one, and their loving, and suspicion. “This one is seriously a nice one.”

[604](#) Loving [expanded.] Loving and the “nice one.”

GS to Reader: “I AM LOVING JUST NOW EVERY KIND OF LOVING.”

[605](#) Prejudices about different ways of loving.

Loving [expanded to:] attacking and resisting kinds. Variations on “attacking” love and on “resisting” love.

[606](#) *GS to Reader:* THAT SHE SLOWLY LOST HER PREJUDICES

ABOUT WAYS OF LOVING.

[606](#) Love—its puzzles and variations.

[607](#) About two “resisting” kinds who are always on fire—and so, not resisting anything.

[608](#) **GS to Reader:** “I AM NOW A HAPPY PERSON.”

[608](#) There are many women loving someone who seems “burning” but is really solid wood.

[609](#) GS begins again: Julia has “no bottom stimulation.”

[609](#) **GS to Reader:** GS’s misery once, when she was jealous of successful ones [i.e., BIRD STEIN’S family] because she thought that she herself would end in failure.

[610](#)–611 [Recaps and expands:] Learning Alfred H and Julia D.

[611](#) **GS to Reader:** “Desolate” and “sulking” because she is not “hearing all repeating.” And is also “a little tired now with all this beginning again and again.”

[611](#)–613 The differences between the Herslands and the Dehnings. Mr. Dehning so diffused in his resisting that he seems to be attacking. Mrs. Dehning is harsh in her attacking. Mrs. Dehning’s worry that when she dies, Mr. D will marry again. She is worried for her children.

[614](#) Introduces (anticipating end of story) the Dehning children struggling to prevent Mr. D’s second marriage. Repeats their “pleasant family living,” and Julia’s “attacking.”

[615](#)–620 Expanded description of Mr. Dehning’s whole life, and when he was sick (later), and expanded descriptions of both Mr and Mrs Dehning together.

[620](#)–621 **GS to Reader:** She is feeling helpless, “learning but not grasping.” Always, she was “halting” in realizing, but NOW SHE IS LEARNING FROM SOMEONE [i.e., ALICE TOKLAS], and is not sure, being a resisting type, that she enjoys “this new way.”

[622](#)–623 Dehning family living—and Julia’s “nervous being”—and Mrs. Dehning’s feeling that she’s not deserving her troubles.

[624](#)–625 **GS to Reader:** “All the ways of living” are “crowding” on GS, and she is “resisting” so she can “slowly realize.”

[625](#)–627 [Continues:] Julia and “attacking” and honest and way of loving babies.

[627](#) The difficulty of admitting to oneself that one doesn’t feel what one is supposed to feel. One can’t admit it out of fear, or out of sentiment, or etc. This, and its relation to Julia.

[628](#)–639 Julia and her lacking a sense for living, and not knowing her own feeling, and when she is crude and stupid, she is not really harsh, and her courage. In attacking and resisting, variations in behavior: can be harsh, crude, sweet, etc. etc.

- [630](#) [Recap re: BERTHA and MARTHA HERSLAND:] Both attacking, but in Bertha, so much wobble, and in Martha so much “indeterminate nervous excitement” that in both, it seemed like resisting.
- [631](#) **GS to Reader:** She wishes that she would be the only one who could explain the being in everyone.
- [631](#)–633 Variations on SENSITIVENESS IN ATTACKING.
- [633](#)–634 **GS to Reader:** On learning all the ways of attacking, and GS not understanding all there is to know of sensitiveness in attacking.
- [634](#)–635 Julia resisting changing in her attacking; and wanting to “learn”; and her relation to sensitiveness and teaching [and variations on these]; and the feeling sure that “THE LAST END OF A BAD THING” could not happen; and her “right” conviction.
- [636](#) Julia being given teaching, and so making life a moral operation.
- [637](#) And those who are given teaching, but learn nothing.
And those who learn religion, and feel that God is loving them.
- [638](#) [Recap of:] Dehning family living and pleasant living.
- [639](#) Mr. Dehning—his being ready for listening (to Alfred H), and his feeling of importance, and he and his other children, George and Hortense, and his sense for living.
- [640](#) Julia having “no emotion of ambition” but the intention of it. And Alfred who had the “emotion of ambition.”
- [640](#)–641 [Recap of:] Dehning family living.
- [641](#)–642 Alfred H and Julia’ marriage—their loving and quarreling, and what they remembered for, and from, quarreling.
- [642](#)–643 [Recap of:] Loving in the attacking and resisting kinds.
- [643](#) The effects of “a new way of living.”
- [644](#)–645 JULIA AND FURNISHING AND DRESSING ETC., TO BE “A COMPLETED THING”.
- [645](#) Julia and her PERSONAL IDEAL, i.e., going toward something, and then “sticking there in that thing.” And different ways of others having a “personal ideal.”
- [646](#) **GS to Reader:** [Recap of:] GS “a happy one” when “learning being.”
- [646](#) Julia and Alfred and their quarreling, and [recap of:] Julia, and in their marriage,

“NOT REALLY FAILING AND NOT REALLY SUCCEEDING.”

- [647](#) [Recap of:] Julia and her courage, and her learning, and her generous emotion in attacking, and her honest motive.
- [647](#) Julia and Alfred—[Recap:] “not really failing, not really succeeding,” and their aspiration.
- [648](#) Alfred and Julia—and being certain about another’s belief in their [i.e.,

Alfred and Julia's] loving and honesty and goodness and thinking.

[649](#) **GS to Reader:** Not right now “terribly in a twitter” about being certain.

[649](#)–652 ALFRED AND HONESTY: Mr. Dehning and Julia discover that he is not honest. Their own honesty, and their judging of honesty. And [recap of:] honesty and loving.

[653](#) **GS to Reader:** Her feeling about young girls “feeling their being” which she has “delicately inside me”—but not about boys.

[653](#)–655 [Recap of:] Julia and Mr. Dehning, and loving feeling.

[655](#)–656 Remembering as a young one being tired or disturbed or sick—and Julia not remembering such things.

[657](#) [Recap of:] Julia and loving being. “SWEET ONES” in the Dehning family—and Julia. [See notes re: Dehning girls “sweetness... loyal upgazing” etc.]

[658](#) **GS to Reader:** Would like to be in love with everyone so that she could “know all loving being.”

[658](#) Julia and her need for completely passionate loving.

[659](#) [Recap of:] Alfred H and the Dehnings.

[659](#) MORAL CONVICTION: The strength needed to do without it. Julia, though, needed it completely, and in her marriage, not getting it through “learning.”

[660](#) The Dehning family, and its relation to Alfred's and Julia's marriage.

[661](#) [Recap of:] Alfred H needing “something” for real living, and telling what he needed, and telling Mr. Dehning his need.

[662](#) **GS to Reader:** She is beginning to like conversation—which she never did before—as a successful diversion.

[662](#) [Recap of] Mr. Dehning listening to Alfred.

[663](#) Alfred beginning success. And [recap of] Julia and her dutiful side, and her stupid side.

[663](#) **GS to Reader:** “I AM A WISE ONE.” She could be happy “if everyone was certain that she was a wise one,” but likes it that she is not certain of this, which is “nicely disturbing.”

[663](#)–664 [Recap of:] Ambition as an emotion or as an intention. Ambition and older people, who none at all is “sweet.”

[664](#) Alfred's ambition as a “complete aspiration.”

Mr. Dehning's loan to him.

[664](#) **GS to Reader:** GS recapping succeeding and failing, and now making groups of success and failure types.

[665](#) **GS to Reader:** Beginning to feel hope again in one day writing the complete history of men and women.

[665](#) [Recap of:] Alfred and Julia and their quarreling.

- [666](#) DEFINITION OF QUARRELING: Not letting the attacking win by attacking, or the resisting win by resisting.
- [666](#)–667 Mr. Dehning refuses to go into Alfred's house, convinced of his dishonesty—and Julia's feeling about his dishonesty.
- [667](#) [Recap of:] Alfred and the Dehnings about "ambition."
- [667](#)–670 [Recaps and expands:] Honest reputation and Alfred and Julia and Mr. Dehning.
- [670](#)–671 Alfred and Julia—their children, and their divorce.
- [671](#)–672 **GS to Reader:** Feeling she is "getting old" in herself. And she asks: "How can anything be different from what it is?"
- [672](#) Being PRACTICAL, and having a SENSE FOR LIVING [and variations.]
- [673](#) [Recap of:] Succeeding and failing.
- [674](#) **GS to Reader:** She is putting everything else aside to focus on "sense for living."
- [675](#) Discussion of "Sense for living" begins: Examples: (1) has sense only for "each little piece of living", (2) one had a dull sense for living until married, and then more of it, (3) three who have a complete sense for living, and are always successful and winning, and trusting no one under them—of these, the really successful, there are three: one has a big business, one is always making something larger for him to be in, and one is known now internationally [Picasso.]
- [676](#) Changes in age—young, old, older—and sense for living; and changing one's size—fat, thin, etc.—and sense for living.
- [677](#) **GS to Reader:** It's never dull for her that they repeat themselves, but what can be dull is *what* they repeat.
- [677](#) SENSE FOR LIVING: EXAMPLES SPELLED OUT:
- [677](#) First example: One who was succeeding, but won't be remembered.
- [678](#) [Recap of:] Sense for living
- [679](#) [Recap of:] Sense for living in Julia and Alfred
- [679](#) "EIGHT HERE TONIGHT" none of whom had sense for living.
- [679](#)–681 The eight exemplified.
- [682](#) [Recap of:] Julia and Alfred married living; and their success in re: sense for living.
- [683](#) Married ones: GS begins a series on them

A LONG GAY BOOK

- [684](#)–685 **GS to Reader:** Possibly, a history of everyone will soon be finished.
[Recap of:] GS knowing everything and everyone, etc.
- [685](#) Julia and Alfred married and their "being in living."
- [686](#) Julia's "being in living."

GS'S MULTIPLE CATEGORIES TO BE USED FOR 'EACH ONE

[687](#) GS analyzing these categories in each one: Pride, Egotism, Vanity, Ambition, Succeeding and Failing—and begins variations on these.

[687](#) Example: One who was leading with no one following, and so “dying.” [ADELE?]

GS to Reader: “I won’t be seeing this one again.”

[688](#) Two more examples

[688](#) Continues Julia and Alfred story: Julia came to know David Hersland; she was not married again. The history of their marriage from Alfred’s point of view.

MINNIE MASON AND PATRICK MOORE

[689](#) Alfred’s later life: married Minnie Mason; knew Patrick Moore. Later in his life—his little sense for living, his aspirations, and his ending as ‘no success, no failure.’

[691](#) Julia dead’ Alfred has no children with Minnie Mason. Julia’s and Alfred’s children:

GS to Reader: “And I am not finding it very interesting knowing what was happening later to their children.”

[691](#) Julia’s later life—her courage—Alfred’s loving, but not of Julia—their separation.

[692](#) Alfred’s friends, and “some” [variations]: Patrick Moore, Mackinly Young, James Flint.

[693](#)–694 Mackinly Young—a musician—artistic—his power of working—his sense for living— “so slow like molasses, almost stopped, so could learn nothing helpful for living.”

[694](#)–695 James Flint mentioned; Patrick Moore described.

[695](#) **GS to Reader:** Wants to get completely the sense of Success-Failure, and is not interested in people re: their being good or bad, clean or dirty, rich or poor, etc.

[696](#)–697 Success-Failure in Moore, Young, Flint, Alfred and Minnie.

[697](#) Intro to description of Minnie Mason

[697](#)–698 One who knew all of these was one “loving with intensity of emotion of feeling a thing being powerful.”

[698](#) **GS to Reader:** [Recaps] knowing repeating, being full up with it and knowing it, but “I will not just now again be mentioning this thing.”

MINNIE MASON

[688](#)–689 Description of Minnie Mason: she was “loving very much and very often,” was married once, before Alfred; loving with Alfred, and they were “succeeding quite well in marrying.”

[700](#) [Recap of:] Julia and sense for living, and her goodness as a ‘purpose.’

RELATION BETWEEN LOVING AND THE FEELING OF ETERNITY

[701](#) Women who love “with the whole of them” can give to the man the feeling that “infinite and eternal” have real meaning, a sense of “no beginning and no ending”, “the awe-inspiring feeling of realizing an eternal thing.”

[702](#) Julia’s friends listed: David H, James and his wife Miriam Cranach, Theodore Summers, William Beckling, Helen Cooke, Rachel Sherman, Charles Kohler, Arthur Keller, Linder Herne, etc. etc.

[703](#)–707 Descriptions of Theodore Summers, Miriam Cranach, William Beckling, and Julia’s life with these friends. Then, Miriam Cranach, William Beckling, Miss Ortenreid.

[708](#) **GS to Reader:** Certain she is a wise one, but sad that everyone will not know this. Nevertheless, reconciled to the fact of her own wisdom, and that another may get it alone, and that all won’t be known to everyone.

[709](#) Preparation for David H Chapter and his “coming to be dead.” GS will develop living—dead—and living-dead.

GS to Reader: “And so for now to finish them and her [Julia] up.” Julia and death and unhappiness, and her success-failure, and her knowing friends.

[710](#) **GS to Reader:** “Telling someone yesterday evening” about the difference between “concentration in expressing experiencing” and “experiencing.” One sees Expression in its formulations [painting, books, etc.], but GS, through repeating, can see all this and its relation to “being.”

[711](#) “A QUEER THING” that (1) one wants to give what the other doesn’t want, (2) that one remembers and sees what the other cannot, (3) that one realizes the other is seeing, and can’t share it, (4) and that GS herself “sees nothing when another sees it, can realize his seeing it, but ‘I’ can’t.”

MORAL BEING

[712](#) An earnest one, a moral one, not succeeding in living. Expecting much from himself, but knew that neither his father nor mother nor brother were “earnest in living.”

[712](#) Amusing to see others realize moral being in another.

[712](#) **GS to Reader:** “I have sometimes been helping some, with... steady struggling and earnest attention... to be a good one in their living.”

SICKNESS AND DEATH

[713](#) Knowing sickness and death in a family.

Julia older, and never married William Beckling.

[714](#) Knowing the being in oneself, frightened by it, glad of it, etc. [variations]

[714](#)–715 Realizing the being in people at different ages—and GS knowing this realization.

[715](#) Alfred and Julia as old ones. Minnie married to Alfred, knew David, and

was nice to him.

[716](#) [Full recap of:] Alfred and Julia loving. (and to be more of Julia in the David chapter.)

GS LEARNING ABOUT MONEY [RADCLIFFE INCIDENT]

[717](#)–718 Incident of GS putting off paying for lessons at Radcliffe, and her difficulty in realizing another one's way of living, as well as difficulty in remembering one's own.

[718](#)–719 GS concludes chapter with summary of “being in living” of Alfred, Martha, Julia, and all the friends mentioned in the chapter.

CHAPTER FOUR (PART ONE)

DAVID HERSLAND

[723](#) **GS to Reader:** “I DO ASK SOME” if they would like it if they learned they were illegitimate, or with “a low kind of blood.”

[723](#)–724 **GS to Reader:** “What AM BELIEVING?” That I'm not sure what I mean by anything I am saying—or of the being in loving—or of the being in living—or of the meaning in her or in him—or what I would or would not do for someone—or of my knowledge of death—or of liking or not liking, being satisfied or not, to hear about death.

[725](#) Some stubborn about letting themselves be convinced. Some judging someone foolish when they are actually governed by real standards for themselves.

[725](#) [Mentions in passing:] David dead before middle aged.

[725](#) **GS to Reader:** “I am coming to know” middle aged people “as young ones.” A difficult thing to do. Also, difficult to realize someone as dead, and not growing older.

[726](#) **GS to Reader:** GS coming to know more different age groups.

[Recap:] David dead before middle living.

GS's “knowing” gradually spreading to children

[Recap:] David dead before middle living.

[726](#)–727 **GS to Reader:** “No one will listen while I am talking.” Some do [variations, the fat, the thin, etc.] GS once thought some were believing her, but no.

BEGINNING OF PARALLEL SENTENCES: POSITIVE, THEN NEGATIVE

[728](#) GS begins here the repetition of same sentence as first positive, then negative statement, e.g., “This one is believing. This one is not believing.” etc.

[729](#) The history of DAVID to begin now, re: his talking and listening.

[729](#) **GS to Reader:** GS laments [in recap] that she can't experience all the being

in everyone.

[730](#) DAVID's history proper begins: his country living, arranging clothes, walking around things, thinking, etc. And his and others' "saying and listening."

BEGINNING OF THE COLLAPSE OF THE SYSTEM:

[730](#)–732 **GS to Reader:** Discovers that "there are not so many kinds of men and women after all," but each one of the same kind is different. Each is always the same age to himself, and so is everyone else, and so is the world to him. Therefore, none can tell the whole history of anyone "going on being." "Listening:" doesn't help in this, but examples of every age living simultaneously does help. Knowing family living can help, but mostly nothing helps. So—GS won't try.

[733](#) DAVID interested in listening and talking. So—GS will soon describe people listening and talking—in living, in dying, in loving, in ways of going on living, in eating.

[734](#) The BEING IN DAVID [followed by one description after another of his "being" in relation to the above "ways."]

[735](#)–736 DAVID'S Gossols living when he was younger.
DAVID would have liked to like every kind of woman, and to think of all of them as beautiful.

[736](#) Succeeding—GS realizing it in some—it is active in some, and succeeding and being interesting.

[737](#) **GS to Reader:** Trying to realize being

[737](#) [Recap] Introduction to "DAVID living."

[737](#) **GS to Reader:** Troubled that each one is experiencing things in their own way. Doesn't want to change it, but is troubled by it.

[738](#) [Recap] Succeeding and not succeeding—realizing experiencing.

[738](#) DAVID knowing many people.

WOMEN IN LOVE AND DAVID

[739](#)–740 Women in love and their feeling in "directing" someone. Their feeling of importance in this. Each woman in this acts according to her kind.

DAVID's reaction to women in love: Submission.

[740](#) [Recap] Some come to be dead, and David, before middle age.

[741](#)–742 No one is certain anyone else is "completely living their living," or realizing the full meaning of their living. Some certain that others are certain (and the changes and confusions in their "saying.")

[743](#) DAVID's beginning -early life: a little one—not remembering—interested in some—the youngest Hersland because:

‘TWO OTHER HAD NOT GONE ON LIVING’

[743](#) He hears about the two dead children before, and so he was born—and so, thinking “living is a queer thing”—and so “needed to be certain he needed to be living,” and the meaning of his need.

RELATION TO THE OBJECT: FULL DESCRIPTION OF VARIANTS

- [744](#)–745 1. Relation to object as object existing solidly, (not its character or its expression)
 2. Relation to object as its character (its particularity) and its expression (i.e., its way of telling its particularity)
 3. Relation to object as solid, character and expression, and also the emotion about them.
 4. Relation to object as emotion about his expression (i.e., to use “his beautiful means of expression on.”)
 5. Relation to object for needing a practical realization of things.
 6. Relation to object only as a means of expression, because since this is all that really exists, there’s no practical need for realizing “the thing as existing”
 7. Relation to object for realizing objects as in relation to other things.

[746](#) DAVID as interesting to some. Then [recap of] whole introduction and description of David.

[746](#)–748 “TWO KNOW EACH OTHER VERY WELL ALL THEIR LIVING”—and, their real knowledge of one another—and their certainty of the other one’s knowledge—and their talk with others of the other one’s being, etc.

[748](#) [Recap] DAVID interesting. —People talking in different ways—and David’s talking—and the reactions to his death.

[748](#) DAVID and Gossols and talking and listening

“ONE SEEING AND ONE SITTING”

[749](#) GS observes someone calling another stupid and uninteresting, while everyone is listening to the other. He is right, though, and knows it, because he is the same. And DAVID always enjoying observations of this kind.

[749](#) DAVID young—playing—believing—reading—talking—listening—deciding—being listened to while deciding—liking “going on living.”

[750](#) DAVID’s friend questioning whether he should be marrying “that one” and then does. Puzzling, but David not too interested.

[751](#) Being thankful at being shown how to live meaningfully.

[752](#) GS questions: does everyone want the same thing? [and variations]

GS STRATEGY FOR CONTINUING—“BUT NOT THIS EVENING”

- [752](#) Her strategy: She will say often that “she knows there is being” in people, so often that she can just look at it and then leave it. And so, she will go on “fooling and mixing up” in David’s history— “but not this evening.”
- [752](#)–753 Some not interested, some interested “in being living.” David interested.
- [753](#)–754 DAVID young—liked “being living.” David wondering at how others earned money in Gossols. David knowing people and wondering about this.

“ANGRY FEELING” AND DAVID

- [755](#)–766 Angry feeling, and the feeling about angry feeling—how it changes people—the Herslands knowing angry feeling—David knowing it—[variations in] David’s angry feeling—and Alfred’s—and Martha’s.

LEO STEIN?? AND EARLY SCHOOLING

- [766](#)–771 Angry feeling toward one teaching. David certain of the wrong teaching—changes later—David pleasant and unpleasant to his teachers—David believing teachers “know nothing of what they are teaching”—David asking questions and teacher couldn’t answer—the close connection of angry feeling and being taught.
- “One” knew no one was teaching him when he was young, because he was sure he knew, when he was older, how it should be done. But felt no desire to teach [his reasons].
- GS criticism of him: He knew “thinking,” yes, but not its individual relation to each one’s individual experience.
- [770](#) DAVID like this one, and yet not at all like him because he “wanted to be needing to teach.”
- [770](#)–771 DAVID reaction to a governess at home—pleasant, and then not pleasant, but overall not serious. And none of them “regularly teaching anything to him.”
- [771](#) DAVID and “one” re: the need for early teaching, and the uselessness of teaching.

RELATION OF THINKING AND FEELING

- [771](#) The relation of thinking and feeling [and variations]

ASKING AND ADVISING

- [772](#) An adviser says, “You asked me, so I told you, though you say it’s a trouble to you.”—Then the “asking” ones, and their angry feeling. When they are sure the adviser is no longer important, then they can ask again without angry feeling.
- [773](#) DAVID as adviser.
- [774](#) Example of getting angry: the “sharp knives and scissors” example—

Martha listening to DAVID's advice—David listening to advice—listening to advice and angry feeling—not recognizing it in oneself when angry feeling is there.

[775](#) DAVID and not recognizing his inner angry feeling because he didn't have full realization of his "feeling being."—And telling Martha—and variations of the relation between angry feeling and the certainty of being a dead one.

[776](#) This relation, in relation to DAVID.

[776](#) Angry feeling, and being certain of life.

[777](#) DAVID and being certain of understanding everything. DAVID and angry feeling

[777](#)–778 DAVID and "Some" and their variations of feelings about others [silly, annoyed, disappointed, etc.]

[778](#) DAVID and being angry and being impressed by those having certainty—the kinds of certainty about everything—this, and angry feeling.

"CLEAR THINKING AND EXPRESSING"

[779](#) The certainty that clear thinking goes along with clear expression of it and clear emotion about it, and conviction.

DAVID, though, had not complete emotion, but clear thinking, adequate expression, and nearly absolute conviction

[779](#) The primacy of experience over "thinking", which is partial. Primacy of experience vs. primacy of conception.

Cf. Leo Stein in notebooks, re: experience and thinking.

Leo's "not including all experience."

[779](#)–781 DAVID and full thinking and full experiencing. Being logical in thinking, and knowing the *amount* of one's experiencing.

SPIRITUALITY AND IDEALISM

[779](#) To "some", spirituality and idealism mean only "completest intensification of experiencing," not transcending experiencing [variations]

"SAYING AND MEANING"

[782](#)–783 The relation between saying and meaning—meaning, saying, and being certain [variations] The way one means something. The relation between ways of experiencing and expressing and kinds (the groups of types.)

[784](#) DAVID and knowing one's kind.

DAVID and variations of saying in relation to meaning.

[785](#) DAVID interested in all relations of experience as experience and thinking as thinking.

DAVID and "strong feeling" and thinking and telling about it.

"COMPLETELY CLEARLY THINKING"

[786](#)–787 Those who remember what happened when they were feeling [variations]

DAVID and “completely clearly thinking” and boasting about it.

BOASTING

[788](#) DAVID and “boasting” about “being living” and being listened to. And David interested in this.

[789](#)–790 DAVID and relation to change in feeling. And his relation to having delicate feeling and “beautifully talking about it.”

“THINKING TO MAKE A COMPLETE, A BEAUTIFUL THING”

[791](#) DAVID “with ‘thinking,’ to make a complete thing”, and his “wanting to be needing... any woman to be a really beautiful one.”

DAVID DEAD (I)

[792](#) And variations in responses to his being dead.

DAVID AND BABIES

[792](#)–793 DAVID and not having babies—and babies not being completely interesting.

IMAGINING

[794](#) Imagining [and variations]—telling and imagining

DAVID “BEING A YOUNG ONE” AND “JUMPING”

[795](#)–796 DAVID “being a young one”. Jumping, and caring, and remembering it [etc.]

[796](#) [Recaps] Responses to David’s death, and David young and forgetting it.

[797](#) Young ones certain that nothing exists—and David

[797](#)–798 [Recaps] Remembering being young and jumping and talking about it.

RESEMBLANCES

[798](#) Finding resemblances in others and laughing about it—and having angry feeling about it—and being excited by it.

[799](#) DAVID beginning living—and those to whom no one is every young.

[800](#) DAVID and those who “need to listen”, the reasons for this, and variants for different ages.

[801](#) [Recap] DAVID’s young living—being interested—later remembering it—and enjoying it.

[802](#) Breathing.

[802](#) DAVID liking being young, and his doing things then.

DREAMING

[803](#) Young ones and dreaming

“DOING ONE THING AND DOING IT AGAIN”

[803](#)–804 Successions of unspecified acts, i.e., “each one doing one thing and doing it again, and doing another thing and another thing”, etc.—and the need

for it.

[805](#) Completely living to oneself and doing something and others knowing it.

[806](#) DAVID knowing he is a young one.

[807](#) [Recap] DAVID jumping.

[808](#) DAVID being young and knowing death.

[808](#) DAVID being young and talking and knowing many

[809](#) DAVID being young and feeling oneself existing

[810](#) DAVID being uncertain made both these things true

(1) that existing is nothing, and

(2) that existing is something.

[810](#)–811 DAVID (and GS personally) wanting to know how old the other is,
because this may be the explanation for why they do as they do.

WONDERING ABOUT EXISTING

[811](#)–812 DAVID knowing someone, and both knowing and not knowing his
existing—and wondering about such a thing.

“BEING FRIGHTENED”

[812](#) DAVID and ways of being frightened [and variations]

[813](#) Asking why one does anything. The answer: to satisfy the wanting to do
it—and responses to this.

[814](#) DAVID and not completely asking about this.

[815](#) Though many thought he *was* asking, and would one day explain. —and
David listening to explanations of this—not completely.

“DAVID NOT NEEDING”

[816](#) DAVID not needing to explain everything.

[Recap] David as young one and ways of doing then

[817](#) DAVID and those *needing* to be of a certain age group.

DAVID deciding and directing as a young one.

[818](#) DAVID being young, and experiencing it, and also experiencing that he
was *not* a young one.

[818](#)–819 DAVID certain of being young, and certain about others being young, and
of others’ “clearly thinking” and not “clearly thinking”—and others certain
about *his* clearly thinking—and David’s telling of it.

[820](#) DAVID’s need and want to be “clearly thinking.”

CHAPTER FOUR (PART TWO)

DAVID HERSLAND

“BEING PLEASED”

[821](#) Being pleased to be with David [and variations]

[822](#) DAVID’s knowing others, and their liking knowing him

[823](#) DAVID and his listening, clearly thinking, telling, feeling, and his need for these—but mostly needing “clearly thinking.”

“UNDERSTANDING”

[824](#) There is another being—and wanting to tell him—and usually deciding not to—and knowing the other will never do what he has to anyhow—and hoping no one else understanding will either.

[824](#)–825 [Recap of above]—but the understanding one is sure he will surprise the other.

[825](#) DAVID’s understanding of someone and someone’s understanding of him—and their feeling—and their not telling.

[826](#) One asking David to explain his not understanding David.

THE TWO DEAD CHILDREN

[826](#) DAVID and the Hersland parents and the two dead children who came before.

[827](#)–828 Hersland living, and DAVID’S own living inside him—and his knowing and not remembering it—and his doing and saying things someone said he did and said.

SAYING AND BEING HEARD

[829](#) DAVID and saying and being heard—his knowing and not knowing of his saying and doing—and he doing some things alone.

ASTONISHING

[830](#) DAVID and what he said astonishing others [and variations]

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GERTRUDE STEIN

The Making of Americans

Being the History of a Family's Progress

The Making of Americans

Being a History of a Family's Progress

Gertrude Stein

ÉDITIONS RUE DE FLEURUS

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CHAPTER ONE

THE DEHNINGS AND THE HERSLANDS

Once an angry man dragged his father along the ground through his own orchard. "Stop!" cried the groaning old man at last, "Stop! I did not drag my father beyond this tree."

It is hard living down the tempers we are born with. We all begin well, for in our youth there is nothing we are more intolerant of than our own sins writ large in others and we fight them fiercely in ourselves; but we grow old and we see that these our sins are of all sins the really harmless ones to own, nay that they give a charm to any character, and so our struggle with them dies away.

It has always seemed to me a rare privilege, this, of being an American, a real American, one whose tradition it has taken scarcely sixty years to create. We need only realise our parents, remember our grandparents and know ourselves and our history is complete.

The old people in a new world, the new people made out of the old, that is the story that I mean to tell, for that is what really is and what I really know.

Some of the fathers we must realise so that we can tell our story really, were little boys then, and they came across the water with their parents, the grandparents we need only just remember. Some of these our fathers and our mothers, were not even made then, and the women, the young mothers, our grandmothers we perhaps just have seen once, carried these our fathers and our mothers into the new world inside them, those women of the old world strong to bear them. Some looked very weak and little women, but even these so weak and little, were strong always, to bear many children.

These certain men and women, our grandfathers and grandmothers, with their children born and unborn with them, some whose children were gone ahead to prepare a home to give them; all countries were full

^{¶1} Saying Bein

^{¶2} Note #1

Note #136

Note #

10 ^{¶3}

Note #110

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of women who brought with them many children; but only certain men and women and the children they had in them, to make many generations for them, will fill up this history for us of a family and its progress.

¶1 Many kinds of all these women were strong to bear many children.

¶2 One was very strong to bear them and then always she was very strong to lead them.

¶3 One was strong to bear them and then always she was strong to suffer with them.

¶4 One, a little gentle weary woman was strong to bear many children,
10 and then always after she would sadly suffer for them, weeping for the sadness of all sinning, wearying for the rest she knew her death would bring them.

¶5 And then there was one sweet good woman, strong just to bear many children, and then she died away and left them, for that was all she knew then to do for them.

¶6 And these four women and the husbands they had with them and the children born and unborn in them will make up the history for us of a family and its progress.

 #110A

¶7 Other kinds of men and women and the children they had with
20 them, came at different times to know them; some, poor things, who never found how they could make a living, some who dreamed while others fought a way to help them, some whose children went to pieces with them, some who thought and thought and then their children rose to greatness through them, and some of all these kinds of men and women and the children they had in them will help to make the history for us of this family and its progress.

 endix C

 Note #1

¶8 These first four women, the grandmothers we need only just remember, mostly never saw each other. It was their children and grandchildren who, later, wandering over the new land, where they were
30 seeking first, just to make a living, and then later, either to grow rich or to gain wisdom, met with one another and were married, and so together they made a family whose progress we are now soon to be watching.

¶9 We, living now, are always to ourselves young men and women. When we, living always in such feeling, think back to them who make for us a beginning, it is always as grown and old men and women or as little children that we feel them, these whose lives we have just been thinking. We sometimes talk it long, but really, it is only very little time we feel ourselves ever to have being as old men and women or as
40 children. Such parts of our living are little ever really there to us as

present in our feeling. Yes; we, who are always all our lives, to ourselves grown young men and women, when we think back to them who make for us a beginning, it is always as grown old men and women or as little children that we feel them, such as them whose lives we have just been thinking.

Yes it is easy to think ourselves and our friends, all our lives as young grown men and women, indeed it is hard for us to feel even when we talk it long, that we are old like old men and women or little as a baby or as children. Such parts of our living are never really there to us as present, to our feeling.

Yes we are very little children when we first begin to be to ourselves grown men and women. We say then, yes we are children, but we know then, way inside us, we are not to ourselves real as children, we are grown to ourselves, as young grown men and women. Nay we never know ourselves as other than young and grown men and women. When we know we are no longer to ourselves as children. Very little things we are then and very full of such feeling. No, to be feeling ourselves to be as children is like the state between when we are asleep and when we are just waking, it is never really there to us as present to our feeling.

And so it is to be really old to ourselves in our feeling; we are weary and are old, and we know it in our working and our thinking, and we talk it long, and we can see it just by looking, and yet we are a very little time really old to ourselves in our feeling, old as old men and old women once were and still are to our feeling. No, no one can be old like that to himself in his feeling. No it must be always as grown and young men and women that we know ourselves and our friends in our feeling. We know it is not so, by our saying, but it must be so always to our feeling. To be old to ourselves in our feeling is a losing of ourselves like just dropping off into sleeping. To be awake, we must have it that we are to ourselves young and grown men and women.

To be ourself like an old man or an old woman to our feeling must be a horrid losing-self sense to be having. It must be a horrid feeling, like the hard leaving of our sense when we are forced into sleeping or the coming to it when we are just waking. It must be a horrid feeling to have such a strong sense of losing, such a feeling as being to ourselves like children or like grown old men and women. Perhaps to some it is a gentle sense of losing some who like themselves to be without a self sense feeling, but certainly it must be always a sense of self losing in each one who finds himself really having a very young or very old self feeling.

Our mothers, fathers, grandmothers and grandfathers, in the histories, and the stories, all the others, they all are always little babies grown old men and women or as children for us. No, old generations and past ages never have grown young men and women in them. So

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Ms Note 

Ms Note 

long ago they were, why they must be old grown men and women or as babies or as children. No, them we never can feel as young grown men and women. Such only are ourselves and our friends with whom we have been living.

¶¹ And so since there is no other way to do with our kind of thinking we will make our elders to be for us the grown old men and women in our stories, or the babies or the children. We will be always, in ourselves, the young grown men and women.

¶² And so now we begin, and with such men and women as we have
10 old or as very little, in us, to our thinking.

¶³ One of these four women, the grandmothers old always to us the generation of grandchildren, was a sweet good woman, strong just to bear many children and then she died away and left them for that was all she knew then to do for them.

¶⁴ Like all good older women she had all her life born many children and she had made herself a faithful working woman to her husband who was a good enough ordinary older man.

¶⁵ Her husband lived some years after his wife had died away and left him.

¶⁶ He was just a decent well-meaning faithful good-enough ordinary
20 man. He was honest, and he left that very strongly to his children and he worked hard, but he never came to very much with all his faithful working.

¶⁷ He was just a decent honest good-enough man to do ordinary working. He always was good to his wife and always liked her to be with him, and to have good children, and to help him with her working. He always liked all of his children and he always did all that he could to help them, but they were all soon strong enough to leave him, and now that his wife had died away and left him, he was not really needed much by the world or by his children.

¶⁸ They were good daughters and sons to him, but his sayings and his
30 old ordinary ways of doing had not much importance for them. They were strong, all of them, in their work and in their new way of feeling and full always of their new ways of living. It was alright, he always said it to them, and he thought it so really in him, but it was all too new, it could never be any comfort to him. He had been left out of all life while he was still living. It was all too new for his feeling and his wife was no longer there to stay beside him. He felt it always in him and he sighed and at last he just slowly left off living. "Yes," he would say of his son Henry who was the one who took most care and trouble for him, "Yes, Henry, he is a good man and he knows how to make a
40 living. Yes he is a good boy to me always but he never does anything like I tell him. It ain't wrong in him, never I don't say so like that ever for him, only I don't need it any more just to go on like I was living. My wife she did always like I told her, she never knew any way to do it different, and now she is gone peace be with her, and it is all now like



Note #2

Note #22

it was all over, and I, I got no right now to say do so to my children. I don't ever say it now ever no more to them. What have I got to do with living? I've got no place to go on now like I was really living. I got nobody now always by me to do things like I tell them. I got nothing to say now anymore to my children. I got all done with what I got to say to them. Well young folks always knows things different, and they got it right not to listen, I got nothing now really to do with their new kinds of ways of living. Anyhow Henry, he knows good how to make a living. He makes money such a way I got no right to say it different to him. He makes money and I never can see how his way he can make it and he is honest and a good man always, with all his making such a good living. And he, has got right always to do like he wants it, and he is good to me always, I can't ever say it any different. He always is good to me, and the others, they come to see me always only now it is all different. My wife she stayed right by me always and the children they always got some new place where they got to go and do it different." And then the old man sighed and then soon too he died away and left them.

Henry Dehning was a grown man and for his day a rich one when his father died away and left them. Truly he had made everything for himself very different; but it is not as a young man making himself rich that we are now to feel him, he is for us an old grown man telling it all over to his children.

He is a middle aged man now when he talks about it all to his children, middle aged as perhaps sometimes we ourselves are now to our talking, but he, he is grown old man to our thinking. Yes truly this Henry Dehning had made everything for himself to be very different. His ways and his needs and how much money it took now to live to be decent, and all the habits of his daily life, they were all now for him very different.

And it is strange how all forget when they have once made things for themselves to be very different. A man like Dehning never can feel it real to himself, things as they were in his early manhood, now that he has made his life and habits and his feelings all so different. He says it often, as we all do childhood and old age and pain and sleeping, but it can never anymore be really present to his feeling.

Now the common needs in his life are very different. No, not he, nor they all who have made it for themselves to be so different, can remember meekness, nor poor ways, nor self attendance, nor no comforts, all such things are to all of them as indifferent as if they in their own life time themselves had not made it different. It is not their not wanting to remember these things that were so different. Nay they love to remember, and to tell it over, and most often to their children, what they have been and what they have done and how they themselves have made it all to be so different and how well it is for these children that

Ms Note

Ms Note

they have had a strong father who knew how to do it so that youngsters could so have it.

¶1 Yes, they say it long and often and yet it is never real to them while they are thus talking. No it is not as really present to their thinking as it is to the young ones who never really had the feeling. These have it through their fear, which makes it for them a really present feeling. The old ones have not such a fear and they have it all only like a dim beginning, like the being as babies or as children or as grown old men and women.

¶2 10 And this father Dehning was always very full of such talking. He had made everything for himself and for his children. He was a good and honest man was Henry Dehning. He was strong and rich and good tempered and respected and he showed it in his look, that look that makes young people think older ones are very aged, and he loved to tell it over to his children, how he had made it all for them so they could have it and not have to work to make it different.

¶3 “Yes,” he would often say to his children, looking at them with that sharp, side-long, shrewd glance that makes fathers so fearful and so aged to their children. Not that he, Dehning, was ever very dreadful to his children, but there is a burr in a man’s voice that always makes for terror in his children and there is a sharp, narrow, outward, shut off glance from an old man that will always fill with dread young grown men and women. No it is only by long equal living that their wives know that there is no terror in them, but the young never can be equal enough with them to really rid themselves of such feeling. No, they only really can get rid of such a feeling when they have found in an old man a complete pathetic falling away into a hapless failing. But mostly for all children and young grown men and women there is much terror in an old man’s looking.

¶4 30 Not, we repeat, that the Dehnings had much of such a feeling. Their mother had learnt, by perhaps more than equal living that there really was no terror in him and through her they had lost much of such feeling. But always they had something of that dread in them when he would begin talking to them of what had been and what he had done for them. Then it was that he always became very aged to them and he would strongly hold them with his sharp narrow outward kind of looking that, closing him, went very straight into them.

¶5 “Yes,” he would often say to his children, “Yes I say to you children, you have an easy time of it nowadays doing nothing. Well! What! 40 yes, you think you always have to have everything you can ever think of wanting. Well I guess yes, you have to have your horses and your teachers and your music and your tutors and all kinds of modern improvements and you can’t ever do things for yourself, you always have to have somebody there to do it for you; well, yes you children

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have an easy time of it nowadays doing nothing. Yes I had it very differently when I was a boy like George here who is just a lazy good for nothing. I didn't have all these new fangled notions. I was already earning my own living and giving myself my own education. Well! What! yes! well I say it to you, you have no idea what an easy time you children all have nowadays just doing nothing. And my poor mother, peace be with her, she never had her own house and all kinds of servants to wait on her like your mother. Yes, well, your mother has everything I can give her, not that she don't deserve everything I can give her, Miss Jenny is the best girl I know and she will always have it as easy as I can make it for her, but you children, you never have done anything yet to make it right that you should always be having everything so easy to you. Yes, I say to you, I don't see with all these modern improvements to always spoil you, you ever will be good to work hard like your father. No all these modern kinds of improvements never can do any good to anybody. Yes, what, well, tell me, you all like to be always explaining to me, tell me exactly what you are going to get from all these your expensive modern kinds of ways of doing. Well I say, just tell me some kind of way so that I can understand you. You know I like to get good value for my money, I always had a name for being pretty good at trading, I say, you know I like to know just what I am getting for my money and you children do certainly cost a great deal of my money, now I say, tell me, I am glad to listen to you, I say you tell me just what you are going to do, to make it good all this money. Well what, what are all these kinds of improvements going to do for you."

The children laughed, "You see you can't tell yet sir," they answered, "it will be different but I guess we will be good for something."

"No you children never will be good for something if I have any right kind of a way to know it," Mr. Dehning answered, and he looked very sharply at them. And this was a cheerful challenge to them for he liked it and they liked it too with him, to light strongly against him in the everlasting struggle of conscious unproved power in the young against dogmatic pride in having done it, of the old ones.

This father was proud of his children and yet, too, very reproachful in his feeling toward them. His wife from perhaps more than equal living with him never much regarded such a feeling in him, but to the young ones it was new for them however often it came to them, for it always meant a new fighting for the right to their kind of power that they felt strongly inside them.

But always there was a little of the dread in them that comes to even grown young men and women from an old man's sharp looking, for deep down is the fear, perhaps he really knows, his look is so outward from him, he certainly has used it all up the things inside him at which young ones are still always looking. And then comes the strong feeling,

no he never has had it inside him the way that gives it a real meaning, and so the young ones are firm to go on with their fighting. And always they stay with their father and listen to him.

¶1 His wife from her more than equal living, as it sometimes is in women, has not such a dread of his really knowing when it comes to their ways of living, and then it is really only talking with him for now it is completely his own only way of living, and so she never listens to him, is deaf to him or goes away when he begins this kind of talking. But his children always stay and listen to him. They are ready very
10 strongly to explain their new ways to him. But he does not listen to them, he goes on telling what he has done and what he thinks of them.

¶2 “No I say I don’t think you children ever will be good for something. No you won’t ever know how to make a living, not if all the ways I have seen men make a success in working is any kind of use to tell from. Well, what, what do you know with all your always talking, what do you know about how good hard work is done now? What is it you know now, when there is nothing you can any of you ever do anyway I ever saw you trying? No there is too much education business and literary effects in you all for you ever to amount to something, and then you will
20 be always wanting more and so you never will do anything when you have nobody there to always help you. I always tell your mother, she always spoils you wanting you should have all kinds of things that you are never really needing. Not that I have anything to say against your mother’s ways of doing. Miss Jenny is the best girl I know, she is too good to you that’s all, she spoils all you children the way it always is with a woman giving you all what will never help to make you good for something in any kind of a way to earn a living, what, alright, I say to you, you children have an easy time of it now always doing nothing. Well, what, you think you can do it better with all your literary effects
30 you are all so proud of. Well alright, in a few years now we will see who knows best about you then, I say, you can show me what these new fangled notions and all your modern kinds of improvements and all your education business you and your mamma are now all so fond of can do for you. Yes I say, it is only a few years now and then we all can see how you can do it. No I never had it easy like you children and I had to make it all myself so you could have it different. Yes I am always saying it to you but you think you know it all by yourselves and you never listen to me. Yes it was very different once with me. Yes when I was younger than George here and my brother Adolph was
40 no bigger than my little Hortense, we left home to come and make our way here. We did not have much money so all the family could not come over on the same ship together, and I remember how lonesome Adolph and I were when we went away from home alone together. I remember too while we were waiting in a big bare room for

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them to give us tickets, I remember we heard some one say our father's name, some man in the same room with us. We did not dare speak to the men near us and we did not know which man it was that knew us, but it made us feel a little better. Yes I say you youngsters have an easy time of it nowadays doing nothing. And that was all years ago and now everything is all very different with me. And my poor mother, peace be with her, she never had a big house and servants to work for her like your mother, and everything she ever wanted I could give her like your mother has now that I can buy it for her. No, my poor mother, peace be with her, it was very different for her. You are named after her Julia but you don't any of you children look much like her. Yes she was a good strong woman was my mother, peace be with her. No you don't any of you ever look much like her and she could do more than all her grandchildren ever can do now all put together. Yes she was a wonderful woman your grandmother, peace be with her. She took care of all us children, we were ten then, and she made our clothes and did her own washing and in between she made peppermint candy for the little ones to sell. She was a wonderful good woman your grandmother, not like you children who never will be good for anything. Yes! I say, I was only a little older than that lazy George here when my poor mother, peace be with her, died away, and we were left there, ten children, and we had to get along without her, and my father, he was an honest and a good man but he never knew much how to make a living, and so he never could help along any of his children. And so what we wanted we had to go out and find out how to get it. And now you children have it very different, you have everything you can ever think you can be needing, and you don't ever show that you can work hard to deserve it. Well you got your literary effect and your new fangled notions and all kinds of education and you all always explain to me how well you know how to do it, I say it will be soon now when I can see what all these new fangled notions and all your kinds of improvements will do for you. See if it can teach you more than we learned working hard and selling candy and anything else we could do to get some money. What, well alright, I say I am good and ready to sit still and watch you to see how you all do it. I am always waiting and if you are any good I will know it. I say I am always watching now to see," and then he went away and left them followed by shouts from them, "Alright sir, you just wait and see."

The young Dehnings had all been born and brought up in the town of Bridgepoint. Their mother too had been born in Bridgepoint. It was there that they had first landed, her father, a harsh man, hard to his wife and to his children but not very good with all his fierceness at knowing how to make a living, and her mother a good gentle wife who never left him, though surely he was not worthy to have her so faithful

to him, and she was a good woman who with all her woe was strong to bear many children and always after she was strong to do her best for them and always strong to suffer with them.

¶1 And this harsh hard man and his good gentle little wife had many children, and one daughter had long ago married Henry Dehning. It was a happy marriage enough for both of them, their faults and the good things they each had in them made of them a man and wife to very well content all who had to do with them.

¶2 All the Dehnings were very fond of Bridgepoint. They had their
10 city and their country house like all the people who were well to do in Bridgepoint.

¶3 The Dehnings in the country were simple pleasant people. It was surprising how completely they could shed there the straining luxury and uneasy importance of their city life. Their country house was one of those large commodious wooden double affairs with a wide porch all around and standing well back from the road. In front and at the sides were pleasant lawns and trees and beyond were green open marshes leading down to salt water. In back was a cleared space that spread
20 out into great meadows of stunted oaks no higher than a man's waist, great levels glistening green in the summer and brilliantly red in the autumn stretching away under vast skies, and always here and there was a great tree waving in the wind and wading knee deep in the rough radiant leafy tide.

¶4 Yes the Dehnings in the country were simple pleasant people. There they were a contented joyous household. All day the young ones played and bathed and rode and then the family altogether would sail and fish. Yes the Dehnings in the country were simple pleasant people. The Dehning country house was very pleasant too for all young men and boys, the uncles and the cousins of the Dehning family, who all delighted
30 in the friendly freedom of this country home, rare in those days among this kind of people, and so the Dehning house was always full of youth and kindly ways and sport and all altogether there they all always lead a pleasant family life.

¶5 The Dehning family itself was made up of the parents and three children. They made a group very satisfying to the eye, prosperous and handsome.

¶6 Mr. Dehning was a man successful, strong-featured, gentle tempered, joyous and carrying always his fifty years of life with the good-nature of a cheerful boy. He enjoyed the success that he could boast that
40 he had won, he loved the struggle in which he had always been and always conquered, he was proud of his past and of his present worth, he was proud in his three children and proud that they could teach him things he did not know, he was proud of his wife who was proud of such very different things. "Oh Miss Jenny, she is the best girl I know,"

he always sang as he came to find her, never content long out of sight of his family when not engrossed by business or cards.

I said that Henry Dehning's wife was proud of such very different things, but that was wrong, she was proud in very different fashion but proud of the same things. She loved his success and the worth with which he conquered and she was not anxious to forget the way that he had come. No she was in her way proud that he himself had done it. She liked his power, and when she ever thought about it she liked the honest way she knew that he had done it. And like him too she was very proud in their three educated children but to her thinking there was very little they could teach her. She knew it all always very well and much better than they could ever know it. But she was very proud of these educated children and she was very proud of her husband Henry Dehning though she knew he always did little things so badly and that he would still always play like a poor man with his fingers and he never would learn not to do it. Yes she was very proud of her husband though he always did little things so badly and she had always to be telling him how a man in his position should know how to do it. She came towards him now when he was through with his talking, and she had one rebuke to him for his always calling her his girl Miss Jenny, and another for the way he had of fidgeting always with his fingers. "Don't do that Henry!" she said to him loudly.

Mrs. Dehning was the quintessence of loud-voiced good-looking prosperity. She was a fair heavy woman, well-looking and firmly compacted and hitting the ground as she walked with the same hard jerk with which she rebuked her husband for his sins. Yes Mrs. Dehning was a woman whose rasping insensibility to gentle courtesy deserved the prejudice one cherished against her, but she was a woman, to do her justice, generous and honest, one whom one might like better the more one saw her less.

Yes it was now all very different for them. It was very pleasant always for Henry Dehning then, to stand and to look about him, yes truly it was now all very different with him. He had his family there about him, a family certain to be a satisfaction to him. They were a group to gratify the feeling of pride in him, they were so prosperous vigorous good-looking, honest, and always respectful to him, and surely they would have later, good hope of winning for themselves all that he could ever wish to them.

Yes it certainly was very different now with him. Could one ever have it real to him that in one life time a man could have it all so different for him, that a man all alone in his single lifetime could make it so that he could have it to be truly all so different in him.

Nay for a man to have it in a single life time all so different for him is more strange than being born and being then a baby and then a child

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and then a young grown man and then old like a man grown old and then dead and so no more of living, it is more strange because it makes so many lives in this one living. Each one of these lives that he forgets or remembers only as a dim beginning is a whole life to us in our thinking, and so Henry Dehning has had many lives in him to our feeling.

¶1 Could one believe it that he was a grown man and he was then living like the man who comes into his place now to do a little selling to the servants in the kitchen. And yet that was one whole full life for him; and then there was the old world where there had been for him
10 such a very different kind of living. Yes as he stands there talking to his children of the things that are never real now any more to his feeling, a man comes up the walk and slinks back when he sees them and goes sneaking to the kitchen and there he sells little things to the women who buy them out of Irish fun or just to be kind to him, for his things are really not good enough for them, they are things for people poorer than any that work in a kitchen; and so Mr. Dehning goes on talking to his children and it is all more real to their feeling than it is now to his thinking, for they have it in their fear which young ones always have inside them, and he, he has it only as a dim beginning as being like a
20 baby or an old grown man or woman. Nay how can he ever have it in him to feel it now as really present to him, such things as meekness or poor ways or self attendance or no comforts, it is only a fear that could make such things be now as present to him, and he has no such a fear ever inside him, not for himself ever or even for his children, for he is strong in a sense of always winning. It is they, the children, who, though they too feel a strength inside them and talk about it very often, yet way down deep in them they know they have no way to be really certain; and always they are brave, good-looking, honest, prosperous children and the father feels strong pride as he looks around
30 him.

¶2 The Dehning family was made of this father and mother and three children. Mr. Dehning was very proud of his children and proud of all the things he knew that they could teach him. There were two daughters and a son of them.

¶3 Julia Dehning was named after her grandmother, but, as her father often told her, she never looked the least bit like her and yet there was a little in her that made the old world not all lost to her, a little that made one always remember that her grandmother and her father had had always a worn old world to remember.

¶4 40 Yes Julia looked much like her mother. That fair good-looking prosperous woman had stamped her image on each one of her children, and with her eldest, Julia, the stamp went deep, far deeper than just for the fair good-looking exterior.

¶5 Julia Dehning was now just eighteen and she showed in all its vigor,

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the self-satisfied crude domineering American girlhood that was strong inside her. Perhaps she was born too near to the old world to ever attain quite altogether that crude virginity that makes the American girl safe in all her liberty. Yes the American girl is a crude virgin and she is safe in her freedom.

And now, so thought her mother, and Julia was quite of the same opinion, the time had come for Julia to have a husband and to begin her real important living.

Under Julia's very American face, body, clothes and manner and her vigor of the domineering and crude virgin, there were now and then flashes of passion that lit up an older well hidden tradition. Yes in Julia Dehning the prosperous, good-looking, domineering woman was a very attractive being. Julia irradiated energy and brilliant enjoying, she was vigorous, and like her mother, fair and firmly compacted, and she was full of bright hopes, and strong in the spirit of success that she felt always in her. Julia was much given to hearty joyous laughing and to an ardent honest feeling, and she hit the ground as she walked with the same hard jerking with which her mother Mrs. Dehning always rebuked her husband's sinning. Yes Julia Dehning was bright and full of vigor, and with something always a little harsh in her, making underneath her young bright vigorous ardent honest feeling a little of the sense of rasping that was just now in her mother's talking.

And so those who read much in story books surely now can tell what to expect of her, and yet, please reader, remember that this is perhaps not the whole of our story either, neither her father for her, nor the living down her mother who is in her, for I am not ready yet to take away the character from our Julia, for truly she may work out as the story books would have her or we may find all different kinds of things for her, and so reader, please remember, the future is not yet certain for her, and be you well warned reader, from the vain-glory of being sudden in your judgment of her.

After Julia came the boy George and he was not named after his grandfather. And so it was right that in his name he should not sound as if he were the son of his father, so at least his mother decided for him, and the father, he laughed and let her do the way she liked it. And so the boy was named George and the other was there but hidden as an initial to be only used for signing.

The boy George bade fair to do credit to his christening. George Dehning now about fourteen was strong in sport and washing. He was not foreign in his washing. Oh, no, he was really an American.

It's a great question this question of washing. One never can find any one who can be satisfied with anybody else's washing. I knew a man once who never as far as any one could see ever did any washing, and yet he described another with contempt, why he is a dirty hog sir,

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he never does any washing. The French tell me it's the Italians who never do any washing, the French and the Italians both find the Spanish a little short in their washing, the English find all the world lax in this business of washing, and the East finds all the West a pig, which never is clean with just the little cold water washing. And so it goes.

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Yes it has been said that even a flea has other little fleas to bite him, and so it is with this washing, everybody can find some one to condemn for his lack of washing. Even the man who, when he wants to take a little hut in the country to live in, and they said to him, but there is no water to have there, and he said, what does that matter, in this country one can always have wine for his drinking, he too has others who for him don't think enough about their washing; and then there is the man who takes the bath-tub out of his house because he don't believe in promiscuous bathing; and there is the plumber who says, yes I have always got to be fixing bath-tubs for other people to get clean in, and I, I haven't got time enough to wash my hands even; and then there are the French bohemians, now one never would think of them as extravagantly cleanly beings, and yet in a village in Spain they were an astonishment to all the natives, why do you do so much washing, they all demanded of them, when your skin is so white and clean even when you first begin to clean them; and then there is the dubious smelly negro woman who tells you about another woman who is as dirty as a dog and as ragged as a spring chicken, and yet some dogs certainly do sometimes do some washing and this woman had certainly not much sign of ever having had such a thing happening; and then there is the virtuous poor woman who brings her child to the dispensary for a treatment and the doctor says to her, no I won't touch her now anymore until you clean her, and the woman cries out in her indignation, what you think I am poor like a beggar, I got money enough to pay for a doctor, I show you I can hire a real doctor, and she slams the door and rushes out with her daughter. Yes it certainly is very queer in her. All this washing business is certainly most peculiar. Surely it is true that even little fleas have always littler ones to bite them.

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And then when we are all through with the pleasant summer and its gorgeous washing, then comes the dreadful question of the winter washing. It's easy enough to wash often when the sun is hot and they are sticky and perspiring and the water in a natural kind of a way is always flowing, but when it comes to be nasty cold as it always is in winter, then it is not any more a pleasure, it is a harsh duty then and hard to follow.

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Yes it certainly is all very funny, and so we come back to talk some more about George Dehning, George who in this washing is always strong to do all his duty.

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George Dehning was a fair athletic chap, cheery as his father and full of excellent intentions, and though these were almost all lost in

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their way to their fulfillment, remember, George was only fourteen just then, that time with a boy when he never can have much sense in him, for it nearly always is then with boys that the meekest of them are reckless dare-devil heedless unreflecting fellows, and so reader do not make too much for him of any present weakness in him.

Yes, George Dehning was not at all foreign in his washing but for him, too, the old world was not altogether lost behind him. Sometimes the boy had a way with him, and it would show clear in spite of the fair cheery sporty nature he had in him, a way of looking sleepy and reflecting, and his lids would never be really ever very open, and he would be always only half showing his clear grey eyes that, very often, were bright alive and laughing.

Later such a way of looking could be of great service to him. It would not matter if he never really could have wisdom in him, this look could help him always in his dealings with all men and be of much service too to him with women. He will listen then, and with his veiled eyes it will be as if he were full with thinking, and with himself always well hidden, and so he will be wise; or for a woman, it will be as if he were always in a dream of them. Wisdom and dreaming, both good things when shown at the right time by a young grown man, who wants to be succeeding, always, in every kind of living.

And so for the moment we leave the sporty cheery well washed George Dehning with his background and his future of wisdom and of dreaming, both now pretty well hidden away in the depths of him.

And then there was the littlest one whose name had been all given without regard to the old world behind them. They called her Hortense for that was both elegant and new then. The father let the mother do as she liked with the naming, he laughed and a little he did not like it in him and then a little he was proud of his Miss Jenny and her way of doing.

And so the littlest was Hortense Dehning. She too had the stamp of the fair prosperous woman who had set her seal so firmly on her children, but little Hortense had perhaps a little more in her of that sweet good woman who had born many children and then had died away and left them for that was all she knew then to do for them.

The little Hortense Dehning was not of much importance yet in the family living. Hortense was ten now and full of adoration for her big sister and yet most of all for her brother. She was not very strong and she could not run after him in his playing, but sometimes he would sit and talk to her about himself and his resolutions and the elaborated purposes that he was always losing. George was always very moral and too he was very hopeful. He always began his to-morrow with himself full of a firm resolution to do all things every minute and to do them all very complicatedly. George felt always he must bring up this little sister for he George was the only one who knew the right ways for her.

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¶1 And so he preached a great deal to her, and little Hortense was very devout and adored her instructor. There was always a dependent loyal up-gazing sweetness in her.

¶2 Being the baby of the family she was much petted by her father and always she was overawed by her brother, who was very careful to be noble to her. She was not just then very much with her mother for she was not at this time very important to her. The mother was so busy with her Julia, to find an important and good husband for her. And so little Hortense was left much to her brother and to the governess
10 they had for her.

¶3 For us now as well as for the mother the important matter in the history of the Dehning family is the marrying of Julia. I have said that a strong family likeness bound all the three children firmly to their mother. That fair good-looking prosperous woman had stamped her image on each one of her children, but with only the eldest Julia was the stamp deep, deeper than for the fair good-looking exterior.

¶4 All the family had always looked up to Julia. They delighted in her daring and in a kind of heroical sweetness there was in her. They respected in her, her educated ways and her knowing always what was
20 the right way she and all of them should be doing. It was not for nothing she was a crude domineering virgin. And she was strong in the success she knew always that she had inside her, and the family always admired and followed after.

¶5 Her father loved her energy and vigor, he loved her happiness and the ardent honest feeling in her. He was always very ready to yield to her, he liked to hear her when she explained to him in her quick decisive manner the new faith she had so strongly in her, the new illusions and the theories and new movements that the spirit of her generation had taught to her. And he laughed at her new fangled notions and her
30 educated literary business and all her modern kinds of improvements as he called them, and he abused them and too the way she had of believing that she knew more than her mother, but always it amused the father to have his bright quick daughter explain all these new ways to him. Mr. Dehning knew well the value of what he had learned by living, but his was a nature generous in its feeling and he was always ready to listen to his children when they could fairly demonstrate their ideas to him.

¶6 But Herman Dehning's pride and pleasure in his Julia was all exceeded by the loud voiced satisfaction of the mother to whom this
40 brilliant daughter always seemed as the product of the mother's own exertions. In her it was the vanity and exultation of creation as well as of possession and she never fairly learned how completely it was the girl who governed all the family life and how very much of this young life was hidden from her knowledge.



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Mr. Dehning had never concerned himself very much with the management of the family's way of living and the social life of his wife and children. These things were all always arranged by Mrs. Dehning and he was well content to let her do it though he often grumbled at the foolishness and the expense and at his children always having everything they ever wanted and so being sure to be always good for nothing.

But always he was very proud of his wife and of his children, though, a little, he always felt it was not right, their new fangled ways of doing, and yet, truly, he was very proud of them always, and indeed they were a group to gratify the pride that he had in him, they were so vigorous prosperous and good-looking, and honest, and always respectful to him, and surely they had good hope of later winning for themselves all the happiness and success he could wish them.

Julia Dehning at eighteen had lived through much of the experience that can prepare a girl for womanhood and marriage.

I have said, there were a number of young men and boys connected with the Dehning family, uncles and cousins, generous decent considerate fellows, frank and honest in their friendships, and simple in the fashion of the elder Dehning. With this kindred Julia had always lived as with the members of one family. These men did not supply for her the training and experience that helps to clear the way for an impetuous woman through a world of passions, they only made a sane and moral back-ground on which she in her later life could learn to lean.

With any member of this kindred there would be, in a young and ardent mind, no thought of love or marriage; nor were the sober business men, young, old, or middle-aged, who came a great deal to the house, attractive to her temper, for Julia was ambitious for passion and position and she needed, too, a strain of romance. No such kind of a man had really come to her and Julia was all ripe for real experience, for even with her well guarded life she had found the sickened sense that comes with learning that some men do wrong. Passionate tempers have greatly this advantage of the unpassionate variety; you can never guard them with such care but that they find themselves full up with real experience and with the after-taste of disillusion, but vitally as they are always hit they always rise and plunge once more, while their poorly passionate fellows who receive a vital blow never rise to faith again.

Julia as a little girl had had the usual experiences of governess guarded children. She was first the confidant, then the advisor, and last the arranger of the love affairs of her established guardians. Then at her finishing school she became acquainted with that dubious character, the adventuress, the type to be found always in all kinds of places, a character eternally attractive in its mystery and daring, and always able to attach unto itself the most intelligent and honest of its comrades and introduce them to queer vices.

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And so Julia Dehning, like all other young girls, learnt many kinds of lessons, and she saw many of the kinds of ways that lead to wisdom, and always her life was healthy vigorous and active. She learnt very well all the things young girls of her class were taught then and she learnt too, in all kinds of ways, all the things girls always can learn, somehow, to be wise in. And so Julia was well prepared now to be a woman. She had singing and piano-playing and sport and all regular school learning, she had good looks, honesty, and brilliant courage, and in her young way a certain kind of wisdom.

¶2 10

Always Julia was a passionate young woman and she had too a heroic kind of sweetness in her way of winning. She was a passionate young woman in the sense that always she was all alive and always all the emotions she had in her being were as intense and present to her feeling as a sensation like a pain is to others who are less alive in their living. And all this time too, Julia Dehning was busily arranging and directing the life and aspirations of her family, for she was strong always in her good right to lead them.

 Note #15 ¶3

20

And so Julia Dehning when she was seventeen came out upon the world, and she was filled full with courage and experience and wisdom, and she was well ready now with this energy and wisdom to cope with and conquer all the world and all men and women.

 Note #16 ¶4

30

There is nothing more joyous than being healthful young and energetic, and loving movement sunshine and clean air. Combine all this with owning of a horse and courage enough to ride him wildly, and God is good to overflowing to his children. It is pleasant too to have occasionally a sympathetic comrade on such rides. Jameson was a pleasant man of thirty five or thereabouts, a good free rider and an easy talker. Julia knew him first at home and met him usually while riding to the station to meet her father and the city train. They would then either gallop home together or go about riding through the glowing meadows of low oaks, racing cheerily along the country roads, and dipping here and there into a pleasant wood that broke the open country into shadow. They met too, occasionally, in riding parties that went in search of new country to discover and explore. It was all very pleasant and unaggressive, but Julia began to notice that Mrs. Jameson frowned on her in anger now, whenever they all met together. Then too Jameson grew gradually less comradely, more intimate, and gross. Julia understood at last and did not ride with him again.

¶5

40

Such incidents as these are common in the lives of all young women and only are important in those intenser natures that, by their understanding, make each incident into a situation. Such natures suck a full experience from every act, and live so much in what, to others, means so little, for is it not all common and to be expected.

¶6

In Julia Dehning all experience had gone to make her wise now

in a desire for a master in the art of life, and it came to pass that in Alfred Hersland brought by a cousin to visit at the house she found a man who embodied her ideal in a way to make her heart beat with surprise.

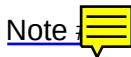
To a bourgeois mind that has within it a little of the fervor for diversity, there can be nothing more attractive than a strain of singularity that yet keeps well within the limits of conventional respectability a singularity that is, so to speak, well dressed and well set up. This is the nearest approach the middle class young woman can ever hope to make to the indifference and distinction of the really noble. When singularity goes further and so gets to be always stronger, there comes to be in it too much real danger for any middle class young woman to follow it farther. Then comes the danger of being mixed by it so that no one just seeing you can know it, and they will take you for the lowest, those who are simply poor or because they have no other way to do it. Surely no young person with any kind of middle class tradition will ever do so, will ever put themselves in the way of such danger, of getting so that no one can tell by just looking that they are not like them who by their nature are always in an ordinary undistinguished degradation. No! such kind of a danger can never have to a young one of any middle class tradition any kind of an attraction.

Now singularity that is neither crazy, sporty, faddish, or a fashion, or low class with distinction, such a singularity, I say, we have not made enough of yet so that any other one can really know it, it is as yet an unknown product with us. It takes time to make queer people, and to have others who can know it, time and a certainty of place and means. Custom, passion, and a feel for mother earth are needed to breed vital singularity in any man, and alas, how poor we are in all these three.

Brother Singulars, we are misplaced in a generation that knows not Joseph. We flee before the disapproval of our cousins, the courageous condescension of our friends who gallantly sometimes agree to walk the streets with us, from all them who never any way can understand why such ways and not the others are so dear to us, we fly to the kindly comfort of an older world accustomed to take all manner of strange forms into its bosom and we leave our noble order to be known under such forms as Alfred Hersland, a poor thing, and even hardly then our own.

The Herslands were a Western family. David Hersland, the father, had gone out to a Western state to make his money. His wife had been born and brought up in the town of Bridgepoint. Later Mr. Hersland had sent his son Alfred back there to go to college and then to stay on and to study to become a lawyer. Now it was some years later and Alfred Hersland had come again to Bridgepoint, to settle down there to practice law there, and to make for himself his own money.

The Hersland family had not had their money any longer than



the others of this community, but they had taken to culture and to ideas quicker.

¶1 Alfred Hersland was well put together to impress a courageous crude young woman, who had an ambition for both passion and position and who needed too to have a strain of romance with them.

¶2 Hersland was tall and well dressed and sufficiently good-looking, and he carried himself always with a certain easy dignity and grace. His blond hair, which he wore parted in the middle, a way of doing which at that time showed both courage and conviction, covered a well shaped head. His features were strongly marked, regular and attractive, his expression was pleasing, his talk was always interesting, and his manners were dignified and friendly. His eyes and voice meant knowledge, feeling, and a pleasant mystery.

¶3 Julia Dehning threw herself eagerly into this new acquaintance. She no longer wanted that men should bring with them the feel of out of doors, for out of doors with men now was soiled to her sense by the grossness of the Jamesons. Alfred Hersland brought with him the world of art and things, a world to her but vaguely known. He knew that some things made by men are things of beauty, and he spoke this knowledge with interest and conviction.

¶4 The time passed quickly by with all this joy of fresh experience and new faith.

¶5 Not many months from this first meeting, Julia gave her answer. "Yes, I do care for you," she said, "and you and I will live our lives together, always learning things and doing things, good things they will be for us whatever other people may think or say."

¶6 It had been a wonderful time for Julia Dehning these few months of knowing Hersland. She had had, always, stirring within her, a longing for the knowledge of made things, of works of art, of all the wonders that make, she knew, a world, for certain other people. (Twenty years ago, you know, it was still the dark ages in America and lectures on art did not grow on every tongue that had tasted the salt air of the mid-Atlantic. It was a feat then to know about hill towns in Italy, one might have heard of Titian and of Rembrandt but Giorgione and Botticelli were still sacred to the few, one did not then yet have to seek, to find for oneself new painters and new places.) It was a very real desire, this longing for the wisdom of all culture, this that had been always strong in Julia. Of course, mostly, such longing in Julia, took the form of moral idealism, the only form of culture the spare American imagination takes natural refuge in.

¶7 Julia Dehning, like all of her kind of people, needed everything, for anything could feed her. It was not strong meat that Hersland offered to her, but her palate was eager, this had the flavour of the dishes she longed to have eaten and to have inside her. To her young crude

¶ #5

ed Narrative

Note #15

Note #16

virgin desire the food he offered to her was plenty real enough to deeply content her.

Of the family about her, it was only Julia who found him worthy ¶1
to be so important to her. The cousins and the uncles, the men who
could make for her the sane and moral background that would give a
wholesome middle class condition always to her, they did not like it
much that Hersland was now so important for her. They said nothing
to her, but they did not like to have him always about with her. He
was not their kind and every minute they could know it, and they did
not need him, either out in the world in business or at home where they 10
were happy in the rich and solid family comfort they always had had
with the Dehnings; and these men could not find Hersland's knowledge
worth much for them, and they did not have it in them that it had a
meaning for them that he Hersland had in him, knowledge and a certain
kind of feeling that they never could have inside them. What could
a pleasant mystery in a man mean to them except only that any man
with any sense in him would not ever trust anything real to him.

But they said nothing, any of them, they knew nothing real against ¶2
him, and, anyhow, it was not business for them to interfere with other
people's matters, for after all it was to the Dehnings for them, and it 20
did not in any way really concern any of the others of them. As men
they could not feel it in them the right to interfere with a woman who
did not as a child or a wife really belong to them.

The boy George and the little sister were too young to think very ¶3
much about him. The young brother did not feel it in himself much
to like him, for young George you may remember was young and
heroic, out of doors was not yet in any way soiled for him and he
needed that kind of a thing in a man to attract him, but anyhow, Julia
liked him and it would be hard for George not to think Julia could judge
better about him than any of the other members of the family could have 30
it to know in them.

Mr. Dehning as yet had said nothing One day he was out walking ¶4
and his daughter was with him. "Julia hadn't you better be a little
careful how much you encourage that young Hersland."

Mr. Dehning, always, in his working, began very far away from a ¶5
thing he meant later to be firmly attacking. And always in such a far
away beginning, he would be looking sharply, out from him, in a side-
long, piercing, deprecating, challenging, fashion, the kind of a way he
had always of looking when his wife, who, by her more than equal living,
as it often is with a woman, had not in any kind of a way any fear in her 40
of him, could be going to rebuke him. And this way he had of looking,
always made him an old man to his children, and mostly there was a
fear then in them, only now Julia was strong, other things were bright
and glowing, and she could not now feel it in him, the old grown man's

sharp outward looking that, closing him, went always so straight into them.

¶1 And so, now, filled full with her new warm imagining, Julia Dehning had not any kind of a fear from him, the kind of a fear a young grown woman has almost always from an old man's looking.

¶2 "Why papa!" she had eagerly quickly demanded of him.

¶3 "I say Julia I don't know anything against him. Yes, I say to you Julia I don't know of anything there is against him. I have looked up all the record there is yet of him and I haven't heard anything against
10 him but Julia, I say, somehow I don't quite like him. His family are alright, I know a man who knows all Gossols, and I asked him, he says yes the family are all successful and well appearing, I say Julia I don't say anything against him only I don't altogether trust him. I know all about his father, everybody has heard of David Hersland, he is the richest man they ever had in Gossols, I know too how he made his own money out there, and everybody says he is alright and he made his own money by his own work; I don't say anything against him, only Julia I think you better be a little careful with him, somehow I don't alto-
20 gether like him." "Isn't that papa because he plays the piano and parts his hair that way in the middle." Julia was eager in her questioning. The father laughed, "I guess there is some reason in your question Julia, I don't like that kind of thing much in a man, that's right. It's foolish in a man who wants to make a success making a living, it's foolish to do things that make other men feel they don't want to trust him. It's alright if he was just doing nothing, only I never would want you to tie up with a man who didn't know how to take care of himself to make a living, but Hersland has got ambition, he wants to be a lawyer who makes a big success with his living, I know him, and that don't seem to me the kind of a way to make a good beginning, but may be I am wrong,
30 you young ones always think you know everything. Anyhow Julia I think you better be a little careful with him." Mr. Dehning paused, and they walked on a little while and she said nothing.

¶4 Henry Dehning had had a long time to learn how to judge the value in a man, the values in them that in their lives concerned him. The more one looked into the quality of him the more one learned respect for the power he had in him and the more wonder one had in them at the gentleness that almost never left him.

¶5 Mr. Dehning had a massive face made with a firm unaggressive chin, loose masses in the cheeks and a strong curved nose, his eyes were blue
40 and always clear, and set between loose pouches underneath and coarse rough overhanging brows. His strong-skulled rounded head was covered with thinning greyish hair. He was a man of medium height, stocky build and sharply squared shoulders, a man quick in his movements, slow in his judgments, and cheerful in his temper; a man to

understand and to make use of men, slow to anger and tenacious, without heat or bitterness.

His children knew the value of his judgments and the generous quality of his understanding, still he was of the old generation, they of the new, with all his wisdom surely he must fail to see the meanings in the unaccustomed. ¶1

“You know Julia,” Mr. Dehning went on after a silent interval of walking when they had each been pretty busy with their own thinking, “you know Julia, your mother doesn’t like him.” “Oh! mamma!” Julia broke out, “you know how mamma is, he talks about love and beauty and mamma thinks it ought to be all wedding dresses and a fine house when it isn’t money and business. She would be the same about anybody that I would want.” ¶2 10

“Yes Julia, those are your literary notions but a lawyer has got to be a business man now and you like success and money as well as any one. You have always had everything you wanted and you don’t want to get along without it. Literary effects and modern improvements are alright for women but with Hersland it ought to be different, it ought to be that he has the kind of sense he needs in his business. I don’t say he hasn’t got good sense in him to make a success in him and you want to be careful I say Julia, how far you go with him.” “I know papa just what you mean, and that’s alright papa, I know it, but you know yourself papa it isn’t everything, now, is it. I know papa how you feel about it, you think we young ones are all wrong the way we look at it, but you say yourself papa how different things are nowadays from the way they used to be when you began with it, and surely papa it can’t hurt a man to be interesting even if he wants to make a success in his business.” ¶3 20

Mr. Dehning shook his head but he did not so carry much conviction to his daughter and on this day they said no more about the matter. ¶4 30

And so Julia began and surely she would win in the struggle. She worked every day and very hard, and slowly she began to bring her father to it. Mrs. Dehning would have to agree if he said she could have it and no one else’s opinion in the matter was important. ¶5

Time and again Julia would be sure she had succeeded, for her father always listened to her “yes papa I know it, I know what you mean and it’s alright, only you know yourself everything nowadays is very different, you know that yourself papa, you know you always say it,” and he liked to hear her say it, and he listened with amusement, and he approved when she knew how to do it, when she brought out with great fervor and with much repeating, great arguments against all his objections. He always openly admired the bright way she had then to make clear to him all her theories and convictions, the new faith in her, the new ideas she had of life and business. ¶6 40

¶1 And then Julia would be sure she had convinced him, for how could a reasonable man ever resist it, she knew she had good reasons in her.

¶2 And each day when their talk was ending and she was saying to him, "you know papa you say yourself now that it's all different, I know what you mean papa, always, I know how you want me to do it, but papa, really, I am not talking without thinking hard about it, you know I listen to you and want to understand it but you know papa, now don't you, that it will be alright and that I am alright just the way you like to have me do it," and then he would have stopped listening to her
10 and his mind would have sort of shut up away from her, and she still held his arm for they had been walking all this time up and down as was their custom every afternoon together, and yet he then himself had quite slipped away from her, and now he would be looking at her with that sharp completed look that, always so full of his own understanding, could not leave it open any way to her to reach inside to him to let in any other kind of a meaning.

¶3 And then he would for that time altogether leave her and the last thing he always would say to her, with the quick movement he had when he felt no more time in him then for her. "Alright, yes, well to-
20 morrow is another day Julia I say to-morrow is another day Julia and you think it all over and we will talk about it further, perhaps to-morrow, I say to-morrow is another day Julia. There is your mother there now Julia, you better go in now to her."

¶4 It was hard for Julia to have such a kind of resistance fighting against her. It was hard for an impatient and eager temper to endure the kind of a way her father always finished off his long talks with her. It was hard for Julia to have to always begin over every time she started to talk about it with her father. But he was very proud of her, she knew very well his feeling for her, she knew very well too how to win
30 him to agree in the end with her. She loved it in a way the struggle he made each day a new one for her. They loved and admired and respected each other very much this daughter and her father. They understood very well both of them how to please while they were combating with each other. And so each to-morrow they met, and Julia was sturdy and had strong faith in her, and always, her father, a long time each day listened to her.

¶5 Hersland could do nothing all this time but wait for Julia to persuade her father. They were both agreed, Hersland and Julia, that any effort on his part to change Mr. Dehning's opinion would only make the fight
40 for Julia so much harder. It was always there that Mr. Dehning did not like young Hersland, and the noblest words and the best acts, never, in any kind of a distrusted person, give any evidence against his condemnation. It is never facts that tell, they are the same when they mean very different things. It is never facts that can make a man feel any-

thing to be made different to him when he has any kind of a judgment in him. Facts can never tell him anything truly about another man in his opinion. It was always there, Mr. Dehning somehow did not trust this man. And so it was only Julia, who by always repeating, perhaps could find a way to change him.

So Julia struggled every day, to have him, arguing discoursing explaining and appealing. She was always winning but it was slow progress like that in very steep and slippery climbing. For every forward movement of three feet she always slipped back two, sometimes all three and often four and five and six and seven. It was long eager steady fighting but the father was slowly understanding that his daughter wanted this thing enough to stand hard by it and with such a feeling and no real fact against the man, such a father was bound to let her some time get married to him.

"I tell you what Julia what I been thinking. When we all get back to town you can tell better whether you do really want him. I say we better leave off all this talking and just wait till we get home now again. I don't say no Julia and I don't say yes to you. When everybody gets back to town and you are busy and running around with your girls and talking and meeting all the other people and the other kinds of young men, you can tell much better then whether all this business is not all just talking with you. I say now Julia we will wait and just see how you feel about it later. I say we will talk it all over when we get home and you are altogether with all your friends there. I say Julia I don't say no to you and I don't say yes yet to you. I say when we get home we will talk it over again all together and then if nothing turns up new against him, and you still want him, I say if then you still want him enough to trust to him and to trust to your own judgment about him, we will see what we can do about him." "Alright papa," Julia said to him, "alright I won't even see Alfie any more till we get back to town then, and papa I won't say another word to you about it. I'll just go and ride around the country and think hard the way you like to have me do it about what we both have said about it."

It was a well meant intention this in Julia of riding by herself around the country and thinking hard about what they had both said about it, but not the certain way to end in a passionate young woman her first intense emotion. The wide and glowing meadows of low oaks, the clean clear tingling autumn air, the blaze of color in the bits of woods, the freedom and the rush of rapid motion on the open road, the joy of living in a vital world, the ecstasy of loving and of love, the intensity of feeling in the ardent young, it surely was not so that Julia Dehning could win the sober reason that should judge of men.

And always every day it came and always every day when it was ending it would be the same. "Yes I certainly do care for him and I do



know him. And he and I will live our lives together always learning things and doing things, good things they will be for us whatever other people may think or say."

¶1 And so at last, filled full with faith and hope and fine new joy she went back to her busy city life, strong in the passion of her eager young imagining.

¶2 The home the rich and self made merchant makes to hold his family and himself is always like the city where his fortune has been made. In London it is like that rich and endless dark and gloomy place, in Paris
10 it is filled with pleasant toys, cheery and light and made of gilded decoration and white paint, and in Bridgepoint it was neither gloomy nor yet joyous but like a large and splendid canvas completely painted over but painted full of empty space.

¶3 The Dehning city house was of this sort. A nervous restlessness of luxury was through it all. Often the father would complain of the unreasoning extravagance to which his family was addicted but these upbraidings had not much result for the rebuke came from conviction and not from any habit of his own.

¶4 It was good solid riches in the Dehning house, a parlor full of ornate
20 marbles placed on yellow onyx stands, chairs gold and white of various size and shape, a delicate blue silk brocaded covering on the walls and a ceiling painted pink with angels and cupids all about, a dining room all dark and gold, a living room all rich and gold and red with built-in--couches, glass-covered book-cases and paintings of well washed peasants of the German school, and large and dressed up bedrooms all light and blue and white. (All this was twenty years ago in the dark age, you know, before the passion for the simple line and the toned burlap on the wall and wooden panelling all classic and severe.) Marbles and bronzes and crystal chandeliers and gas logs finished out each room. And
30 always everywhere there were complicated ways to wash, and dressing tables filled full of brushes, sponges, instruments, and ways to make one clean, and to help out all the special doctors in their work.

¶5 It was good riches in this house and here it was that Julia Dehning dreamed of other worlds and here each day she grew more firm in her resolve for that free wide and cultured life to which for her young Hersland had the key.

¶6 At last it was agreed that these two young people should become engaged, but not be married for a year to come, and if nothing new had then turned up, the father said he would then no longer interfere. And
40 so the marriage now was made for with these kind of people an engagement always meant a marriage excepting only for the gravest cause. And Alfred Hersland and Julia had this time to learn each other's natures and prepare themselves for the event.

¶7 When the twelve months had passed away no grave cause had



#125

Note #16

come to make a reason why this marriage should not be. Julia was twelve months older now, and wiser, and through this wisdom had in general a little more distrusting in her, but never in any kind of a way was she changing about the new world she needed now to content her and she was firm always in her intention to marry Alfred Hersland. She loved him then with all the strength of her eager young imagining, though dimly, somewhere, in her head and heart now there was sometimes a vague dread that comes of ignorance and a beginning wisdom, a distrust she could not then yet seize and look on so that she could really know it, but a distrust that often was there, somewhere in the background, somehow sometimes mixed there to her sense, in with her energy, her new faith, and her feeling. 10

For a girl like Julia Dehning, all men, excepting those of an outside unknown world, these one read about in books and never really could believe in, for it is a strange feeling one has in one's later living, when one finds the story-books really have truth in them, for one loved the story-books earlier, one loved to read them but one never really believed there was truth in them, and later when one by living has gained a new illusion and a kind of wisdom, and one reads again in them, there it is, the things we have learned since to believe in, there it is and we know then that the man or the woman who wrote them had just the same kind of wisdom in them we have been spending our lives winning, and this shows to any one wise in learning that no young people can learn wisdom from the talking of the older ones around them. If they cannot believe the things they read in the story-books where it is all made life-like, real and interesting for them, how should they ever learn things from older people's talking. Its foolish to expect such things of them. No let them read the story-books we write for them, they don't learn much, to be sure, but more than they can from their fathers', mothers', aunts' and uncles' talking. Yes from their fathers' and their mothers' living they can get some wisdom, yes supply them with a tradition by your lives, you grown men and women, and for the rest let them come to us for their teaching. 20 30

But now to come back to Julia Dehning. As I was saying, to a girl like Julia Dehning, all men, excepting those of an outside unknown world, those one reads about in books and never really can believe in, or men like Jameson to whom one never could belong and whom one always knows, now after having once begun with one's living, for what they are whenever one met with them, I say for a girl like Julia Dehning, with the family with which she had all her life been living, to her all men that could be counted as men by her and could be thought of as belonging ever to her, they must be, all, good strong gentle creatures, honest and honorable and honoring. For her to doubt this of all men, of decent men, of men whom she could ever know well or belong to, to 40 42

doubt this would be for her to recreate the world and make one all from her own head. Surely, of course, she knew it, there were the men one could read of in the books and hear of in the scandal of the daily news, but never could such things be true of men of her own world. For her to think it in herself as real any such a thing would be for her to imagine a vain thing, to recreate the world and make a new one all out of her own head.

¶1 No, this was a thought that could not come to her to really think, and so for her the warnings of her father carried no real truth. Of
10 course Alfred Hersland was a good and honest man. All decent men, all men who belonged to her own kind and to whom she could by any chance belong, were good and straight. They had this as they had all simple rights in a sane and simple world. Hersland had besides that he was brilliant, that he knew that there were things of beauty in the world, and that he was in his bearing and appearance a distinguished man. And then over and above all this, he was so freely passionate in his fervent love.

¶2 And so the marriage was really to be made. Mrs. Dehning now all reconciled and eager, began the trousseau and the preparation of the
20 house that the young couple were to have as a wedding portion from the elder Dehnings.

¶3 In dresses, hats and shoes and gloves and underwear, and jewel ornaments, Julia was very ready to follow her mother in her choice and to agree with her in all variety and richness of trimming in material, but in the furnishing of her own house it must be as she wished, taught as she now had been that there were things of beauty in the world and that decoration should be strange and like old fashions, not be in the new. To have the older things themselves had not yet come to her to know, nor just how old was the best time that they should be. It
30 was queer in its results this mingling of old taste and new desire.

¶4 The mother was all disgusted, half-impressed; she sneered at these new notions to her daughter and bragged of it to all of her acquaintance. She followed Julia about now from store to store, struggling to put in a little her own way, but always she was beaten back and overborne by the eagerness of knowing and the hardness of unconsidering disregard with which her daughter met her words.

¶5 The wedding day drew quickly near with all this sharp endeavor of making her new home just what it should be for the life which was to come. Julia thought more of her ideals these days than of her man.
40 Hersland had always, a little, meant more to her as an ideal than as a creature to be known and loved. She had made him, to herself, as she was now making her new house, an unharmonious unreality, a bringing complicated natural tastes to the simplicities of fitness and of decoration of a self-digested older world.

I say again, this was all twenty years ago before the passion for the simple line and toned green burlap on the wall and wooden panelling all classic and severe. But the moral force was making then, as now, in art, all for the simple line, though then it had not come to be, as now alas it is, that natural sense for gilding and all kinds of paint and complicated decoration in design all must be suppressed and thrust away, and so take from us the last small hope that something real might spring from crudity and luxury in ornament. In those days there was still some freedom left to love elaboration in good workmanship and ornate rococoness and complication in design. And all the houses of one's friends and new school rooms and settlements in slums and dining halls and city clubs, had not yet taken on this modern sad resemblance to a college woman's college room.

Julia Dehning's new house was in arrangement a small edition of her mother's. In ways to wash, to help out all the special doctors in their work, in sponges, brushes, running water everywhere, in hygienic ways to air things and keep ones self and everything all clean, this house that Julia was to make fit for her new life which was to come, in this it was very like the old one she had lived in, but always here there were more plunges, douches, showers, ways to get cold water, luxury in freezing, in hardening, than her mother's house had ever afforded to them. In her mother's house there were many ways to get clean but they mostly suggested warm water and a certain comfort, here in the new house was a sterner feeling, it must be a cold world, that one could keep one's soul high and clean in.

All through this new house there were no solid warm substantial riches. There were no silks in curtains, no blue brocade here, no glass chandeliers to make prisms and give tinklings. Here the parlor was covered with modern sombre tapestry, the ceiling all in tone the chairs as near to good colonial as modern imitation can effect, and all about dark aesthetic ornaments from China and Japan. Paintings there were none, only carbon photographs framed close, in dull and wooden frames.

The dining room was without brilliancy, for there can be no brilliance in a real aesthetic aspiration. The chairs were made after some old french fashion, not very certain what, and covered with dull tapestry, copied without life from old designs, the room was all a discreet green with simple oaken wood-work underneath. The living rooms were a prevailing red, that certain shade of red like that certain shade of green, dull, without hope, the shade that so completely bodies forth the ethically aesthetic aspiration of the spare American emotion. Everywhere were carbon photographs upon the walls sadly framed in painted wooden frames. Free couches, open book-cases, and fire places with really burning logs, finished out each room.

These were triumphant days for Julia. Every day she led her

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family a new flight and they followed after agape with wonderdisapproval and with pride. The mother almost lost all sense of her creation of this original and brilliant daughter, she was almost ready to admit the obedience and defeat she now had in her. Sometimes she still had a little resistance to her but mostly she was swelling inside and to all around her with her admiration and her pride in this new wonderful kind of a daughter.

¶1 The father had always been convinced and proud even when he had disapproved the opinions of his daughter. He now took a solid
10 satisfaction in the completeness of accomplishment she now had in her. To her father, to know well what one wanted, and to win it, by patient steady fighting for it, was the best act a man or woman could accomplish, and well had his daughter done it. She had won it, she knew very well what she wanted and she had it. He still shook his head at her new fangled notions, her literary effects, the artistic kind of new improvement, as he called it, that she put into her new house to make it perfect. He did not understand it and he always said it, but he was very proud to see her do it, and he bragged to everybody and made them listen to it, of his daughter and the wonderful new kind of a house she had, and the
20 bright way she knew how to do it.

¶2 The little Hortense had always worshipped this wonderful big sister, and the boy George admired too, and followed after.

¶3 Altogether these last weeks were brilliant days for Julia.

¶4 But always, a little, through all this pride in domination and in the admiration of her family, there was there, somewhere, in the background, to her sense, a vague uncertain kind of feeling as to her understanding and her right. Mostly she had a firm strong feeling in her, but always, a little, there was there, a kind of a doubting somewhere in her. She never in these days did any very real thinking about Hersland as a man
30 to be to her as a husband to control her. But, somehow, a little, he was there in her as an unknown power that might attack her, though she knew very well she had in her a wisdom and experience of life that she could feel strong now always inside her.

¶5 A few weeks before the day they were to be married and to begin their new free life together, this vague distrust in Julia became a little sharper. Alfy was talking to her one night about the good life they were to have soon together, about their prospects and his hopes for the future. "I've some good schemes Julia in my head," he said to her, "and I mean to do big things, and with a safe man like your father to back
40 me through now I think I can." Julia somehow was startled though this kind of saying in him was not new to her. "Why what do you mean Alfy?" "Why," he went on, "I want to do some things that have big money and big risks in them and a man as well known as your father for wealth and reliability for a father-in-law will do all that I need. Of

course you know Julia," he added very simply enough for her, "you must not talk to him about such things now. You are my wife, my own darling, and you and I will live our lives together always loving and believing in the same good thing."

He said it simply enough to her and he was safe. Julia would not speak of such things now to her father. No torment of doubt, no certainty of misery could bring her to ask questions of her father, now, about the new life she had before her. Hersland was safe, though very simply now, he often made for her that sharp uncertain feeling more dreadful and more clear before her. He was not different in his ways or in his talk to her from the way he always had been with her, but somehow now it had come to her, to see, as dying men are said to see, clearly and freely things as they are and not as she had wished them to be for her. ¶1

And then she would remember suddenly what she had really thought he was, and she felt, she knew that all that former thought was truer better judgment than this sudden sight, and so she dulled her momentary clearing mind and hugged her old illusions to her breast. ¶2

"Alfy didn't mean it like that," she said over to herself, "he couldn't mean it like that. He only meant that papa would help him along in his career and of course papa will. Oh I know he didn't really mean it like that, he couldn't mean it like that. Anyhow I will ask him what he really meant." ¶3

And she asked him and he freely made her understand just what it was he meant. It sounded better then, a little better as he told it to her more at length, but it left her a foreboding sense that perhaps the world had meanings in it that could be hard for her to understand and judge. ¶4

But now she had to think that it was all, as it had a little sounded, good and best. She had to think it so else how could she marry him, and how could she not marry him. She had to marry him, and so she had to think it so, and she would think it so, and did. ¶5

In a few days more the actual marrying was done and their lives together always doing things and learning things was at last begun. ¶6

Bear it in your mind my reader, but truly I never feel it that there ever can be for me any such a creature, no it is this scribbled and dirty and lined paper that is really to be to me always my receiver—but anyhow reader, bear it in your mind—will there be for me ever any such a creature—what I have said always before to you, that this that I write down a little each day here on my scraps of paper for you is not just an ordinary kind of novel with a plot and conversations to amuse you, but a record of a decent family progress respectably lived by us ¶7

and our fathers and our mothers, and our grandfathers, and grandmothers, and this is by me carefully a little each day to be written down here; and so my reader arm yourself in every kind of a way to be patient, and to be eager, for you must always have it now before you to hear much more of these many kinds of decent ordinary people, of old, grown, grand-fathers and grand-mothers, of growing old fathers and growing old mothers, of ourselves who are always to be young grown men and women for us, and then there are still to be others and we must wait and see the younger fathers and young mothers bear them for us, these younger fathers and young mothers who always are ourselves inside us, who are to be always young grown men and women to us. And so listen while I tell you all about us, and wait while I hasten slowly forwards, and love, please, this history of this decent family's progress.

¶¹ Yes it is a misfortune we have inside us, some few of us, I cannot deny it to you, all you others, it is true the simple interest I take in my family's progress. I have it, this interest in ordinary middle class existence, in simple firm ordinary middle class traditions, in sordid material unaspiring visions, in a repeating, common, decent enough kind of living, with no fine kind of fancy ways inside us, no excitements to surprise us, no new ways of being bad or good to win us.

¶² You see, it is just an ordinary middle class tradition we must use to understand this family's progress. There must be no aspiring thoughts inside us, there must be a feeling always in us of being in a kind of way in business always honest, there must be in a kind of ordinary way always there inside us the sense of decent enough ways of living for us. Yes I am strong to declare that I have it, here in the heart of this high, aspiring, excitement loving people who despise it,—I throw myself open to the public,—I take a simple interest in the ordinary kind of families, histories, I believe in simple middle class monotonous tradition, in a way in honest enough business methods.

¶³ Middle-class, middle-class, I know no one of my friends who will admit it, one can find no one among you all to belong to it, I know that here we are to be democratic and aristocratic and not have it, for middle class is sordid material unillusioned unaspiring and always monotonous for it is always there and to be always repeated, and yet I am strong, and I am right, and I know it, and I say it to you and you are to listen to it, yes here in the heart of a people who despise it, that a material middle class who know they are it, with their straightened bond of family to control it, is the one thing always human, vital, and worthy it—worthy that all monotonously shall repeat it,—and from which has always sprung, and all who really look can see it, the very best the world can ever know, and everywhere we always need it.

¶⁴ The Herslands were a western family. David Hersland as a young man had gone far into the new country to make his money. He had

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succeeded very well there in making money. He had settled down in Gossols and had lived there for twenty years and more now.

He had made a big fortune. David Hersland was in some ways a splendid kind of person.

Mr. Hersland had brought his wife to Gossols with him. He had married her in Bridgepoint when his fortune was just beginning. His children had all been born in Gossols to him. They were really western, all of them, all through them. There were three of them, Martha, Alfred, David, there had been two others but they had died as little children. Now Martha, after many changes, was home again with him. Alfred who had never yet been any trouble to him was gone to Bridgepoint to marry Julia Dehning and then there as a lawyer to win for himself his own way of living. And the youngest David was soon to follow Alfred to Bridgepoint, to go to college there and to decide in him, as his way always had been and no one could ever understand him, from day to day what life meant to him to make it worth his living.

And so when Alfred Hersland first met Julia Dehning, his family father mother Martha and David were still living there in Gossols. The mother was already now a little ailing, the father had no longer his old strength for living, Martha had come back out of her trouble to them, Alfred had gone away and left them, David was very soon to follow him. They had their old place in Gossols to live in but it had not the beauty and the wonder now it had had all these years for them. Joy was a little dim inside now for all of them.

For many years it had been full of content, this home they had always lived in. The Herslands had never had a city house to be restless around them and to give restlessness inside to them. They had all these years been in the place they now lived in.

This house they had always lived in was not in the part of Gossols where the other rich people mostly were living. It was an old place left over from the days when Gossols was just beginning. It was grounds about ten acres large, fenced in with just ordinary kind of rail fencing, it had a not very large wooden house standing on the rising ground in the center with a winding avenue of eucalyptus, blue gum, leading from it to the gateway. There was, just around the house, a pleasant garden, in front were green lawns not very carefully attended and with large trees in the center whose roots always sucked up for themselves almost all the moisture, water in this dry western country could not be used just to keep things green and pretty and so, often, the grass was very dry in summer, but it was very pleasant then lying there watching the birds, black in the bright sunlight and sailing, and the firm white summer clouds breaking away from the horizon and slowly moving. It was very wonderful there in the summer with the dry heat, and the sun burning, and the hot earth for sleeping; and then in the winter with

the rain, and the north wind blowing that would bend the trees and often break them, and the owls in the walls scaring you with their tumbling.

¶1 All the rest of the ten acres was for hay and a little vegetable gardening and an orchard with all the kinds of fruit trees that could be got there to do any growing.

¶2 In the summer it was good for generous sweating to help the men make the hay into bails for its preserving and it was well for ones growing to eat radishes pulled with the black earth sticking to them and to chew the mustard and find roots with all kinds of funny flavors in them, and
10 to fill ones hat with fruit and sit on the dry ploughed ground and eat and think and sleep and read and dream and never hear them when they would all be calling; and then when the quail came it was fun to go shooting, and then when the wind and the rain and the ground were ready to help seeds in their growing, it was good fun to help plant them, and the wind would be so strong it would blow the leaves and branches of the trees down around them and you could shout and work and get wet and be all soaking and run out full into the strong wind and let it dry you, in between the gusts of rain that left you soaking. It was fun all the things that happened all the year there then.

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¶3 20 And all around the whole fence that shut these joys in was a hedge of roses, not wild, they had been planted, but now they were very sweet and small and abundant and all the people from that part of Gossols came to pick the leaves to make sweet scented jars and pillows, and always all the Herslands were indignant and they would let loose the dogs to bark and scare them but still the roses grew and always all the people came and took them. And altogether the Herslands always loved it there in their old home in Gossols.

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 Note #18

¶4 David Hersland's mother was that good foreign woman who was strong to bear many children and always after was very strong to lead
30 them. The old woman was a great mountain. Her back even in her older age was straight, flat, and firmly supporting. She had it in her to uphold around her, her man, her family, and everybody else whom she saw needing directing. She was a powerful woman and strong to bear many children and always after she would be strong to lead them. She had a few weak ways in her toward some of them, mostly toward one of them who had a bad way of eating too much and being weak and loving, and his mother never could be strong to correct him, no she could not be strong to let his brothers try and save him, and so he died a glutton, but the old mother was dead too by then and she did not have the sorrow
40 of seeing what came to him.

¶5 Always this strong foreign woman was great and good and directing, She led her family out of the old world into the new one and there they learned through her and by themselves, almost every one of them, how to make for themselves each one a sufficient fortune.

Yes it was she who lead them all out of the old world into the new one. The father was not a man ever to do any such leading. He was a butcher by trade. He was a very gentle creature in his nature. He loved to sit and think and he loved to be important in religion. He was a small man, well enough made, with a nice face, blue eyes, and a little lightish colored beard. He loved his eating and a quiet life, he loved his Martha and his children, and mostly he liked all the world.

It would never come to him to think of a new world. He never wanted to lose anything he ever had had around him. He did not want to go to a new world. He would go,—yes to be sure it would be very nice there, only it was very nice here and here he was important in religion,—and he liked his village and his shop and everything he had known all his life there, and the house they had had ever since he married his good Martha and settled himself to be comfortable together with her,—and now they had their children. Yes, alright, perhaps, maybe she was right, there was no reason, the neighbors had all gotten so rich going to America, there was no reason they shouldn't go and get rich there, alright he would go if his Martha talked about it so much to him, alright, his Martha could fix it anyway she liked it, yes it would be nice to have all of them get rich there. He would go, yes to be sure it would be nice there, but it was very nice here and he had his religion, and he liked his village and his shop and everything he had known all his life here, and the house they had always lived in since he had married his good Martha, and they had settled to be so comfortable there and to stay there, and now they had all those good children. But, yes, alright, perhaps, maybe she was right, there was no reason, the neighbors had all gotten so rich going to America, there was no reason they shouldn't all get rich too there, yes it would be very nice then, to have them all go and get rich there. Alright he would go, they would all go and get rich there, Martha could fix it if she wanted so badly to have it, she would be always talking to him about it. Martha could fix it anyway she liked it, yes it would be nice to have all of them get rich there like the neighbors who were writing all the time how rich they had it, and it would be good for the children to have it, and to send money to some of the old folks who would need it, the way the neighbors always did. Yes the neighbors always were sending money to their father when he needed to have it. Alright they would all go, his Martha could fix it anyway she liked it. If she wanted he would do it.

Martha began then and she soon sold their business and the things on the little farm and in the shop and in their house, and kept only the few things she knew they needed. Her man liked it very well then this being so important and he could use it as he liked to do religion. He liked it very well to see his wife do all this selling. He liked the feeling he had in him when they were all so busy buying and selling all around

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Note #136



him, but when the people came to take the things he had been so important about when his wife was selling, then it was a very different feeling he had in him. It was hard for him then the ending. He had liked it very well while they were selling. He had liked the feeling of all the doing and the moving and the being important to all of them and everybody always talking.

¶1 It had been very pleasant to him. He never really had to do any deciding, and he had all the emotion and the important feeling, it was just like in religion.

¶2 10 But it was not so pleasant for him when the people came and took the things it had been so pleasant selling. It hurt him to have the things he loved go away from him, and he wanted to give back the money to all of them so that he could keep them. But he knew that that could not be done and he still keep his important feeling that was so pleasant to him; and then too Martha would not let him. He said nothing to the people when they came to take the things it had been so pleasant selling to them, he was only very slow in giving the things to them. He would lose them so that it was hard to find them but the children and Martha always found them.

¶3 20 Almost everything was sold and the people came and took them. He could not stop them. Now the things did not belong to him any more. Nothing now belonged to him. There was another man in his shop and he acted, in standing there and in selling, just as if it had all always belonged to him. It made poor David Hersland very sad to see him standing there, chopping, talking, selling, wiping his hands on his apron, acting as if it had all always belonged to him, now when there was no place anymore anywhere for Hersland, a place that really belonged to him.

¶4 30 It was too late now, he had done as his Martha had made him. He would have liked to buy back all that they had been selling. It was very hard to keep him moving. It was hard to start him and it was almost harder to keep him going. Now he wanted to settle down again and keep on staying. Perhaps the man who had bought his shop would sell it back to him if they would pay him. "No David," his wife said to him. "We've got to go now, don't talk so foolishly about buying when we just hardly have got through selling. No David, don't you see how the children are all so excited about going. How can you talk so when we have to be working every minute and in two days now we've got to be moving."

¶5 40 Yes it was hard to start him but it was almost harder to keep him going. His Martha worked hard with him to keep him moving. She had to tell it to him very often that now there was no other way for him to be doing. Now they were started they just had to keep going.

¶6 Yes it was very hard to keep him moving. It was hard to start

him but it was even harder to keep him going. But now it was all done and they were all of them ready to do the last beginning. They were all already to leave the next morning. All the things they had kept had been put in a wagon, the littlest children were to ride on top of them, the rest were to walk beside them until they came to the city by the water where they would find the ship that was to take them to that new world where they were all to make a fortune.

They started very well the next morning, with all the people to say good-by to them and with all the things they needed piled in the wagon, the littlest children set on top of them, the rest of them to walk beside them. The mother was like a great mountain, good and firm and directing, and as always able to uphold around her, her man, her children, and everybody who needed directing, and he was feeling it once more good inside him to be important as if it were in religion, and all the talking and moving and everybody so excited about him. It was very pleasant just then for him, and then the wagon began moving, and some went a little way with them and then they all left them and then it was only the family and the driver of the wagon who were with him and all the pleasant feeling left him. ¶1 10

They went on and on and then suddenly they missed him, the father was not there any longer with them. The mother went back patiently to find him. He was sitting at the first turning, looking at the village below him, at all the things he was leaving, and he simply could not endure it in him. 20 ¶2

His wife called to him. He sighed and she came to him. "Don't you want to be going David," she said to him. "If you don't really want to be going you've just got to say David what you want to be doing. I'll never be a woman to make you do anything you are not really wanting. You just say David what it is you are really wanting. I'll do it if you want me really badly to do it. You know I never want you not to do everything just like you really need it. The children, they are all waiting there just for you to say it. David I say you just say it what you want and I do it." He sighed and he looked a little sullen. 30 ¶3

"Of course Martha you know I do what I got to do for you and the children. You know I always do what is right for me to do for you and the children. I don't ever think what I am needing, I only just want to do the best I can for you and the children. Can't you see Martha I just came back here to see it. That ain't got nothing to do with what I made up my mind was the right way to do it. I just came here to see I don't forget it. Yes I come now Martha. Sure I always will do it what is right for me to do so you and the children can have it. I never do any other way in it. I go on with you now I got another look to see I don't forget it. I just stopped here to see it. Its just I wanted to 40 ¶4

see what way it looked so I would get it right not to forget it. Alright Martha I come, you go on, I be with you in a minute. I just look to see I got it fixed right so I don't forget it. Alright Martha I come now. I got it fixed now I can't forget it. Alright we go on now I done what I needed. I came back just to do it. Now we go on to the children and we go on to do it like we said we would do it." And he sighed and he got up and he looked back as he went away from it and she talked about how much the children were going to like it and he began to forget it.

¶1 10 All, the wagon and the driver and the horses and the children, had waited for them to come up to it. Now they went on again, slowly and creaking, as is the way always when a whole family do it. Moving through a country is never done very quickly when a whole family do it.

¶2 They had not gone very far yet. They had not been going many hours. They were all having now just coming in them their first tired, the first hot sense of being very tired. This is the hardest time in a day's walking to press through and get over being tired until it comes to the last tired, that last dead tired sense that is so tired. Then you cannot press through to a new strength and to get another tired, you
20 just keep on, that is you keep on when you have learned how you can do it, then you just get hardened to it and know there is no pressing through it, there is no way to win out beyond it, it is just a dreary dull dead tired, and you must learn to know it, and it is always and you must learn to bear it, the dull drag of being almost dead with being tired.

¶3 In between these first and last are many little times of tired, many ways of being very tired, but never any like the first hot tired when you begin to learn how to press through it and never any like the last dead tired with no beyond ever to it.

¶4 It was this first hot tired they all had in them now just in its begin-
30 ning, and they were all in their various ways trying to press themselves to go through it, and they were mostly very good about it and not impatient or complaining. They were all now beginning with the dull tired sense of hot trudging when every step has its conscious meaning and all the movement is as if one were lifting each muscle and every part of the skin as a separate action. All the springiness had left them, it was a weary conscious moving the way it always is before one presses through it to the time of steady walking that comes when one does not any longer do it with a conscious sense with each movement. It is not
40 until one has settled to it, the steady walk where one is not conscious of the movement, that you have become really strong to do it, and the whole family were now just coming to it, they were just pressing through their first hot tired.

¶5 And now once more the father had done it. The father was no longer with them, once more he had slipped back and they had lost him.

The mother said to the children. "Well you go on, I go back to get him." She felt no anger in her toward him. She just went patiently back to find him. ¶1

She told the children to keep on slowly as they were going and she would go back and find him. She walked back looking patiently everywhere for him. She found him before she had gotten back to where she had the last time found him. He had not gotten back yet to where he could see all he was going to leave behind him. She had walked faster than he and had caught him. ¶2

She had no impatient feeling in her against him. It was a way he had, she knew it, it was right for him to have it, the kind of a feeling he had about leaving. It was a way he had, she was not impatient with him, he was right to have that kind of a feeling in him. It was right for him to act that way to see about not forgetting. It was only that she knew he would like it and it would be so good for the children that made her want to urge him not to give up now they had made their beginning. 10 ¶3

But she was not in any way impatient to him, she had no impatient feeling in her against him. It was just his way and now she would coax him and he would come back with her to the wagon. It was only a way he always had had whenever he had to do a new thing. And so she walked a little with him and began to talk about the children and how nice it would be when they would all get rich and how the children would like it to work and help him, and they sat down and after they had been resting, when they got up again she did not do any discussing, she just started him back toward the wagon, and always she was telling about how good he was to do what was best for her and the children. Soon they came up with the wagon which was still very slowly moving. 20 ¶4

It was so hot doing so much walking, she said then to him, he looked a little sick, she thought he ought not to do any more walking, perhaps it would be better if he would get into the wagon and ride a little with the little children. It would be awful if he got sick and nobody to take care of them for he was the only one that could do their talking. And so she coaxed him into the wagon with the children. 30 ¶5

They went on and soon it was too far, there was not now any more going back for him. And then he was content, and he had the new city and the ship, and then he was content with the new world around him. ¶6

They had, for a little while, a hard time beginning, but on the whole things went very well with them. The sons made money for them, the daughters worked and then got married to men whom they found making money around them. Some did very well then and some not so well, and they all had their troubles as all people have them, and some died, and some lived and were prosperous and had children. One 40 ¶7

as I was saying died a glutton and spoiling him was the one weak thing the strong mother did to harm any of them.

¶1 The old man never made much of a fortune but with the help his children gave him he lived very well and when he died he left his wife a nice little fortune. She lived long and was strong to the last and firmly supporting and her back was straight and firm and always she was like a great mountain, and always she was directing and leading all whom she found needing directing.

¶2 She was then very old, and always well, and always working, and
10 then she had a stroke, and then another, and then she died and that was the end of that generation.

¶3 There had been born to Martha and David Hersland many sons and daughters. All who lived to be grown up had gotten married and almost all of these were prosperous. One, the glutton, died and left his wife and children to his brothers, he had not made enough money to leave them provided, and his brothers each one in their turn gave the money to support them.

¶4 Of the daughters two of them were well married. The third one
20 always lived with her husband but it was her brothers who kept her dressed and gave her children education and then later in their life started them out in their working.

¶5 On the whole it was a substantial progress the family had made in wealth, in opportunity, in education, in following out the mother's leading to come to the new world to find for themselves each one a sufficient fortune.

¶6 In all of them the father and the mother were variously mixed to make them, but mostly it was the mother who was strongest in them. Some, like the glutton, had in certain ways the important feeling in them that the father had had in religion. Some, like the daughter who had
30 not made much of a success in marrying, had his way of not being very good at keeping on even after they had made the beginning, but mostly all of them had the strength and solid power in them that the mother had it in her to give to all of them. Most of them began and kept on well after they had made a beginning. And so they were mostly very successful in the business of living.

¶7 In every one of them the father and mother were very variously mixed up in them. The fourth son, David Hersland, one of the fathers we must soon be realising so that we can understand our own being, was the only one of all of them who had gone to the far west to make
40 his fortune. It is a little hard to see just how the mixture of this father and this mother came to make him. He was in some ways, as I was saying, a very splendid kind of person. He was big and abundant and full of new ways of thinking, and this was all his mother in him, but he had not her patient steadfast working. He was irritable and impatient

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and uncertain and not always very strong at keeping going, though always he was abundant and forceful and joyous and determined and always powerful in starting. And then too he was in his way important inside to him as his father had been when he felt his religion in him. But all this will show more and more in him as I tell you slowly the history of him.

He had gone as a young man to Gossols to make his fortune. This was the new world in a new world and it took this newest part of this new world to content him. He alone of all the brothers had this restless feeling in him. All the others did very well where the mother had brought them. He alone had needed to go farther to find for himself his life and a sufficient fortune.

As I was saying he had brought his wife to Gossols with him. He had married her in Bridgepoint where one of his sisters had settled with her man who made there a very good living. At this time David though he was quite a young man had already made enough money to support him and a wife and children. This he had done before he had thought to go to Gossols where he was to make his great fortune. And so it was right for his sister at this time to be anxious to arrange a marriage for him. Now the idea of going to the far west was just beginning to work in him. Perhaps marrying might keep him with them, anyway it would be good for him to have a good wife to go to Gossols with him, and so he met little Fanny Hissen. It was arranged by his sister that this young woman should be married to him.

Fanny Hersland all her life was a sweet gentle little woman. Not that she did not have a fierce little temper sometimes in her and one that could be very stubborn, but mostly she was a sweet little gentle mother woman and only would be hurt, not angry, when any bad thing happened to them.

Her mother was one of those four good foreign women the grandmothers, always old women or as little children to us the generation of grandchildren. These four good foreign women, the grandmothers we need only to be just remembering, had each one a different kind of a foreign man to be a master to them. These four foreign women, the one strong to bear many children and then always after strong to lead them, the steady good one who was patient to bear her many children and then always was patient to suffer with them, the sweet pure one who died as soon as she had born all of them for that was all she knew then to do for them, and the little gentle weeping hopeless one who sorrowed in her having them and always after sorrowed in them, all these four foreign women had very many and very different kinds of children.

The gentle little hopeless one who wept out all the sorrow for her children had many and very little children. She was the mother of the

pretty gentle little woman that David Hersland married in Bridgepoint and took out to Gossols with him.

¶1 The little weary weeping mother of all these gentle cheery little children had a foreign husband who was not very pleasant to his children. He too was little like his wife and like all his children but there was a great deal in him to cause terror to his wife and children. He was like old David Hersland important in religion. It was very deep inside him and with him it was much harder on his children. His wife too had sorrow in religion, she had sorrow from his being so important in religion and she had sorrow too from her own self in her own religion. But then it was all sorrow and sadness, and always a trickling kind of weeping that she had every moment in her living, and it really was not much worse in religion. It was just a way she had, this trickling weeping, even as when it sometimes did happen she was laughing. She never ever really stopped her sad trickling, to her joy was as it has been said of laughing, it is madness, and of mirth who doeth it, for even in laughter the heart is sorrowful and the end of that mirth is heaviness. It was in her as it was said by the quaker woman. I often think if I could be so fixed as never to laugh or to smile I should be one step better, it fills me with sorrow when I see people so full of laugh.

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MA #56

¶2 It was a hard father and a dreary mother that gave the world so many and such pleasant little children. Mostly they were cheerful little children. Perhaps it was that the mother had wept out all the sorrow for them. There was no weeping that she had left over to them. They were mostly all in their later living cheerful hopeful gentle little men and women. They lived without ambition or excitement but they were each in their little circle joyful in the present. They lived and died in mildness and contentment.

MA #57

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¶3 It was one of these cheerful gentle little Hissen people that David Hersland married there in Bridgepoint and then took to Gossols with him. And now he with all the mixed up father and strong mother in him and this little gentle cheerful pretty little woman who yet had a fierce little temper that could be very stubborn were to come together and make a life together and to mix up well and then to have many different kinds of children through her.

¶4 They had mixed up very well. They had made a good enough success with their living.

¶5 They had had five children through her. Two of these had died as little children. Three of them had grown up and were now grown young men and women, and these three are of them who are to be always in this history of us young grown men and women to us, for it is only thus that we can ever feel them to be real inside in us, them who are of the same generation with us.

¶6 The mother, little gentle Mrs. Hersland, was very loving in her

feeling to all of her children, but they had been always all three, after they had stopped being very little children, too big for her ever to control them. She could not lead them nor could she know what they needed inside them. She could not help them, she could only be hurt not angry when any bad thing happened to them.

She loved them and was very proud of all three of them. Often she wondered as she looked at them, how could they be so perfect and so wonderful and yet all three of them be so different from the others of them that there was hardly anything alike in the three of them.

They were big children and each one of them in his own way was strong to do what they needed to find themselves free inside them. They were big children and she was only a very little mother to them. And they were not very loving children, they were too strong at finding their own way to feel free and important each one to himself inside him. They were to her very good children. She never had any trouble with them. And now she was a little ailing and they were good but then she never had been very important to them.

Now we begin to learn more about the Hersland family and their way of living.

As I was saying the father David Hersland was in some ways a very splendid kind of person but he had some very uncertain things inside him. He too was very proud of his children but it was not easy for them to be free of him. Sometimes he was very angry with them. Sometimes it came to his doing very hard pounding on the table at which they would be sitting and disputing, and ending with the angry word that he was the father, they were his children, they must obey him, he was master and he knew how to make them do as he would have them. Such scenes were very hard on the little gentle mother woman who was all lost in between the angry father and the three big resentful children who knew very well what they needed to have given to them so that they could be free inside them.

This is the way the three Hersland children grew up to be strong each one to be free inside him. They were all big in themselves and in their way of winning. Soon you will learn slowly the history of each one of them, how each one was important to himself in him, and how they won a kind of freedom for themselves each one inside them.

The little mother was not very important to them. They were good enough children in their daily living but they were never very loving to her inside them. They had it too strongly in them to win their own freedom.

They turned to their father, altogether, in their thinking. It was against him inside, and strongly always around them, that they had to do the fighting for their freedom. Now the mother was a little ailing. She was all lost between the father and the three big struggling children.

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Buried NarratiFootnote 7, p. 5

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¶1 In their young days the father was proud of his children, proud that they were important each one to himself inside him, proud that they needed to win for themselves their own freedom. Always then he encouraged their disputing, he wanted then that they should fight and win out against him. As I was saying David Hersland the father of these big resentful children was in some ways a splendid kind of person. But now things were going less easily around him. Joy was a little dim inside now for all of them. Now he would often be angry and be given to pounding on the table and loudly declaring, he was the father, they
10 were the children, they must obey else he would know how to make them. And the gentle little mother who every day was giving signs of weakening would sit scared, and afterwards she would be weeping, lost between the father and the three big resentful children.

¶2 But this was all when they had become grown young men and women and joy was a little dim inside for all of them.

¶3 Now listen to their lives as children, their early struggles each one to find for themselves freedom, the abundant father in them in those days full of joyous beginning, proud of himself and of his children, glad to feel that they were strong all of them to make for themselves their
20 own beginning.

¶4 Now I will tell you more of the Hersland ways of living in the old home with the wind and the sun and the rain beating, and the dogs and chickens and the open life, and the hay, and the men working, and the father's way of educating the three children so that they could be strong to make for themselves their own beginning, and the gentle little mother who was not very important to them, who had sometimes a fierce little temper that could be very stubborn but mostly she was only sad, not angry, when any bad thing happened to them, and the three children with the mixed up father and the little unimportant mother in them.

¶5 30 As I was saying Mr. Hersland was big and abundant and always was very full of new ways of thinking. Always he was abundant and joyous and determined and always powerful in starting. Also sometimes he would be irritable and impatient and uncertain. Also he was in his way important inside to him, and all these things came out in his educating of his children.

¶6 Truly he loved education. It was to him almost all there is of living. He did not do it with steadfast steady working, things always were a little uncertain with him. One never knew which way it would break out from him the things he was very good at starting and then
40 other things would happen to him and to all the people around who were dependent on him.

¶7 It was a very good kind of living the Hersland children had in their beginning, and their freedom in the ten acres where all kinds of things were growing, where they could have all anybody could want of joyous

sweating, of rain and wind, of hunting, of cows and dogs and horses, of chopping wood, of making hay, of dreaming, of lying in a hollow all warm with the sun shining while the wind was howling, of knowing all queer poor kinds of people that lived in this part of Gossols where the Herslands were living and where no other rich people were living. And so they grew up with this kind of living, such kind of queer poor, for them, people around them, such uncertain ways of getting education that they had from the father's passion for all kinds of educating, from his strong love of starting and the uncertain things he had inside him.

Altogether it was a good way of living for them who had a passion to be free inside them and this was true of all three of the Hersland children but mostly with Martha the eldest and the only daughter living, and the youngest David who was always searching to decide in him and no one could ever understand him, from day to day what life meant to him to make it worth his living. It was less in Alfred, this love of freedom, in Alfred who was soon now to be marrying Julia Dehning. He had some of it in him but not so strongly inside him as Martha and David and his father had it in them.

Yes I say it again now to all of you, all you who have it a little in them to be free inside them. I say it again to you, we must leave them, we cannot stay where there are none to know it, none who can tell us from the lowest from them who are simply poor or bad because they have no other way to do it. No here there are none who can know it, we must leave ourselves to a poor thing like Alfred Hersland to show it, one who is a little different with it, not with real singularity to be free in it, but it is better with him than to have no one to do it, and so we leave it, and we leave the Alfred Herslands to do it, poor things to represent it, singularity to be free inside with it, poor things and hardly our own in it, but all we can leave behind to show a little how some can begin to do it.

Yes real singularity we have not made enough of yet so that any other one can really know it. I say vital singularity is as yet an unknown product with us, we who in our habits, dress-suit cases, clothes and hats and ways of thinking, walking, making money, talking, having simple lines in decorating, in ways of reforming, all with a metallic clicking like the type-writing which is our only way of thinking, our way of educating, our way of learning, all always the same way of doing, all the way down as far as there is any way down inside to us. We all are the same all through us, we never have it to be free inside us. No brother singulars, it is sad here for us, there is no place in an adolescent world for anything eccentric like us, machine making does not turn out queer things like us, they can never make a world to let us be free each one inside us.

And yet a little I have made it too strong against us in saying Alfred

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Hersland was the only one who could in this adolescent world represent us. The father David Hersland we cannot count for us, it was an old world that gave him the stamp to be different from the adolescent world around us. But there is still some hope for us in the younger David who is different from the people all around us, in him who always was seeking to be free inside him, to know it in him, and no one could ever understand him, what it was inside him that made it right that he should go on with his living. He as you shall hear in the history of him, does not really belong to the adolescent metallic world around him, and yet
 10 there was not that vital steadfast singularity inside him that custom passion and a feel for mother earth can breed in men. He did not have it really for him, custom, passion, certainty of place and means of living, stability within himself and around him, a feeling to be really free inside him and strong to be singular in his clothes and in his ways of living.

¶1 But now to make again a beginning, to tell of the father David Hersland and the ways he had in him to make himself strong and important inside to him and to prove the right way to educate his children and the singularities the old world had stamped on him.

¶2 20 David Hersland believed in hardening his children. He believed that everyone should make for himself his own beginning, that every one should win for himself his own freedom. This was always strong inside him with all the uncertain ways that he had in him, with all the strong starts and sudden changes in his way of educating the three children who had such different ways in them from the things he meant to give them.

¶3 Mostly at first they the children felt this in him in the ways they were ashamed of him in just the simple ways he had of doing in the ordinary every day living.

¶4 30 It is hard on children when the father has queer ways in him. Even when they love him they can never keep themselves from having shame inside them when all the people are looking and wondering and laughing and giving him a name for the queer ways of him.

¶5 Mr. Hersland as I have been often saying was in some ways a splendid kind of person, and that was one way one could look at him. In other ways he was an uncertain changeful angry irritable kind of a person with a strong feeling of being important to himself inside him and not always certain to make other men see why he had so much important feeling in him. And then one could think of him, as children when
 40 they were young girls and boys felt him, queer in the ways he had of doing things that made them feel a little ashamed to say he was a father to them when other children spoke about him.

¶6 These are some of the queer ways he had in him, the ways that made his children feel uncomfortable beside him. They were mostly



just simple things in their ordinary living that gave his children this uncomfortable feeling for him.

David Hersland was a big man. He was big in the size of him and in his way of thinking. His eyes were brown and little and sharp and piercing and sometimes dancing with laughing and often angry with irritation. His hands would be quiet a long time and then impatient in their moving. His hair was grey now, his eyebrows long and rough and they could give his eyes a very angry way of looking, and yet one could love him, in a way one was not afraid of him. He never would go so far as his irritation seemed to drive him, and somehow one always knew that of him. He had not so much terror for his children as fathers with more kindness and more steadfast ways of doing. One always had a kind of feeling that what one needed to protect one from him was to stand up strongly against him. He would stop short of where he seemed to be going, anger was there but it would not force him on to the final end of angry acting. All one had to do was to say then to him "Alright but I've got a good right to my opinion. You started us in this way of doing, you have no right to change now and say that its no way for us to be acting." And so each one of the three children, Martha, Alfred and David would each in their own way resist him, and it made a household where there was much fierce talking and much frowning, and then the father would end with pounding on the table and threatening and saying that he was the father they were the children, he was the master, they must obey else he would know the way to make them. And the little unimportant mother would be all lost then in between the angry father and the three big resentful children. But all this was when they were beginning to be grown young men and women. When they were still children there was not any fierceness in the house among them.

And now to come back to the queer ways of him. As I was saying the father was a big man. He liked eating, he liked strange ways of educating his children and he was always changing, and sometimes he was very generous to them and then he would change toward them and it would be hard for them to get even little things that they needed in the position that was given to them by their father's fortune and large way of living.

In the street in his walking, and it was then his children were a little ashamed of him, he always had his hat back on his head so that it always looked as if it were falling, and he would march on, he was a big man and loved walking, with two or three of his children following behind him or with one beside him, and he always forgetting all about them, and everybody would stop short to look at him, accustomed as they were to see him, for he had a way of tossing his head to get freedom and a way of muttering to himself in his thinking and he had always a

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movement of throwing his body and his shoulders from side to side as he was arguing to himself about things he wanted to be changing, and always he had the important feeling to himself inside him.

¶¹ And then as I was saying he was a big man and he was very fond of eating, he had had a brother who had died a glutton, and he liked to buy things that looked good to him, and it would always be a very big one, he never liked to undertake anything that was not large in its beginning. The only time in his life that he ever took a little thing was when he chose his wife the little gentle Fanny Hissen who as I have
10 often been saying could only be sad not angry when any bad thing happened to them, but yet she had a fierce little temper in her that could be very stubborn when it was well roused inside her and she sometimes had such a sharp angry feeling at some of the ways her husband had of doing, mostly when it concerned his not giving things she thought they needed to the children. But mostly they lived very well together the father and mother and three children, that is when they were young children, later it was harder for them when the father would get his very angry feeling and the mother was a little ailing and the fierce little temper broke into weakness and helplessness inside her and the three
20 big struggling young grown men and women were seeking each one his own freedom and his own beginning. But now as children it was just the little uncomfortable feeling of being ashamed of the queer ways he had of doing that his children had to endure with him, then he was joyous and it was mostly pleasant enough living with him, and the mother was gentle and pleasant then with them and strong enough to support her little temper that could be very stubborn whenever it arose against him.

 Note #20b

¶² But even when he was not doing really queer things there was always a marked character about him. It came from inside him, from the strong
30 ways he had of beginning, from the important feeling he had always inside him from his continual thinking and in a different way from that in which all the other people around about him were thinking, and this thinking somehow marked him even when he was just simply walking and then stopping to talk with somebody or just stopping to ask a question of some stranger or to talk about the weather or other just ordinary enough talking, the kind of thing anybody could be saying, and yet the power of being free inside him made him a marked man even then, and nobody could take him to be an ordinary person or ever forget him.

¶³ As he would be walking along with a child beside him or several
40 of them behind him, he would stop and sweep the prospect with his cane and begin talking and somebody near him would come to listen. It was just ordinary talking that he would be doing, about the weather or the country or the fruit and it did not seem to have any deep meaning but it was the power and completeness of the identification of this big man with all

creation that forced people to think of him. This man was big as all the world in his beginning, it was nothing in him even if he did not always keep going, he had been as big as all the world once in his feeling and that he never could lose with him.

And so he would stand talking and the unhappy uncomfortable child beside him would keep saying, when he was not afraid to break in on him, "Come on papa all those people are looking." "What!" the father was not listening to him but would keep right on with his talking. The child as much as he dared would twitch or pull at him, "What!" but the father never really heard him and he would go on with the queer ways in him. Slowly his children learned endurance of him. Later in their life they were queer too like him. ¶1 10

Often when he was walking with his children and passed a shop and saw some fruit or cakes or something that pleased him he took it and gave it to his children and they would be most uncomfortable then and say something about not wanting it to him. "What!" and he never listened to them. The children suffered so because they were not sure that the man inside knew that their father would pay him. The father of course always paid for them but there was something in the manner of him that gave one a kind of feeling that he was as big as all the world about him, one included the other in them, the world and him, the earth the sky the people around him the fruit the shops, it was all one and the same, all of it and him, and this kind of a feeling he always gave to them who saw him walking standing thinking talking, that the world was all him, there was no difference in it in him, and the fruit inside or outside him there were no separations of him or from him, and the whole world he lived in always lived inside him. ¶2 20

It was all so simply to him as the world as all him, and it was this that gave him a big freedom and this big important feeling and the big way of beginning and so made a queer man of him, an eccentric from the others around him, and all that stopped it from making a god of him was his way of being impatient inside him and not being very good at keeping going but always making for himself a new beginning. ¶3 30

This large way of him when it made him take up fruit from shops to eat and to give to his children made a very uncomfortable shamed child beside him, and it would be protesting to him, and its father would say, "What," but he never listened to him. The child never did learn that the fruit man would not be worried with him, that they all knew his father and the queer ways of him, and that the father always paid them. The fruit men all knew him and liked the abundant world embracing feeling of him and they liked to see him, but his children never could lose, until they grew up to be queer themselves each one inside him, the uncomfortable feeling that his queer ways gave them. ¶4 40

To him, David Hersland, education was almost the whole of living. ¶5

In it was always the making of a new beginning, the having ideas, and often changing. And then there were so many ways of considering the question.

¶1 There were so many different ways of seeing the meaning of the various parts that made education. There was the health, the mind, the notion of right living, the learning cooking and all useful things that he knew they should know now to be doing, and then there was his system of hardening so that they would be ready to make each one their own beginning; and all these needs for them and the many ways to
10 look at them led to many queer things that his children had to endure from him.

¶2 Their education was a mixing of hardening, of forcing themselves into a kind of living as if they were poor people and had no one to do things for them, with a way of being very rich, that is having everything the father ever could imagine would do any good to any one of them.

¶3 This made a queer mixture in them. They found it a great trouble to them, this past education, when they first began to be young grown men and women. Later in their living they liked it that they had had such a mixing of being rich and poor, together, in them.

¶4 20 As children they all three had loved very well this kind of living. As I was saying they had their ten acres, with a rose hedge to fence their joys in, in that part of Gossols where no other rich people were living. They had all around them, for them, poor people to know in their daily living, and from them they learned their ways which were queer ways for them who had from their father's fortune a very different kind of position to be natural to them.

¶5 In Gossols the Herslands could be freer inside them than if the father had remained with his brothers where the mother had brought them and this freedom he used in the education of his children. They
30 never knew any one of them nor the father who was directing it for them just where their learning was coming from or how it would touch them. Mr. Hersland had all kinds of ways of seeing education. He was fondest of all of the idea of hardening but this was difficult for him to keep steadfast in him with his great interest in every kind of new invention, in wanting that his children should always have anything that could do any good to any one of them.

¶6 There was joy in them all in their later living that it had been Gossols where they had had their youthful feeling and later when they learned to know other young grown men and women they loved the freedom
40 that they had inside them, that their father had in his queer way won for them.

¶7 As I was saying they had ten acres where they had every kind of fruit tree that could be got there to do any growing, and they had cows and dogs and horses and hay making, and the sun in the summer dry and



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baking, and the wind in the autumn and in the winter the rain beating and then in the spring time the hedge of roses to fence all these joys in.

The mother had always been accustomed to a well to do middle class living, to keeping a good table for her husband and the children, to dressing herself and her children in simple expensive clothing, to have the children get as presents whatever any one of them wanted to have at that time to amuse them. She was a sweet contented little woman who lived in her husband and her children, who could only know well to do middle class living, who never knew what it was her husband and her children were working out inside them and around them. She had strongly inside her the sense of being mistress of the household, the wife of a wealthy and good man and the mother of nice children. When they were little children they liked to cuddle to her when she took them out to visit the rich people who lived in the other part of Gossols. They were all bashful children, living as they did in the part of the town where no rich people were living and so being used to poor queer kind of people and only feeling really at home with them who were not people in the position that their father's fortune and large way of living would naturally make companions for them. And so as little children when they went to visit with their mother in the part of Gossols where other rich people were living, they clung to her or on the sofa where she would be sitting and talking, they climbed behind her, and then too she wore seal-skins and pleasant stuffs for children to rub against and feel as rich things to touch and have near them and so they liked to go with her, and this and the habit of being children with a mother was mostly all of the feeling that they had for her until later when she was ailing and the little stubborn temper in her broke into weakness and helplessness inside her and they had in a way to be good to her.

They always in a way were good to her that is as much as they could remember to think about her, but it was not important inside to any of them to remember about her neither when as children they were near her or when later she was ailing and needed them to be good to her.

She was a little unimportant mother always to them and it was only as a part of the physical home around them that she belonged to them, either when as little children she was mistress of her house and attended to them or later when as weakening she needed to be taken care of by them.

This sweet gentle little mother woman who had sometimes a fierce little temper in her that could be very stubborn when it arose strongly inside her, never knew really in her that she was not important to the children who had come into the world through her. She had a kind of important feeling always inside her. She had a little temper that could make her big husband pay attention to her and she had a power in her in respect to servants and governesses and seamstresses who

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worked for her. She did not feel it to be important to her what other people felt for her. The life in her family was all of living for her and her children she never thought about in the way of making them feel her.

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She had a little pride inside her to make her husband feel her, she had a bigger pride inside her to make her dependents feel her, she had no pride in her to make her children feel her, they were so made of her by having come out into the world through her that they really were apart from her. She did not feel them near her even as little children when they were dependent on her. Later they were so big around her, and she was lost away from them and they never thought about her. But she never felt inside her any anger that they had no deep loving feeling in them for her, all the feeling of pride in her and all the feeling of being important to herself inside her was to make her husband feel her and when she had her little fierce stubborn temper rise inside her, to make him yield to her, or later when the temper broke down into weakness and helplessness inside her to have him then be good to her. All the rest of her feeling herself important to herself inside her had to do with her dependents and the struggles she had with them and they had among themselves and so to feel her.

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No she never felt it ever to be very important to her the relation of other rich people of her kind toward her. She had left Bridgepoint and friends and family feeling all behind her. Here in Gossols it was only the house and the ten acre place and those inside it that concerned her.

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She knew the value of herself, and their well to do way of living, of her husband, and her nice children, and the simple expensive clothing they wore when they went out visiting to that part of Gossols where the other rich people were living. She could know the value of them and the way other people must feel toward them but these things gave her no strong feeling of being important to them, the other people, who did not come close to her in her daily living. With them it was only a continuing of her well to do living which was the only kind of living it was right to her for anybody to be having. That was there. To have it gave her no important feeling. It was right to have a well to do good husband and nice children and all in simple and expensive clothing, but in the ten acre place in that part of Gossols where no other rich people were living she was cut off from a lively feeling of this right kind of living. Here it was she herself who was important to her feeling, here she was not only a right part of a right way of living, as it had been for her in Bridgepoint in her family in the way the Hissens had always done their living, but she had an individual feeling, not with her children they were completely of her and apart from her as was the right well to do middle class living, it was always there so were her children but they were

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 Note #22

not important to her feeling. The things that made her important to herself in her feeling was the sometimes controlling her husband by her little temper when it arose to be fierce inside her and the stubborn way it sometimes gave her in acting, and in being mistress and deciding and being above them and yet in their daily living and so interfering with the seamstresses and governesses and servants and all the people they ever had working for them.

Being cut off from the simple rich ordinary way of living never gave her any feeling. It was not being cut off with any sense of losing, it was always there existing, in her and for her, this kind of living and it was not important to her feeling. It was as if one could ever be thinking about the different kinds of air in different parts of the world where one happened to be living, the atmosphere of well to do living was to her as the air she was breathing, it was always there she could not feel it important in her feeling or her thinking, breathing was there, one did not know it as important to one's feeling until one was in some way sick and it stopped or made hard one's breathing, but so long as one was strong and living one went on like everybody else with one's breathing. And so it was with Mrs. Hersland and well to do living, she could not feel it to be important in her feeling whether it was in the rich part of Gossols that they were living, or in Bridgepoint, or in the part of Gossols where no other rich people were living. Always she was of well to do being, with a good rich husband and nice children and when she wanted to have it simple and expensive clothing. The sense of belonging to this kind of living could never give her any kind of important feeling. Her husband David Hersland with the queer nature of him might have an important feeling coming to him from just breathing, that feeling could come to him from the singular nature of him, from his being as big as all the world in his beginning, but to an ordinary gentle little mother woman there could never come such a feeling, this well to do living could only come to be important to her in her feeling if she could ever come to it through a losing, by their money going or by their losing position by some wrong doing, and such a kind of losing it could never come to Mrs. Hersland to ever think of as coming to them.

And so visiting and being, well to do living and her children, these never gave her a strong feeling of being important inside her through them, it was only through her husband and the governess and seamstresses and servants and dependents that she could ever have an individual kind of feeling.

It was queer that her children were to her like well to do living, not important to her feeling.

As I was saying David Hersland had made a decent fortune even before he had left Bridgepoint. He had made enough money to give his wife and children a good position. And so when they first came to

Gossols where he was to make for himself a great fortune they could afford to live in as good a hotel as was then there existing.

¶1 Things began very well in their far western living. Martha and Alfred were then very young children. David the youngest had not yet been born to them. Here Mrs. Hersland had been at first a little lonesome.

¶2 Mrs. Hersland had left friends and family feeling behind her. Here in Gossols it would have been natural for her to find other people to continue with her the well to do living which was the only right way of
10 being to her.

¶3 They lived for a year in that part of Gossols where all the rich people were living.

¶4 Here she had her first important feeling. Here she met a Miss Sophie Shilling and her sister Pauline Shilling and their mother old Mrs. Shilling.

¶5 Always Mrs. David Hersland had been a right part of a right kind of living. Not that she had not often had strong feeling, not that she did not have dignity in herself and in her family in her feeling, sometimes she had an angry stubborn feeling, sometimes with her sisters or her
20 mother and later when they came together sometimes with Mr. David Hersland who was to be married to her. Sometimes it was a hurt feeling that made her sad not angry when any bad thing happened to her, sometimes it was a hurt feeling that made her a little bitter. All this had been important feeling to her, sometimes it had made a power of her but it did not give to her an important feeling to herself inside her. It was not apart in her from the feeling of herself to her as of the right well to do living that had made her and which was the only right way of being for her.

¶6 Old Mrs. Shilling and her daughter Sophie Shilling and her other
30 daughter Pauline Shilling, first gave to her the feeling of being important to herself inside her, important, apart in her, from right being, right acting, and the dignity of decent family living with good eating being the mother of nice children the wife of a good well to do man, and all in simple and expensive clothing.

¶7 This family of old Mrs. Shilling and the two daughters with her gave to Mrs. Hersland and the gentle dignity she always had inside her as part of the family she belonged to, gave to her a sense of a new power that was apart in her from the dignity of right being that she had always had around her. It was apart in her this sense of a new kind of power
40 that she had with Mrs. Shilling and the fat daughter Sophie Shilling and the thin pretty dull queer always getting into trouble Pauline Shilling, it was apart in her from the dignity of right living that she had always had inside her. It was the fat daughter Sophie Shilling who was the new kind of friend to her, that gave her the sense of being important

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to herself inside her. Sophie Shilling made a new kind of friendship for her and it was a new sense that Mrs. Hersland had then inside her, different from all that she had always had in her, different from the right living that had made her.

All the Hissen people had it strongly inside them, the family way of good living. They were all in their natural way of family thinking gentle cheerful little men and women. They lived in their natural way of being, without any strong ambition. It was enough for them to hold to their tradition, the dignity and beauty of right living and right thinking, they never needed to go out to find ambition or excitement in their living, they had excitement and dignity inside them from their family and the gentle pride that made them; that, sometimes, came in sparkling, sometimes in angry flashes from them but mostly they were hurt not angry when any bad thing happened to them. They lived in their natural way of being without any strong ambition or excitement, they were each in their little circle joyful in the present, they lived and died in mildness and contentment. ¶1

They had never any one of them an important feeling of themselves inside, them to arise of itself from within them. Such a kind of important feeling would not be in them in the way of living it was natural to any one of them to be having. Mrs. Fanny Hersland never would have had such a feeling if she had lived on in Bridgepoint, going on always with the right kind of being, she would often have had an angry feeling, sometimes with her family, or her husband, or for them when things happened to them to worry them, and sometimes it would be a hurt feeling that would lead to bitter biting talking, sometimes it would be a hurt feeling that would make her sad not angry when any bad thing happened to them and always it would be she who had the feeling and the dignity and the good well to do husband and the simple and expensive clothing, and the nice children and she was the mother of them, but with all this strong feeling, with this being proud or angry or sad or stubborn or happy in her feeling, she would never have that kind of important feeling that she learned to be having in Gossols, first with Sophie Shilling as a beginning and then in Gossols later in the ten acre place where they were always staying cut off from being really a part of the right way of living. 20

She would have been a part, if she had gone on with her natural living, she would have been a part of the right way of Hissen being; she could have been in her feeling angry or sad or stubborn or happy, or biting in her talking, or hurt when any bad thing happened to them, she could have all this in her feeling and yet not have that kind of sense of importance to herself inside her that comes with the individual being. 30

The little religious father who had made them all, all his children, ¶3

he could not make others not living with him feel him, the little religious father who had made all of his children feel him had such an important feeling inside him, it was his religion gave it to him, it did not arise of itself from within him. It was only being as he felt himself, all there was of religion, could give him such a feeling of being important to himself inside him. He could make all his children feel him, he could in a way make them fearful of him and the religion in him, and all the religion was of him and he was in himself all there was of religion, and so it was that he had the important feeling inside in him, but this did not make
 10 any but his children feel him, it did not arise of itself inside him and he could not make any one who did not live with him feel it in him.

¶1 The little dreary mother with her trickling kind of weeping that she had every moment in her living, even, as when it sometimes happened, she was laughing, this dreary little trickling woman had with her sadness in religion and in her trickling weeping that kept on always wetting all the sorrow there could be in living, this trickling dreary little Mrs. Hissen, who wept out all the sorrow for her children, had in her an important kind of being that was almost an important feeling, and this almost an important feeling did not come to her as in her husband from religion,
 20 it arose up inside in her with her trickling weeping.

¶2 Almost it was really an important feeling and it was the having too, such an almost important feeling that made her daughter Mrs. Hersland have really such a feeling when it came to her there in Gossols to have a, for her, not natural way of living, and it first came as a beginning with the old lady Mrs. Shilling and her fat daughter Sophie Shilling and the other daughter Pauline Shilling

¶3 With all the other Hissen men and women there mostly was not such an important feeling inside in them, only with the oldest of them who had religion as the father had inside him, and with her it was as
 30 with him, the important feeling did not arise of itself inside her, and only her children could feel it in her, the way of being important that being all there was of religion gave their mother as a power over them in her.

¶4 Mostly the Hissen men and women the children of the father and religion and the trickling dreary mother who hardly knew how she came to make them, in all these Hissen little men and women there was never very much of such important feeling. It was only way off there in Gossols, shut off from a lively feeling of well to do living, shut off from her friends and family feeling, that Fanny Hissen, Mrs. Hersland, could find in herself a really important feeling.

¶5 40 All the little Hissen people had very strong family feeling. All together they were important to themselves in their feeling. Not that they did not each one alone have strong feeling and each one of course had in them a different way from all the others of them of being loving or having an angry feeling. They all of course had in them their own

individual way of thinking and of doing only they never had inside them each one for himself the real important feeling.

Some of them had often a very angry feeling, some had fierce tempers and sometimes bitter biting ways of talking, some had very stubborn ways inside them, and some had it mostly in them to be only hurt not angry when any bad thing happened to them. Yes they had each one of them their own way of feeling thinking and of doing but they had not any of them inside in them an important feeling of themselves inside them as the father had in religion and as the dreary mother almost had with her continuous way of trickling crying.

Some of the children, as I was saying, had it a little in them. The oldest daughter from her dull stubborn religion that was for her all there really was of living had it in herself and it gave her power over her young children. One, a little younger, Fanny, Mrs. Hersland, had from a, to her, not a natural way of living, and from having had it strongest of them all from the beginning, the almost important feeling that the mother had with her constant trickling, from being cut off from a lively feeling of right being, she had almost before ending a really important feeling. And one next to the youngest of them had a little such a feeling from almost an individual way of thinking, it never really came to a fruition but as with the mother in the constant trickling this one with constant and very nearly an individual kind of thinking had almost a real important feeling.

The Hissen family altogether were, and very really, important to themselves inside them in their feeling. Each one of them had always for himself and all the others of them a dignity and a gentle way of making himself important to the others of them and to every one who ever came to know them. They were all of them, each one in the gentle dignity they all had in them, important to every one who ever came near to them. With some of them, their eyes flashed often with a sharp angry almost fierce feeling, that things happening could arouse within them, often with some of them they would be hurt and then their mouths were drooping. In some of them it was a very stubborn feeling that was the deepest thing inside them after the family way that made all them, and these were the hardest to live with and never to be forgiven when they had been hurt or angry by something some one had done to them. But mostly the Hissen men and women were gentle cheerful little men and women, mostly they lived without ambition or excitement and mostly they were each in their little circle cheerful in the present. Mostly they lived and died in mildness and contentment.

Until they were all really grown men and women, until the women each one found a husband to control them and the men went into a business and were independent of him, until they were in this sense grown men and women, until he died the father always wanted and

succeeded in shutting them all up to be always with him. This was not in him from any small feeling inside him but from the important feeling he had in him of being all there was for him of religion and it was his sense of the right way for them to be as children that made him shut them up so and keep them there close to him

¶1 Later when the daughters were married and the sons working were independent of him and had left him, he never in any way wished to interfere with them, with their feeling, their religion, their way of thinking or their doing. When they were with him, they belonged there and
10 he held them shut in with him, when they left him, grown up men and women, it was no longer for him to act upon them, they no longer were his necessary way of living. It was never his children that gave him an important feeling, his power over them when they were shut up with him never gave him any kind of an important feeling. No it was his being all there was of religion that gave him his important feeling, not his wife nor his children nor any power he had from them nor the power he never had had with any one who did not live shut up with him. Nothing in such a way could give him an important feeling. They were his daily
20 living, the necessary right way of doing, they were not important to his feeling, not in themselves nor in any power in him that came from them either as they were or as he made them. Such things could never come to him as an important feeling of himself inside him. It was only being all there was of religion that gave him such an important feeling.

¶2 It was queer unless you really could understand him, could really see how the important feeling came to be in him, it was certainly queer to just ordinary thinking to see a man who had been so rigid with his children, keeping them shut up with him, making them live every minute as he would have them, having no power with anyone who did not live so with him, it was queer that when these children came to be grown
30 men and women, that is independent and living away from him, that he never in any way wanted to keep his hold on them. He had for them then as much affection as he ever had had for them, he always went to see them and was open and friendly with them but not in any way had he ever any kind of desire in him to interfere with them or their way of living or their thinking or their doing, no not even with their feeling in religion. They were his children, yes, but not now a part of his necessary living, even when, as he did some years before dying, even when he was living with one of them who with her husband had very different ways of living, of thinking, and of feeling, in religion than he had it in him,
40 even then he never interfered with them who were now independent of him, grown men and women. The only thing that gave him an important feeling was being all there was of religion. When his children were shut in with him they were a part of him, they had to do with his necessary way of being, they had to live in his important feeling, with his being

all there was of religion, but when they had left him, when later he even lived with them, they were then no longer a part of him, he was then, all alone, all there was of religion. By that time his wife too had left him, had died away and left him. Always in her living she had never been quite of him, she had been cut off from him, by her having from her constant trickling crying an almost important feeling. And so this old man who was to himself all there was of religion, to whom religion and himself was all there was of living, who had kept his children close shut up with him every minute of their living until they were for him grown up men and women this old man who never had had any power in him for any one who was not shut up with him, this old man had a queer way of being almost perfect in his toleration of things that were all different from his way of thinking and feeling and believing, even with religion, even with his children, now when they were independent of him. 10

So strong was it in him, this tolerating spirit toward them when they were grown men and women to him, that even when later in their living they sometimes asked him to guide them he would refuse it to them, for they were then apart from him, he was all there was of religion, religion was all there was of being for him; that made him important to himself inside him. It was not for him to guide them they who were apart from him, they were, then as all the world always had been, he had no power over anything not shut up with him, and so he had a tolerant spirit for everything that was not him, for his children now when they were grown up and independent even when as it happened later he was living with some of them. 20 ¶1

One of them who had come to be grown up for him was the Fanny Hissen who had married David Hersland the man who was as big as all the world in his beginning and strong to prove this, his feeling, on all who met him, not only on them who were shut up with him, everybody always felt this in him, once he was as big as all the world around him, he was it, it was in him, there was no difference with it inside him or outside for him; in his beginning with Fanny Hissen when she first began her living with him she wanted to do as he would have her do in all things. It came to them, in religion, that his ways were not the ways that had been right for her to have when she was living with her family, when they had been all living, shut in with the father who was all there was of religion 30 ¶2

It came one day to a very great division between her husband's way of thinking and feeling in religion and her father's ways as she had learned to have them inside her when she with all her sisters and her brothers were living shut up with him. 40 ¶3

She wrote to him and asked him, she said her husband wanted her to go with him and it was not as she had been taught by him her father, ¶4

she did not feel it wrong to do this thing but she could not do it without asking her father, who had never let his children do any such thing when they were shut in with him. What should she do, she would not make for herself such a decision, she would ask him, was it wrong for her to do this thing, to go with her husband to such a meeting.

¶1 The old man replied. "My dear child. There was once a priest, a good man. Once a member of his church came to him and said I have been thinking can I do this thing, can I go to a barber's shop and get shaved on a Sunday morning, is it wrong for me to do this thing. The
10 priest said, yes he must forbid it to him, he must not go to a barber's shop on a Sunday morning and get a man to shave him, it was wrong for him to do this thing, it would be a sin in him. Two Sundays after the man met his priest coming out of a shop shaved all fresh and clean. But how is this, the man said to him, you told me that it was forbidden, you told me, when I asked you, that I should not do this thing, that it would be for me a sin. Ah! said the priest to him, that was right, I told you I must forbid you to go Sunday morning to a shop and get some one to shave you, that it would be a sin for you to do this thing, but don't you see, I did not do any asking."

¶2 20 Later in the old man's living, when his wife had died away and left him, he came to live with a daughter who had not any kind of an important feeling to herself inside her, neither from a religion to be all her nor from a constant rising up inside her as the dreary mother had it in her to have an almost important feeling to be inside her from the constant trickling of her, the father later came to live with this daughter who had a gentle dignity and good ways in her from the sweet nature of her not from any important feeling in her, and she and the man who was married to her, both, though they had respect in them for the father, and goodness and a delicate feeling to consider all who ever had to do
30 with them, though they were glad to do for him everything he wanted them to be doing yet they had together very different ways of thinking, of feeling, and of living than he had known it to be right to have all his life in his necessary living.

¶3 The old father, strong as he always had been in his nature, firm in being for himself all there was of religion, knowing to his dying that religion was all there was of living, yet never in any way was he ever interfering in the living and the feeling and the thinking of his daughter or her husband or any of their children or any of his own children who were there in the same house with him. Now, for him who was no longer
40 leading in a house with others shut up with him, with him who was all there was of religion, for him, now, that they were apart from him being grown men and women to him, even though they were all together every minute with him, although he was up to the last moment of dying as strong as ever in the faith of him, to be himself and to be all there was

of religion, yet now it was not for him to ever in any way interfere with any one of them. He never found out anything that was happening, anything that he would not wish to know that any one of them was doing. What a man does not know can never be a worry to him. This was his answer to his children whenever any one of them wanted to explain anything to him or to get him to agree to any new thing in their living

And so he went on to the last minute of his living, never having had any power in him over any one who was not shut up with him and a necessary part of his living, strong always in his being to himself all that were was of religion, strong in knowing that religion was all there was of being. And so he went on with his living, now never interfering with anybody's living, now that he was himself for himself all there was of living, all there was of religion, and religion always was all there was of living. And so he went on to his dying and through his being so all himself all there was of living and of religion, he was in his old age full of toleration, and slowly in his dying it was a great death that met him. He was himself all there was of him, all there was of religion, and religion was all there was of living for him, and so the dying from old age that came slowly to him all came together to be him. He was religion, death could not rob him, he could lose nothing in his dying, he was all that there was of him, all there was of religion, and religion was all there was of living, and so he, dying of old age, without struggling, met himself by himself in his dying, for religion was everlasting, and so for him there could be no ending, he and religion and living and dying were all one and everything and every one and it was for himself that he was all one, living, dying, being, and religion.

Even his dead wife with her trickling crying that had been to her almost an important feeling of herself inside her, even she had been apart from him, and his children when they were no longer shut up with him were apart from him. All and everything was apart from him, and so he died, and with him died his important feeling, for even in his dying he had no power in him for any one not shut up with him. He was all of power for him for he was for himself all there was of religion. And that was all and he never had had any power in him for anything not shut up with him. And so he died away and left them and his important feeling died inside him.

All of his children had each mixed up in them the father, important to himself in his religion, and the mother, with her almost important feeling, with her constant trickling crying that made her have inside her her almost important feeling. She with the way it came from within her this almost important feeling that she had inside her, could have a power with all who knew her. She was not like her husband with his important feeling giving power only with them like his little children who were shut up with him.

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The children had many ways of having the father and the mother mixed up to make them. One of them, as I was saying, the eldest of them, was stubborn and gloomy and hard in her religion and it gave her a power with her children but it was not so perfect to give her her own important feeling as religion had been to her father to give him the important feeling that was all him. In her own being she was not all there was of religion, she as a woman had hard ways that gave her power, not from her religion but from her power as a woman, as any one can have it by using the hard ways everybody has inside them, and so she was less in religion, she had no toleration, she was hard stubborn and gloomy in religion, and always she made it stronger by her power as a woman, and so she had not the greatness in her that her father had who made her, and she had not the almost greatness in her that the mother had arising inside her with the dreary trickling crying that was all her

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And so in each one the father and the mother were variously mixed up in them. Some of them had it in them as an almost important feeling like Fanny Hissen who with this way of having it as a beginning, the almost important feeling that the mother had with her dreary trickling had it brought to a real beginning of a really important feeling, by the knowing old fat Mrs. Shilling and her daughter Sophie Shilling and her other daughter Pauline Shilling, and then in her later living cut off from a lively sense of being part of being which was for her the natural way of living she got it more and more then from her servants and governesses and seamstresses and dependents and the for her poor queer kind of people that she had around her in this later living in that part of Gossols where no other rich people were living, she got it from her power with them, being as she was with them of them, and from her position and her dignity of Hissen living always above them. From those ways that her later living in that part of Gossols away from where the other rich people were living gave to her, in this later living there came to her a kind of importance of herself inside her that was nearly an individual kind of feeling and this was what gave to her family later when she came to pay visits to them out of the far west to them, gave them a sense as if she were almost a princess for them, out of from them, belonging to them, having a different feeling of herself inside her from any other ones of them. Not that this was, in her, in any sense the complete thing of being important to herself inside her, it was only more marked in her than any other of them had found it from the natural way of living it had come to all the rest of them to be leading.

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It was not different in her from the rest of them in one important thing. It was mixed up in her with the stubborn feeling that the not having the complete important feeling that the father had from being all there was of religion gave to all of them who had a little of him in them.



All of them, as they had more or less of him in them, had it as a stubborn feeling, for none of them had it as a complete thing as he had had it inside him, and with the eldest of them, as I was saying, she who had most of the religion, with her it was a hard gloomy stubborn feeling and so this eldest one who had as much important feeling as the Fanny who had lived away from them and then had had in her come this for them important thing, this eldest of them although she was a power to all the rest of them by reason of the important feeling they knew inside her for them, was never a princess to them, she had not the gentleness and generous dignity that won them as their other sister had for them she who had had made to her the important feeling of herself inside her by the being away from all of them, away from the natural way of living for them.

Then there were others of them who had all the sweetness in them that had turned to dreary trickling in the mother who had born all them, and one of those who had this sweetness in her dignity and gentleness and generous ways and so was a power to them was the one that the father lived with after his dreary wife had died away and left them.

With these who had sweetness in them, with those who had changed into sweetness the dreary trickling of the mother that had born them, many of them, strongest in them after the sweetness and gentle dignity that made them, had it as the strongest thing inside them to be hurt not angry when any bad thing happened to them, they would be hurt then and their mouths would be drooping. And always all of these, the sweetest of them, had in them some of the stubbornness that not being the complete thing as their father had been was sure to put into them.

In some of them the mixing of the trickling and the stubbornness inside them came to make an angry feeling that came in flashes from them, in some of them it came to make a suspicious feeling inside them that made it hard for them to trust in women or in men, and always, as I was saying, the father and the dreary mother were very variously mixed up in each one of them.

As I was saying, one of them who even more than Fanny Hissen had the almost important feeling that the mother had inside her with her constant trickling crying that was always rising in her, this one came to have it even more in her, came to have it almost really in her by an individual kind of thinking that arose of itself inside her. She had the gentle tenderness in her that made constant dreary trickling in her mother, and it came all from inside her, and she had no stubborn ways in her, she was pure as the sweetest ones of those around her those who had turned to sweetness the dreariness of their mother, and she had not stubbornness inside her, she had only from her father the thinking that had made him for himself to be all there was of power. And this one of the Hissen women came very near to winning, came very near to seeing, came very nearly making of herself to herself a really individual being. She was a little

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not strong enough in keeping going, and so with her it came only to being a very nearly really important feeling of herself to herself inside her. And she was the nearest any of them ever came to winning.

¶1 There were very many of them and each one, of course, had his or her own individual way of feeling, thinking, and of doing, and with all of them the father and the mother were variously mixed up in them, and with some of them it was more the father and it made sometimes a stubborn feeling to be the most important thing inside them after the family that made all them and sometimes this the stubborn feeling met in them with
10 the other things they had within them and sometimes then it was a sharp bright angry feeling that was strongest in them after the family way that had made all them, and these then would have a stubborn or an angry feeling when anything happened to any one of them. And then in some of them it was the dreary mother that was strongest in them and they had a sweetness in them and these then would have hurt feelings in them and very often with them then, their mouths would be drooping and these would then be hurt not angry when any bad thing happened to them. And sometimes there was a mixing up of all these ways together in them.

¶2 But mostly all of them were cheerful hopeful contented men and
20 women, mostly they lived without ambition or excitement but they were each in their little circle joyful in the present. Mostly they lived and died in mildness and contentment.

¶3 David Hersland married Fanny Hissen. He took her out to Gossols with him. He married her in Bridgepoint where her family had always been living. David Hersland had been there visiting a sister who had settled there with her man who was making a very good living. David Hersland was a young man then but already he had made by himself enough money to support himself and a wife and children. And now it had come to him to go west to Gossols where he was to make a great
30 fortune. And so it was right for his sister at this time to arrange a marriage for him. The idea of going to Gossols was just beginning in him. Perhaps marrying might keep him from going, any way it would be good for him to have a good wife to go to Gossols with him.

¶4 He met Fanny Hissen and she was pleasing to him. It was arranged by his sister that this young woman was to be married to him. They married soon after the first meeting and then they mixed up their two natures in them and then through them there came the three children, Martha, Alfred, and young David, and these three are of them who are to be always in this history of us young grown men and women to us.
40 In the history of them we will be always ourselves and our friends inside them for so we know them those who are for us always young grown men and women to us even when they are of the age of children or later grown old men and women. Always they are us and we them and so always they are for us young grown men and women.

So now then we begin again this history of us and always we must keep in us the knowledge of the men and women who as parents and grandparents came together and mixed up to make us and we must have always in us a lively sense of these mothers and these fathers, of how they lived and married and then they had us and we came to be inside us in us. We must realise always in us, so that we can know what is us, we must realise inside us their lives and marriages and feelings and how they all slowly came to make us. All things in them must be important to us. And so we must know slowly inside us how they came to be married and so made us, and we must know, so that we can know what we feel inside us, we must know the kind of important feeling in them that made them what they were in their living marrying and thinking, the things that were always inside them, the things that gave each one of them their individual feeling.

In the slow history of three of those who are to be always in this history of us young grown men and women to us, in the slow history of Martha Alfred and young David Hersland, of how they came each one to have their kind of important individual feeling inside them in them, in this slow history of them the thing that we have as a beginning is the history of Fanny Hissen and David Hersland, of their living marrying and their important feeling, and so now we leave the rest of the Hissen living and begin with Fanny and David Hersland and their marrying and then we go on with the important feeling that was always in him and the important feeling and its beginning in her with the new kind of living, and then in her later living how she came to be so strong in this important feeling that when she came back to Bridgepoint to visit the rest of them, the Hissens who had led the for them natural way of living, she was then a kind of princess to them. They did not know, any of them, what it was that made her so different from them. It was only her kind of feeling, rich ways and simple and expensive clothing and far western living could never give them the sense of her being as a princess to them, it was that she had in her, from her way of living that was not the natural way of living for her, it was from this living that had come to her and from the mother who had been begun again inside her that she had come to have a small almost important feeling of herself inside her.

This made her different from the others of them. Only the eldest of them had it as a power in her, an important feeling of herself inside her, and they all could not bear it from her for she had no sweetness toward them in her. But all this history of her will come later. Now David Hersland is to be married to her and she is to leave her family feeling all behind her.

Later there will be more talking of the natural Hissen way of living. Later when the Hersland children have grown to be ready to begin their later living then we will know more of some of them, of some of the Hissen

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family in the, for them, natural way of living, of what it is in each one of them that makes him different from the others of them, even though they have not ever inside in them a really individual feeling. The mixture in them of the father who was to himself all there was of living and the dreary mother who had almost an important feeling was different in every one of them

¶¹ Later Alfred and young David came to know them the gentle cheerful Hissen men and women. Alfred later lived with some of them. When he came to college he stayed with them and later he was there near them when
 10 he was married to Julia Dehning. And then young David stayed with some of them and always he was puzzling himself and them and no one of them could help him, but they all were kind and listened to him, he was puzzling in him every day to find out what it was that could make life worth his living. Martha Hersland never came to see them, she had her trouble far from all of them and then she went out of her trouble back to Gossols and so she never saw them

¶² In American teaching marrying is just loving but that is not enough for marrying. Loving is alright as a beginning but then there is marrying and that is very different. In many towns there are many in each gener-
 20 ation, decent well to do men, who keep on in their daily living and never come to any marrying. They all do a little loving. Everybody some-time does a little loving. It takes more for marrying, sometimes it needs a sister of the man to make his marrying, sometimes the mother of the girl who is to be married to him. Mostly it is not the mother of the man nor any sister who has not already then a husband and children who makes marriages for them. Mostly for marrying it takes a sister of the man, one who has already for herself a husband and children or a mother of the girl who is to be married to him. This is not so when they are young, the man and woman, and both are lively in the feeling of loving. It is
 30 so when the man has come to be fixed in his way of living, when he finds it pleasant to go on as he is doing. It is then that it is not enough to feel a little loving, it takes then his sister, or the girl herself if she is strong to do the work for winning, or a mother of the girl, to get the man really ripe for marrying.

¶³ The American teaching is very well for young people or for poor ones or for those who are strong in a sense of loving, who have a lively sense of wanting, who have strongly the instinct for mating, but for most of them, the well to do, comfortable men and women, it takes more to make a marriage for them, it takes others who are strong to help them, who have
 40 strongly inside them the need that all the world keep on going, who have strongly inside them the sense of the right way of living. Mostly those who have a strong sense inside them of the right way of living, of having all the world going on to marrying are the sisters of the men, they who have already then for themselves a man and children, and the mothers of

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the girls who are to be married to the men, and sometimes it happens that the mother of the man has strongly inside her this sense of right doing, those mothers who are not strong in jealous feeling whose sons are not as lovers to them, and this is the way it happens to almost all the comfortable well to do men and women and the American tradition makes us lie about them and mostly in our writing there are none of these ordinary, good enough, comfortable, well to do men and women.

American teaching says it is all loving but all who know many families of women, all who know comfortable well to do men with a regular way of living know that it is all mostly lying that says it is loving that is strong to make a beginning, they need a sister who has already for herself her own man and children or a girl who is strong to make for herself her own winning or the mother of the girl who is to be married to him. It takes one and sometimes even all three of them and with it a fair amount of loving to make the marrying of well to do men and women. Loving is good but it has to be a very lively sense inside him to make it enough for a well to do man to get married to a woman. Loving is good, and the girl has to be pleasing to him, but it needs coaxing, arranging, flattering teasing, urging, a little good tempered irritated forcing, or else the man will forget all about his loving. It is so easy to forget a little loving. And then he must see her very often and when he is drifting he must be brought back out of his forgetting. And it is right that they should do this for him else how would there be the right kind of marrying, how would there come to be existing the decent, honest enough, comfortable men and women that never get in the American tradition any recognition, but they are always in the world existing these decent well to do men and women with the not very lively sense in them of loving and their easy forgetting, and there are the women, they are always existing, they who have inside them strongly the right feeling of how the world was in its beginning and how it must keep on going. And so there is the right kind of marrying and decent well to do fathers and good mothers are always existing who have a decent loyal feeling of the right kind of loving and they have their children and so they keep on going and we decent respectable well to do comfortable good people are all of them. This business of marrying and loving is very different with the very young, or poor or with quite old men. With all of these loving is strong inside them, they are not so peaceable with their forgetting, they are quicker with marrying than comfortable well to do young men.

They are many families of women and the men find some in each one of them pleasing, and then the men go drifting, doing a little loving and then a little forgetting, and then restarting, until they get so strongly the feeling of loving, if they have the right kind of helping, that they come to have so strongly in them the feeling of loving that then it is an effort for them to begin again with their forgetting, and then they are ripe for

marrying, and one of the family of women has him and marrying contents them and they have the right kind of living for them and everything keeps on as it was in the beginning. It is the truth that I have been telling.

¶¹ David Hersland's sister Martha arranged his marriage for him. She was right to arrange a marriage for him. David had made enough money to support himself and a wife and children. Going to the far west was just beginning to work in him. Perhaps marrying might keep him from going, anyway it would be good for him to have a good wife to go to Gos-
 10 sols with him.

¶² Martha, David Hersland's sister who arranged his marriage for him, had been married five years to a decent good man who had settled in Bridgepoint where he was making for himself a very good living. They had two children.

¶³ Martha was one of the two Hersland women who had done very well in marrying. She had an important feeling and this was like the father's feeling in religion, and she was like her mother in her way of keeping on strongly when she had made a beginning, and she always made a begin-
 20 ning whenever it was right for her to do so for her feeling. She was the best one of all of them to arrange a marriage for a brother who needed to have a good wife to go out to Gossols with him.

¶⁴ Martha was very like her father. She was a small good enough looking woman with blue eyes and with a manner that was not very unpleasing. She was like her father because she loved to be important, but with her it was not in religion. She was different from him because she loved to be doing. She loved to be important by the doing of all the things that were right to do to her feeling. One of these things was the marry-
 ing her brother so that he would have a good wife to follow him and serve him.

¶⁵ 30 She thought a great deal about it and she did a good deal of talking and at last she decided to choose Fanny Hissen.

¶⁶ Martha, David Hersland's sister, who always did whatever it was right for her to do, to her feeling, was not very unpleasing. In some ways she was quite pleasing, she was so to her husband, to him she was very pleasing. She was not really pleasing to her brother David Hersland, to him she was not appealing nor domineering and it took women of these two kinds to be pleasing to him, but he knew she was a good woman who would always do what was right for her to do to her feeling, and mostly he thought she was right in her feeling and in her way of doing what was
 40 right to her feeling and so he was willing that she should choose a wife to content him.

¶⁷ To her husband this Martha was almost always pleasing. He was a big man with strong passion in him and a sentimental feeling and he wanted a wife, not to be domineering, but to hold him with her attraction,

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and always to be equal to him. He did not want a wife to appeal to him, he would not have one to domineer over him. It was his sentimental feeling that made him not want his wife to be appealing, he wanted to make her an ideal to him. He was a man to be master in his living and so he never would have a wife to domineer over him.

Martha Hersland who was married to him was just right for him. ¶1
She was the woman to hold him and this one can see from the nature of her as it will come out from her in the history of her as she makes the marriage for her brother.

In some ways Martha was not very pleasing, she was a woman to 10 ¶2
make a beginning and to keep on going when it was right to do so, to her feeling. When she met with stronger women she would not stop herself from winning, she would not know that she was then losing she only dropped out of that working and made for herself a new beginning. She was not a strong woman, as her mother had been, the mother who was like a mountain, who had it in her to uphold around her, her man, her family, and everybody whom she saw needing directing. Martha was not in such a way a strong woman, she was not in any such way pleasing. She was like her father in her important feeling, but she was stronger than he 20
ever had been, in keeping going, she was fonder of making a beginning, she always liked to be doing, and so she was not very pleasing, in some ways she was very pleasing.

It is this that we must use as a beginning to understand this kind ¶3
of woman, to feel what she was doing in arranging a marriage for her brother David to content him, to see what she had strongly inside her of an important feeling, to know why she had the right way of doing whatever was right to her feeling in the business of living, to know how her husband could find her so satisfying, to find out how she was pleasing.

Martha was a good woman in doing whatever it was right for her to ¶4
do, to her feeling. She was fond of doing, good at making a beginning, 30
and almost strong enough to keep on going. It was always all right for her when there was not any strong person resisting, for then she was always strong enough to keep on going and then, though mostly, not altogether winning, she came then near enough to winning to give to her her important feeling. She would not end in any kind of winning if any other one kept up any resisting, then Martha would not know she was losing, she would begin with some other beginning and so she never could lose her important feeling. Her husband listened to her talking, he knew what she did from her telling, she was not strong to be domineering, she was strong enough not to be appealing, she was always attractive to him, 40
she filled up his sentimental feeling, she was an ideal to him with no power to disturb him, she was always pleasing to him

As I was saying her brother did not find her pleasing but he knew she ¶5
was a good woman, he felt that she was mostly right in her feeling and in

her ways of doing, he was willing that she should choose a wife for him to content him and he was right to let her choose for him.

¶¹ Martha's husband had a cousin who had once worked for old Mr. Hissen. This cousin and his wife came to know them enough to see them very often. There were not many people who came to know them enough to see them very often. The old man Hissen had his wife and children shut up with him as much and as long as he could keep them. One of them, the eldest girl among them, the one that had most in her, of all of them, of religion, had already come to her marrying. A cousin from an-
¹⁰ other town came to see them and she wanted him and he wanted her to take care of him, and then they made the father consent to their marrying. Perhaps he liked it better that they had no good prospects before them. Marrying should be a sorrow to them, and the mother sorrowed in them, living was all sadness and she knew that it would be so for them. Anyway they were married and they were living happily enough when the wife did not feel too strongly her importance in religion. Now that they were married the old folks did not interfere with them.

¶² This cousin of Martha's husband who had come to see a good deal of them tried to arrange a marriage between his brother and another of
²⁰ the Hissen sisters, one of the pleasantest of them. It was a good chance for her for the brother of the cousin was a very well to do man and he was a good enough man though a very stupid and a dull one. It was a good chance for one of them and this one, one of the pleasant ones of them was willing to meet him but seeing him set her off laughing and every time she saw him again she went on laughing and at last he grew angry and that was the end of her marrying. She never came again to the point of having a man want her to content him

¶³ There were a number of the Hissen women who never came to marry-
³⁰ ing. Their way of living and with no one except strangers to help them and the eldest daughter not doing very well in her marrying and being gloomy and important in religion and never very strong in pushing or doing things to help them, it came to their being a family of women and three of them, and they were of the pleasant ones among them never came to have a man who wanted any one of them to content him. They lived with their father and later with another one of them who had done very well in marrying and they were all together then gentle cheerful little older women, they were each in their circle cheerful in the present, they lived and died in mildness and contentment.

¶⁴ But now there was a chance for the marrying of another one of them,
⁴⁰ of Fanny Hissen and she was soon now to meet David Hersland and to see whether she would be pleasing to him, to make a wife to him to content him.

¶⁵ Martha had come to know them well enough to see them fairly often. She was pleasing to the old man Hissen. She was a sensible good woman

and always neat in her dressing. She was not afraid of him. She was a patient woman and would listen to the trickling little woman who had always in her sorrowing, who told her often what she thought of living. She was a friend of the eldest daughter of them the one who was married to her cousin. Martha was sure that it was right to do whatever was good in religion. For her it was not religion, for her it was the right way to do in the business of living that was important in her being, but she had a sentiment for religion, she had a respect for the oldest daughter's important feeling. It was alright for both of them for Martha had her important feeling and it was not in religion, it was in the matter of every day living, and so there was no quarrelling between these two women and their kind of important feeling. They each had much respect in them for the other one's way of feeling and right way of doing. 10

Martha was a neat woman. She was a strong enough woman and always active in doing. She had a kind of sentimental feeling and that made her respect the Hissen religion, she had a hard way of thinking and that made her like the gentleness of all the pleasant Hissen women, she had a kind of a common feeling and that made her respect the old Hissen woman who spent her life in sorrowing, in weeping out the sadness of all living. And yet always Martha had the important feeling, she knew what was the right way to do to keep on living, to help people to marrying, to make the world keep on as it was in the beginning. 20

Martha was always talking about the Hissen girls and their way of living. She got almost to feel that she was a sister and a mother to them. They did not have in them any such feeling but then the Hissen women all had a pride in them that they did not have any kind of a common feeling in them, even the eldest one who was so unpleasant to the others of them never had any common feeling. Such a thing could never be in any of the Hissen men or women. ¶12

To the Hissen women this Martha was always a little common. But they were wrong in their feeling. This Martha was not really inside her even a little common, it was her hard way of thinking that gave the Hissens such a feeling. It was that she did not have in her any fine feeling. All the Hissen men and women had fine feeling. This Martha did not have any fine feeling but she was not common in her feeling. In Martha it was a hard way of thinking that was deceiving. 30 ¶13

Any way the Hissen girls who were coming now to be women and who began to feel in them the liking to have men choose them to content them, were very willing to let this Martha do what they could not do themselves with the finer kind of feeling they all had in them. Not that Martha ever had a common match making feeling or ever wanted to do anything except just what it was right for her to do to her feeling. It was not a common or mean feeling that made Martha do what she did for them. It was a strong sense of what was right for her to do in the 40 ¶14

business of living to make the world go on as it was in the beginning; it was too, that she had a feeling for the gentle dignity that was the most important thing in all Hissen men and women so that they could not help themselves to win for themselves the things every one needs to have for his living.

¶1 And so it came that she chose Fanny Hissen to be the one that should be married to her brother David Hersland who needed now to have a wife to content him, to go to Gossols with him, to help him in his living, to have children for him so that the world could go on as it had from the
10 beginning

¶2 Martha was right to choose Fanny Hissen to content him. As I was saying Martha was not very pleasing to her brother David Hersland who needed a woman to be appealing or a woman to have power, to make her attractive to him. One can see by the feeling that this Martha had for all the Hissen men and women that she was not appealing nor had strongly a power of attracting, and yet she was a good woman, and not very unpleasing, and David was right to let her choose a wife to content him. She could never have any reason to do anything that was not right to her feeling. She had enough of important feeling so that she would not
20 have any jealous feeling to interfere with her right judging, and she had a hard feeling and that gave her a kind of common being that made her have in her a feeling that always would respect the fine being in the Hissen men and women, and yet she never could feel that she was not right to manage for them, for they had the weakness in them from being so fine in the gentle dignity and feeling that made all them, that they could never do for themselves what was necessary, for them to ever be winning what they needed for their living. And so she arranged a marriage for them for marrying David Hersland and Fanny Hissen.

¶3 It went very quickly from the beginning for Fanny Hissen was very
30 pleasing to him and David Hersland had nothing common in him for them. He was too big in his feeling and in the way he made any one who saw him feel him ever to give any one, even gentle Hissen men and women any such feeling.

¶4 Martha was in a way common to them. David never gave any one of them any such feeling. Martha was not low in her feeling. It was her hard being that gave them such a feeling. She was always considering them in her feeling, she had respect for them and felt in them all the fine things they had inside them but to them she was not sensitive in her feeling, she was always a little common to them always a little low to them,
40 they felt it always inside in them. With her brother David Hersland they never had any such feeling. David never gave any one of them any such feeling. And yet, as I was saying, it was not because Martha was lower in her being that they had always this feeling. The old man Hissen had not such a feeling. Martha was more pleasing to him then than she was

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to any of the others of them. To the others of them it was a certain thing inside her that was not so much hard but not sensitive or appealing that made them feel her to be a little common, to their feeling. David Hersland never gave any of them such a feeling.

It was not because Martha was low in her feeling. Martha was not low in her feeling, she had no dirty ways inside her in her feeling. Always she would do what it was right to do to her feeling. But not having the delicate kind of feeling made her feel things to be right that were right to the Hissen feeling but were not pleasant to them to see anybody doing. As I was saying, the old man Hissen had not any such feeling. No Martha was not low in her feeling and she was strong to do what was right to her feeling and only in little ways was she unpleasant to the Hissen men and women, though she was never really pleasing to them. She had not in her any power to impress them or anything appealing to win them. ¶1

No Martha was not low in her feeling. David had things in him that would be very low to them if they knew they were inside him but they never could come to know such things in him. He was so big in his feeling he could always carry them along inside him, inside him or outside him it was all one, he was in them they were in him and they could never come to any judgment toward him and so they never could come to know any low thing in him. It was very different with the feeling they always had that Martha was below them Martha had very little of any low or dirty feeling. She was not delicate in her feeling. She was a good enough looking woman, not unpleasing, always neat in her dressing and attractive enough like most good enough looking women. It was mostly never a low feeling she had in her and never toward any one of them but they mostly all always had inside them a certain sense that she was common to them. David Hersland never gave to any of them any such feeling. He was as big as all the world in his beginning and low and high and noisy and delicate it was all in him, he was it, they were in him and low things were big in him so that no one could ever feel them in him as low things inside him, no never not even when he was an old man and things were falling down inside him and around him in his being. 20 ¶2

The only one who had a feeling that Martha was really pleasing was her husband and she was just right for him. He only heard what she said to him in anything that she had been concerned in and so he never came to any feeling that she was not a strong woman to win out in the things she always loved to be beginning. He never could know that she was not strong in winning. She always did, to herself, whatever it was right for her to do, to her feeling when she met with the beginning of a losing she would not stop herself from winning, she would not know that she was then losing, she only dropped out of that working and made for herself a new beginning. She was not a strong woman as her mother had been. Mostly she was not pleasing for she was not strong in winning. 40 ¶3

nor beginning and she had nothing appealing to make her attractive to men or women and so she was not very pleasing, but she was a good enough woman to become a friend of the Hissen men and women, to be satisfying to old Mr. Hissen and to have her brother David Hersland let her choose a wife for him to content him. She was good in doing whatever it was right for her to do, to her feeling. She was fond of doing, good at making a beginning, almost strong enough to keep on going. It was always all right for her when there was not any strong person resisting, for then she was always strong enough to keep on going, and then, though
 10 mostly not altogether winning, she would come near enough to winning to keep in her her important feeling. She would not end in any kind of winning if any one kept up any resisting, then Martha would not know she was losing, she would begin with some other beginning, and so she never would lose any important feeling.

¶1 To her husband she was altogether pleasing. He had much very soggy passion in him and he had always inside him sentimental feeling so that he wanted a wife, not to be domineering but to hold him so that his passion could have a solid thing to bring it together in him, so that his wife should always be equal to him. He did not want a wife to appeal
 20 to him. It was his sentimental feeling that made him not want his wife to be appealing, he wanted to make of her an ideal to him. He was a man to be master in his living and so he never would have a wife to domineer over him, he wanted a wife to be equal to him so that she could harden for him the muddy passion in him, he wanted a wife to be an ideal to him to satisfy his sentimental feeling.

¶2 Martha was to him always pleasing. Her husband listened to her talking, he knew what she did from her telling, she was not strong to be domineering, she was strong enough not to be appealing, she was always attractive to him, she filled up his sentimental feeling, she was an ideal
 30 to him, with no power to disturb him. She was always pleasing to him.

¶3 It is easy to see how to the Hissen men and women Martha was always a little common.

¶4 Between the eldest of the Hissen women and Martha there was more of an equal feeling. Martha always did what was right to her feeling. Martha had in her a feeling that it was right to do things in religion. Not that she had in her any feeling in religion. Religion was in her a sentimental kind of feeling. In her what was important to her feeling was the right way to do in the business of living, what was the right way for her to be doing so that she would do what was right to do to her feeling. She had
 40 a strong respect for the eldest daughter's important feeling. She had a strong respect for her important feeling in religion. It was alright for both of them. Martha had her important feeling and it was not in religion and each of these two women had much respect in them for the other ones way of feeling and right way of doing.

To all the other Hissen men and women Martha was a good woman, and she was a good friend to them but she was not really pleasing.

To her brother she was not really pleasing but she was a good enough woman for him to choose a wife for him to content him.

Soon now then Fanny Hissen was married to David Hersland and went out to Gossols with him, and now together they were to begin their living, to make children who perhaps would come to have in them a really important feeling of themselves inside them.

David Hersland who was to be the father of them, of the three children who were not yet come into the world through them, had always in him an important feeling, not inside him for it was all of him, everything was of him and he was it and there was not any difference for him between himself and everything existing.

The mother who was to bear the three children, she perhaps would come to an important feeling, she did not have it as a natural thing to have really an important feeling. With her it must come from a, to her, not natural way of living, and it first had its beginning with her friendship with the Shilling women. Then it came to be stronger with the living in Gossols in the ten acre place in the part of Gossols where no other rich people were living, where she was cut off from the rich living which was for her the natural way of being.

Mrs. Fanny Hersland had always had in her the beginning of an almost important feeling which she had from being like her mother in her nature, the mother who had had, in her sad trickling arising of itself inside her, an almost important feeling. This beginning of an almost important feeling, had never in Fanny Hissen been very real inside her while she was living in Bridgepoint, for then the strongest thing in her was the family way of being and that always would have been just so strong in her and it never would have come to her to have any realler feeling of being important to herself inside her if she had not gone to Gossols and left the family way of being behind her. It was only when she left the family way of living, when she went out to Gossols where she was to have none of the being always a part of the well to do living, that it came to her to begin to have this almost important feeling. It was not marrying that gave her such a feeling. Marrying would never have changed her from her family way of being, it was going to Gossols and leaving the family being and having a for her unnatural way of living that awoke in her a sense inside her of the almost important feeling that was to come to be inside in her.

It had its beginning with her knowing, in the hotel where the Herslands were living before they settled down in the ten acre place, it had its beginning with her knowing old Mrs. Shilling and her daughter Sophie Shilling and her other daughter Pauline Shilling. With them there began inside her a sense of individual being, not that it was different in her to

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her feeling, it was only different in her being. Now she had no longer in her as the strongest thing inside her the Hissen way of being that was then all her and was the natural way of being to her. Later it grew stronger in her, this being, that never was different to her in her feeling that she knew inside her, but later it grew stronger in her, a very little by her husband and the power over him she had in her, but mostly with the living that came soon to be all the being there was of her, the living with her servants and governesses and dependents and the for her poor queer kind of people who lived near her, and the way she had of being a power, of being of them, with them, and always above them, and the feeling they had in them; and all this gave to her the real being of an almost important feeling.

¶1 When one just met with them, old heavy flabby Mrs. Shilling and her daughter the fat Sophie Shilling and the other daughter the thinner Pauline Shilling, they were at first meeting and even after longer knowing like many other ordinary women. Yet always one had a little uncertain feeling that perhaps each one of them had something queer in her. One could never be very certain with them whether this possible queerness of them was because of something queer inside in all them or that they were queer because something had been left out in each one of them in the making of them or that they had lost something out of them that should have been inside in them, that something had dropped out of each one of them and they had been indolent of stupid or staring each one of them then and they had not noticed such a dropping out of them. Each one of them had perhaps a hole then somewhere inside in them and this may have been that which gave to each one of them the queerness that it was never certain was ever really there in any one of them. One never was certain with them that there was anything queer about them. Mostly they were just ordinary stupid enough women like millions of them.

¶2 The mother was one of those fat heavy women who are all straight down the whole front of them when they are sitting. When they are walking they are always slowly waddling with heavy breathing

¶3 Many such heavy fat flabby waddling women have something queer about them. These have big doughy empty heads on top of them. These heads on them give to one a kind of feeling such as a baby's head gives to one in the first months of its being living, that the head is not well fastened to them, that it will fall off them if one does not hold it together on them. This kind of a head on them is what gives these fat flabby women the queerness about them that makes strange things of them. They have been living, working, cooking, directing, they have been chosen by a man to content him, they have had children come into the world through them, sometimes strong men and women have been born from inside them, they have made marriages for their children and managed

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people around them, they have lived and suffered and some of them have had power in them, and they are flabby now with big doughy heads that wobble on them.

It is a queer feeling that one has in them and perhaps it is, that they have something queer in them something that gives to one a strange uncertain feeling with them for their heads are on them as puling babies heads are always on them and it gives to one a queer uncertain feeling to see heads on big women that look loose and wobbly on them.

Old Mrs. Shilling was such a one. It was uncertain always even after a long knowing of her whether the wobbly head on her was all that made a strange thing of her or whether there was something queer inside in her, different from the others of them, different from all of them who always give to one a strange uncertain feeling, all the many fat ones who are made just like her. Perhaps that was all that was queer in her, that which is always queer in all the many fat ones who are made just like her.

The fat daughter Sophie Shilling in the ways one mostly felt her has many millions who are made just like her. The fat daughter Sophie Shilling was a little like her mother but her head was not yet wobbly on her. Sometimes there was something about her that perhaps came from something queer inside her. Mostly she was just an ordinary rather fat young woman and there are many millions made just like her.

As one knew her with her mother and her sister she was an amiable enough good sister and daughter. Mostly one felt that she was a very good sister and a very good daughter. Not that it was a family of women that as far as one could know them were very trying to one another. They seemed to have enough money to live comfortably in the hotel together. They had a poodle dog who was company for the mother. They never quarreled with each other. They did not have any troubles there at the hotel where they were comfortably living together.

Sophie Shilling and Pauline Shilling were sisterly with one another. Sophie Shilling like most fat sisters was afraid of the thinner. Sometimes it is the thinner who is afraid of the fatter when two daughters are sisterly together but most often it is the fat sister who is afraid of the thinner. It is not so much being older or younger that makes sisters afraid of one another, it is a kind of power that always one has over the other, mostly it is the fat one who is afraid of the other because it would hurt more if pins were stuck into her, not that the thinner is always in any way meaner, sometimes it is the fat one who is afraid who is the meaner, but there is so much more of her, there is so much more unprotected surface to her, somehow, it is that which makes her afraid of the thinner even when the thin one is really never nasty to her. This was true of the sisters Sophie Shilling and Pauline Shilling, the fat one always had fear in her but the thin one never in any way was ever mean or nasty to her. It is this fear that the fat one has in her that often makes the people who know her and

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Note #



see the mother and the sister with her feel that the thin one has mean ways in her. Not that the fat one complains of her but there is a fear in her, and often it is only a fear from there being so much of her, but when others feel the fear in her they are sure it must come from the mean things the thinner one does to her. So it was with Sophie Shilling and they were very sisterly together.

¶1 It was a month or so after the Herslands had come to the hotel that Mrs. Hersland began to know Sophie Shilling. She had met her going about in the hotel and sometimes when she was out she met with her and
10 they came in together. They soon were a good deal together. They soon began to call on each other. Mrs. Hersland began to know the mother and the sister Pauline Shilling. Pauline did not take much interest in her. Mostly she and Sophie did not have friends together. The way in which Sophie was afraid of her sister made any one who knew her have an awe of Pauline Shilling, made them have a kind of feeling about her so that they could never be easy with her. Always in them must be a suspicious feeling that there was danger for them in her and they must not be too free when being with her or talking to her. It was the fear in the fat sister that gave to all who knew her a restraint when they were with
20 Pauline Shilling. Not that Sophie ever complained of her, not that Sophie ever knew that she had such a fear in her. It was always there though and affected all who knew her although from their own knowing of her they could see that Pauline Shilling had no mean ways in her. Of course there were people who first knew the thin sister and they never had any such feeling about her. But all who first knew Sophie Shilling never could come to be easy with her sister. Mrs. Hersland first knew Sophie Shilling. It is easy to see how the knowing Sophie Shilling and her mother and the sister Pauline Shilling would awaken in her the always possible almost important feeling that was quiet until then inside her.

¶2 30 Sophie Shilling never meant very much to her. They were very much together and Fanny Hersland always felt for her. She had no affection for her and after she moved away from the hotel she did not very often see her.

¶3 The year that they both lived in the hotel they were a great deal together but Sophie did not impress her, she never became really important to her, Mrs. Hersland had not really any affection for her. Mrs. Hersland never came to feel any nearer to the mother, and the sister Pauline Shilling.

¶4 40 Knowing Sophie Shilling and her mother and her sister was really very important to her. They were a problem to her.

¶5 Always she had a feeling for Sophie Shilling. Sophie never complained to her and the sister Pauline was always a puzzle to her. She never came to really know inside her that the feeling she had about Pauline Shilling was because of the fear that was always in the fatter sister, a

fear that she felt always to be inside Sophie Shilling. Sophie never complained of her sister. She never knew she had such a fear in her. At first Fanny Hersland always felt for her, then slowly she felt that Pauline had no mean ways in her. Pauline was always very pleasant to her, she was always very decent to her mother and her sister Sophie. Perhaps later Mrs. Hersland would have liked it better if she had not first known the sister Sophie but that never really came to be a feeling inside her, even to the end of her knowing her she always felt for her, but, more and more it came to her that she was not sure of what she felt about her or about the mother or the sister Pauline Shilling and so it came to be that there commenced inside her, from the not being certain of the judgment which was natural to her, there came to be inside her a beginning of an almost individual feeling. 10

The thinner sister Pauline Shilling has not so many millions who are made just like her. There have been always many millions made just like the mother and the fatter sister Sophie Shilling but there have never been so many millions made altogether like the thinner sister Pauline Shilling ¶1

There have been always many millions made just like the mother and the fatter sister Sophie Shilling. That is, there have been always many millions made just like them if they really have nothing queer inside them. Perhaps they have something queer inside them that makes them different from the many millions who have been made just like them. 20 ¶2

There have been many millions made just like the mother and the fatter sister Sophie Shilling. That is there are many millions who have been made just like them all excepting the something queer inside them which perhaps made them different inside them from the many millions who have always been made just like them. ¶3

Perhaps there was nothing that was really queer inside them. Perhaps it was only from the three of them living together and not meaning much to one another and not meaning very much to any other and so making all together a queer feeling when one felt them together which lasted over to the knowing each one of them. And so one had a feeling that there was something really queer inside them. This was most likely all that they had of queerness in them. They, did not have much meaning and the three of them being together and not having much meaning for each other gave one a sense of them that they had something queer inside them. Very likely that was all there was of queerness in them. 30 ¶4

The thinner sister Pauline Shilling seemed perhaps to have more of individual being in her. Perhaps that was only because there are not so many millions made just like her as there are many millions made like her mother and her fatter sister. Perhaps that was all the individual being that she had in her. 40 ¶5

Perhaps really the queerness of them came from there not being enough ¶6

in each one of them to fill out the inside in them and so they did not have much meaning or any power or any sense of appealing.

¶1 The thinner one had not really any more meaning than the fatter one or than the mother who had born them. She had a more individual seeming because she was a thin one and she was one of them who have not quite so many millions made just like them. But even as a thin one she had not enough inside her to really fill her, to really make her important, not inside her, but to any one who came to be about her, she was not filled out enough inside her to give her any power or make any appeal to any one
10 who came near her. The emptiness in her was different from the emptiness that was inside her fatter sister or her mother.

¶2 Pauline Shilling had not any fear in her of any one such as her sister had of her. The fatter sister had this fear in her because she was not all filled up inside her and that gave to her all the unprotected surface that she always had had on her and that made her have a fear in her, not from anything that was ever done to her, but from all the unprotected surface there was of her. She never knew at any time that she had such a fear always inside her and that made it the more deceiving in her, for one always felt it with her but one never really knew it about her.

¶3 20 The thinner sister had not any such a fear in her as the fatter sister had of her and always inside her. This is perhaps why one has a feeling that they are not so many millions made just like her. Perhaps there are as many millions made just like the thinner sister as there are millions made like the fatter sister or the mother.

¶4 The many millions made just like the fatter sister or the mother, each one fills up so much more space than a thinner that one gets the feeling that they are commoner, that there are many more millions of them made fatter than there are millions made thinner, and that these the fatter are made more just alike to one another. It is the unprotected surface of
30 these who are made like the fatter sister, that make them seem more completely just like one another than when they are thinner. It is the uncertain head on the many millions made just like the mother that make them seem to be exactly like each other, a great deal more like one another than any of the thinner, alike as these may be to each other.

¶5 The vague fear the fatter one almost always has inside her gives a more common quality to her than any other kind of fear she could have in her. The vague fear that comes from all that unprotected surface of her makes it easier to see in her that she is just like all the other millions who have been made just like her all the other millions who have the same kind
40 of fear that she has in her. This fear makes it easier to see a likeness to her than any other kind of fear that she might have had inside her

¶6 The thinner sister Pauline Shilling had a fear in her, she had a fear in her and all the many millions who have been made just like her have the same kind of fear as she has in her, but it is not from the unprotected

surface of her, one does not always feel it when one is with her, it has not then the common feeling that can make it so apparent that there are so many made just like her as the fear in her sister makes it to every one that knows her.

The fear the thinner sister had always in her also came from there being not enough inside to fill her, came not from the unprotected surface of the outside of her but from her not being filled out well inside her and so she had the fear in her that always trying to fill up a hole in her without enough to fill it from the being in her without making some other hole inside her, was certain to give to her. This made her without any power, or appeal to any one who was near her. ¶1

She was always busy inside in her filling up the hole in her from the rest of her and so making another, for there was not enough inside her ever to entirely fill her. Always she was filling up a hole in her and always she was keeping anything from touching her, everything from coming close to her lest it should push an outside hole into her. She could never feel a power in any other, she could not believe in any other, she could not concern herself with any other, she could never let any other come close to her, she was always there, not filled up inside her, and that was the whole of her, that always gave a fear to her to be inside her, but a kind of fear that did not make a common person of her, as the fear inside her did with the fatter sister Sophie Shilling. It did not make an individual of her because there was never there a whole of her. She did not know that there was not a whole one of her. This incompleteness of her only made a self-defensive instinct in her, and that was all there was to her, comfort and keeping out of danger was all there was of living to her, and so she had no power in her for she had no power of attacking in her, for she was not all together, and it gave her no appeal to any one who came near her because they never could really come close to her, she could not let them touch her lest they should push a hole into her. She could not come near to any other, or believe in any other, and always she must be concerned with herself and the defense of her lest any one should touch her and make a hole into her. ¶2

That was all there was of queerness in her and there are many millions who have been made just like her. ¶3

Always one was not certain in their judgement of her because she was a good enough woman and always decent to her mother and her sister and pleasant and good enough to every one who came near her. Always there was in her that she would never let any one come very close to her. It was a fear in her. It never came to any one to know it about her for it was always self defensive in her. One felt that they never came close to her and so she was a puzzle to all who knew her, and sometimes they were suspicious of her and sometimes sorry for her. So it was with Fanny Hersland and she never came to know any more about her. ¶4

¶1 The mother of them was too empty to have any kind of a fear inside her. Her head was like a baby's, wobbly on her. She never could have an abiding fear inside her with such a head on top of her. She was without any fear in her either such a one as her fatter daughter had of another or as her thinner daughter Pauline Shilling had it, lest anything might touch her, that something might make her feel anything inside her.

¶2 This was very likely all of queerness that this family of women had in them and it came to be about each one of them because they were three together who had in each of them such an emptiness inside them.

¶3 10 It made a queerness, there being three of them, that every body felt who knew them. Always it was a puzzle to every one, for they were pleasant enough women as one knew them together and each one of them, they never quarreled with each other, they lived very comfortably there in the hotel together. One never learnt anything about them or against them, nobody gossiped about them, they were plenty of people who knew them and came to see them. Each one of them had their own friends and they always got along very nicely with them, only somehow there was always there this emptiness they had in them. It was a hole that each one had inside in her. It will never be known about them whether they 20 had been made so from the beginning, whether something had been left out in each one of them in the making of them or whether they had lost something out of them that should have been inside in them, something that had perhaps dropped out of each one of them and they had been indolent or fearful or stupid or staring then, each one of them, and they had not noticed such a dropping out of them

¶4 And so one could not come to any certain judgment of them, one could never be sure about them, that they had something queer inside them, or that they were all three of them just like the many millions who have been made just like them.

¶5 30 It is easy to see how this puzzling quality of them would awaken in Mrs. Hersland who was almost always now with them, the always possible almost important feeling that was quiet until then inside her. She always had a feeling for Sophie Shilling but she had no affection for her, Sophie was not in any way important to her, Mrs. Hersland never came to feel any nearer to the mother and the sister Pauline Shilling. She never came to feel certain about them inside her and this not being certain of the kind of judgment which was natural to her, made a beginning inside her of an almost individual feeling, different in her, but not different to her, from the family way of being which had always until then been 40 all there was of living to her.

¶6 The only important feeling Mrs. Hersland had in this time of beginning her new living was with the Shillings as I have been saying. After leaving the hotel she never saw much of them. Occasionally she would call on them to show her children. All the Shilling women were always good to



them but they were never important to them, there came to be soon very little visiting between them and then very soon there was none. This was the end of the beginning in Mrs. Hersland of the possible almost important feeling.

Always now it kept on growing, a little from her husband and making him do things through her compelling, but mostly from her dependents, the governesses seamstresses servants and the others, the for her poor queer people who soon came to be always around her.

They had lived more than a year in the hotel. David Hersland who was always strong in his beginning commenced then to find the way to his great fortune. Soon he bought the place that was to be for a long time a home to them, in that part of Gossols where no other rich people were living. His children were then very little things or just beginning, his wife had just begun to know some people of the kind it was natural for her to have as friends in her daily living.

Because of the living in the part of Gossols where no other rich people were living she saw them soon only on occasional formal visiting, the children did not then learn to be accustomed to rich well to do kind of people and their living, the mother lost the habit of going to visit with them, she never at all lost the sense of well to do living, she just lost the habit of normal visiting, of being with them the people who were the natural people to have as friends in her daily living. She lived with her husband and her children and her dependents and the for her queer poor people who lived around them in that part of Gossols where no other rich people were living.

Big as all the world in his beginning how could David Hersland have a weak place in him then. The way he did the educating of his three children will make the nature in him become clear to them, will make it clear too to any one who will come to know the nature of them and the education that he gave them.

There were three of them and they all three of them came to have inside them their own kind of important feeling. That came through their being of him and from the education he gave to them which made them uneven in them, being of him and mixed up with the wife who bore them, made them uneven as he was always before them, uneven like the whole world together that he had in him and so it came that he was uneven as the whole world inside him and around him and so it was that there were weak places in him as there are in the big world which was all him. He was all full up inside him but it was not all the same all through him.

He was all full up inside in him and he was a big man and so there was very much in him and of him. He was all full up inside him, there was not much of any way that anything could enter into him

There was in him the kind of loving that he had for the wife he had

chosen to content him and the children who awoke in him a different kind of feeling for each one of them and who were to win through him each one of the three of them a different kind of important feeling each one of them to have inside in them to content them.

¶1 The loving David Hersland had in him for his wife was that in some ways she was a flower to him, in some ways just a woman to him. He needed a woman to content him.

¶2 The power she had in her sometimes over him was not important to him, that was only a joke to him, what was real in her to him was that
10 sometimes she was a flower to him and mostly she was just a woman to content him.

¶3 Often she was not important to him and this will come out in him, in her living there with him in the ten acre place away from the living that was her natural way of being.

¶4 David Hersland had his way of needing a woman to content him. Each man has in some ways his own need in a woman to content him, there are many kinds of men and women and each one of them is him-
20 self inside him. David Hersland had his way of needing a woman to content him, Henry Dehning had his woman and she filled up his need in him, and then they will come to be old men and it will be easier to see in them then how they need a woman to content them.

There are not so very many kinds of men nor so many kinds of women to content them. One can see this clearer in them when the men are young men, or very old ones, then it comes to be clearer in them that they need a woman to content them a woman to be a certain thing to them and that there are not so many different kinds of them, neither of the men, nor of the women who content them. There are though, all the same, a fair amount of different kinds of them and here we begin with one kind of them, with David Hersland and the kind of man he was inside
30 him and the kind of woman he could find to be contenting to him.

¶6 David Hersland and Herman Dehning and the man who was married to David's sister Martha who made his marriage for him were all three of them strong men and all three of them needed women to content them and all three of them were very different each one of them from the others of them

¶7 Now to begin again with David Hersland and the nature he had in him. As I was saying David Hersland was a big man and a man who was all full up inside him and who was very uneven inside him uneven as the world that was all him. He was a big man and there was very much
40 in him and of him. He was all full up inside him. There was not much of any way that anything could enter into him

¶8 A woman had to be a part of the inside in him to content him. She had to have a power in her, to give to him a feeling, or she had to be appealing and so to be a part of the feeling he had inside him. There was not

much of any way that anything outside him could enter into him.

A woman to content him could never be outside him, she could never be an ideal to him, she could never have in her a real power for him. With men, outside him, there was for him a need in him to fight with them. A woman could never be for him anything outside him, unless as one who could in a practical way be useful to him as his sister Martha had always been and now she had been useful to him and made a marriage for him, had found a wife for him who was pleasing to him, who had come out with him to Gossols to content him. Such a woman as his sister was for him, was like any other object in the world around him, a thing useful to him or not existing for him, like a chair in his house to sit in or the engine that drew the train the direction in which he needed just then to be going. Such a woman as his sister Martha, as a woman could never be interesting to him, nor any other woman who remained outside him, either when she could be to him an ideal for him or a power in any way over him, not that some women with power in them were not attractive to him, but with such a kind of woman, and he met them often in his living and they had power with him, such a woman always did it for him by entering into him by brilliant seductive managing and so she was a part of him, even though she was apart from him, and so she had power with him. Such a one until he would be an old man and the strength in him was weakening and the things he had in him did not make inside him a completely tight filling and so things outside him could a little more enter into him, until he would come to be an old man and the need in him would come to be more a senile feeling, an old man's need of something to complete him, such a one could never come to be a wife to him, could never be a woman to be his wife and content him. He needed such a woman as his sister Martha had found for him, a woman who was to him, inside him and appealing, whose power over him was never more than a joke to him, who sometimes when a sense for beauty stirred in him was a flower to him, whom he often could forget that she was existing, who never in any big way was resisting, and so she never needed fighting, was always to himself a part of him and inside in him, and so in every kind of way she was contenting to him.

Men outside him awoke in him, a need almost always in him, to fight with them. Women could never give him any such feeling to have inside him. If they had a power in them, he would brush them away from around him, sometimes with men outside him he would in the same way brush them away from before him, but they often then would be stubborn things around him, he could not brush them away from him; but all women to him, if he needed to brush them away from around him, he could so always rid himself of them. If a woman held her power in him it was because of brilliant seductive managing, and so there would not be aroused in him any desire of fighting nor of brushing her away from him. His wife was different to him, she was appealing there inside him like a tender

feeling he had in him. Often she was not important to him, often she was not even existing to him. Sometimes, and this was the rarest thing in him, she filled for him a need to have a sense of beauty in him, then she was like a flower to him, but this did not happen so very often in him more often she had a kind of power over him that was only a joke to him, mostly in their daily living the power she had in her with him did not to himself touch him, it was her managing to have things for the children, to have her way in small things, sometimes in a big one, but these things never were important to him, and he never knew she felt a power in them, the only power he knew she felt over him was only a joke to him, it could never have any other meaning to him, and that was all there was of the effect she had upon him. Mostly she was pleasing to him, she was a wife who was suited to him, his sister Martha had been right to choose her for him to be married to him, to bear children for him, to go to Gossols with him, to be always, all the years she would be living with him, to be a woman to content him

¶1 He did not need now when he was still a vigorous man and strong in his living, he did not need to have a woman to complete him, he needed a woman only to be pleasing, he needed a woman only to content him.

20 This perhaps would come to be different in him when he would be an old man and weakening, then perhaps a woman who had power in her for him, a power to hold him by seductive managing, such a woman could then fill up in him empty places made by old age and his weakening and his shrinking away from the outside of him, and he would feel it good to him then to be filled up once more inside him; to feel warm with a full feeling; and so such a woman then could have power with him, he would need such a one then to complete him. Now he was a strong man and vigorous in his living and such a woman could arouse him but he would not need to have her in him and he would, when she was too much with him, for he met her often enough in his living, he would brush her away from before him. His wife Fanny Hersland was the woman for him, the wife who was almost always pleasing to him, the one he wanted to content him, she was for him mostly like a tender feeling in him, she was a good woman to him, and useful to do the daily living with him, with the people around them, and with their three children, she was a good woman in his daily living, the little power she had in her for him was a pleasant joke always to him, the power she had in managing to do things for the children he never noticed as a power she had with him, mostly she was always pleasing to him, sometimes, and this was the rarest thing in him, she filled for him a need in him for pure beauty and then she would be like a flower to him but this came to be more and more rare in him as he grew older and was more filled up with his impatient feeling, then she was hardly enough to content him, always she was like a tender feeling in him but more and more as he was full of

impatient feeling, she would be lost to him, mostly she would not then be existing for him, the power which was always a pleasant joke to him then had no more existence for him, a little yet sometimes then she might be a flower to him, always when he felt her then she would be inside him like a tender feeling but mostly then she had no existence for him, she was not enough then to content him, and then she died away and left him, and then the tender feeling was a pain in him, and then she was never any longer an existing thing inside him. More and more he was getting older then and weakening, and shrinking away from the outside of him and more and more then he had not enough even of impatient feeling to completely fill him, and so more and more then he needed to be filled up inside him and she was not then enough to fill him, she had, too, died away and left him, and soon she was not in him any more, not any more as a tender feeling in him, she had soon then not any more any existence in him, soon he needed much more than she had ever been, to fill him up inside in him 10

All this will come to be clear in him in his later living, and now there is the beginning, the three children, the ten acre place where they were living, this father and this mother of them and the dependents and the people living there around them. 20 ¶1

They were living, the father and the mother and the three children, there had been two other children but they had died in the beginning, they were living then the five of them and the servants and governesses and dependents they had with them, in the ten acre place in that part of Gossols where no other rich people were living. Here they lived a life that was not the natural way of being for them here they had around them only, for them, poor queer kind of people and these came to be for them all the people they had in their daily living. More and more there was no visiting for them with the richer people who were the natural people for them to have as friends around them. The father spent his days with rich men for he had his business with them, he was making his great fortune among them, but more and more his wife lived with the poorer people who were living right around them, more and more his wife in her daily living had all of her being in her relation to the servants seamstresses governesses with whom she was living and she was always of them and always was above them and in the same way she was with them the poor, for her, queer people around them. She was with them and with her husband and her children and these were every day the whole of her daily being, sometimes as I have said, she went visiting with her children dressed in her rich simple clothing, but the children were awkward with the richer living in houses and people different from their daily living and more and more then there was not for any of them any visiting to the part of Gossols where the richer people were living. 30 40 ¶2

Living in this ten acre place in that part of Gossols where no other 43

rich people were living was very joyous for all five of them in the beginning. There was much pleasure in this living by themselves with all the freedom that ten acres could give them, all the freedom that was natural with the living with only, for them, poor queer kind of people around them. There was freedom in such a living, there was an important feeling in it for the mother of them, it was a life to develop in the three children anything of an important feeling that it was possible they could ever come to have inside in them. This with the father's way of educating all three of them made for them, each one of them, an important feeling inside in them that they

10 never could lose in their later living. This education that he gave them came from the feeling he had that education was all there was of living for them, it came to be queer for them because there was in him such a strong way of beginning, because he had strong beliefs in him and often these were changing, because he was like the world which was in his feeling all him he was full up inside in him he was uneven inside in him, because he was already then very full of impatient feeling and more and more in his living he became more full of impatient feeling until when troubles began with him before there was the weakening of old age in him he was all full up with impatient feeling, then that was nearly all that there was

20 in him, that was the end of him before old age began in him and this is the history of him.

¶1 It was very joyous for all of them the days of the beginning of their living in the ten acre place which was for many years to be a home to them in that part of Gossols where no other rich people were living. The sun was always shining for them, for years after to all three of the children, Sunday meant sunshine and pleasant lying on the grass with a gentle wind blowing and the grass and flowers smelling, it meant good eating, and pleasant walking, it meant freedom and the joy of mere existing, it meant the pungent smell of cooking, it meant the full satisfied sense of being stuffed up with eating, it meant sunshine and joking, it meant laughing and fooling, it meant warm evenings and running, and in the winter that had its joys too of indoor living and outside the wind would be blowing and the owls in the walls scaring you with their tumbling.

¶2 There was freedom and pleasure in this living for all five of them in the beginning, in the ten acre place in that part of Gossols where no other rich people were living, where there were around them only, for them, poor, queer kind of people for all of them to have in their daily living

¶3 There were then the three children, Martha, Alfred and David, there was the father of them and they all three of them more and more had

40 a fear in them of him and all of them more and more mostly were in opposition to him. There was the mother of them and she was never very important to any one of them, she was not as important to any one of them as she was to the father of them for the little power she had in her was always a pleasant joke to him. Then there were the servants, the

governesses and the dependents and the people who lived near them, who soon were all that the three of them had as people to be in their daily living.

The occasional visiting to the part of Gossols where the richer people were living had never much of reality to them. It was a kind of a dream world to them between waking and sleeping as one often has it in them when one is not certain whether something has really happened then. Such an inbetween existing which is not waking or sleeping was all that such richer living was for the three of them. It never was such an unreal thing for the mother of them. To her rich living was all that there was of real being, she never really knew that she was no longer part of such living. She felt herself always to be of well to do living which was all that there was of being in her thinking. The important feeling of herself inside her which came to her from the living which was not the kind of living that was natural to her to be leading never was conscious to her as being inside her, never was conscious in her as different from the kind of living that had been natural to her. But it did make of her a different creature and this she was inside her though she never came to know it in her

Visiting with their mother came to be harder for all three of them when they were beginning to be self conscious and a little older. When they were very little ones six years and younger there was a little pleasure in visiting with their mother. Then it began to be harder, they would shrink behind the mother, they got a little pleasure from the smell of fur and silk that they got as they shrank closer to her, they got a little pleasure from the smell of beaver that they had from the best hats they wore when they went with her but that was all there was of pleasure, more and more as they grew older they almost hated the people who lived in that part of Gossols where people were richer, where they were made by them, these children and the mothers of them, where they were made by them to have discomfort by their not knowing how to act when they came together. So more and more they would not go with their mother. More and more the mother lost all interest that she once had in her with the people who were the natural people for her to have in her daily living in the well to do living which was the natural way of being for her. It never came to be in her that she knew it inside her that she was different from the others who were the natural people for her to have around her, she stopped going to visit them for they ceased to have any interest for her but she never knew any of these things inside her. Later when once she went back to Bridgepoint it was this that made a kind of princess of her, gave her a kind of power with the brothers and the sisters who had never left the life that was the natural way of living for her.

The mother never knew it of them that her children were not comfortable with well to do children and the mothers of them because of the

Note #1



living that was not the natural way of living for them. It never could come to be a real thing to her that she was cut off from the right rich living. This was to her only that her children were shy in meeting other children, her children were never part of her important feeling, they were outside her in their realler being, they were almost all there was of her in their daily living.

¶1 Later they were further apart from her, she was a little one and she was lost to herself and they were away from her inside her, then she had a scared feeling in her, then they sometimes would be good to her. Now
10 when she was younger and the important feeling was beginning to form in her they were of her as if they were still inside her, they were apart from her for they were never any part of the important feeling that was now beginning to come together inside her.

¶2 In that part of Gossols where no other richer people were living there was a straggling population, half as if it were in the country that they were living, half with a kind of city feeling. The Herslands had all of them inside them this half and half feeling. With the father it was not a half and half feeling. His country life was just a place to him for resting, sleeping, eating, thinking. His wife had her half and half feeling. Here
20 was all there was to her of real every day living, here there was nothing to her of the kind of living that was her natural way of being. It never could come to her that she was not still part of the right well to do city living. To the three children it was a half and half being just as it was for all the people they knew, all those who lived near them, they were all country people a little in their actual living it was a small country town of them, they were city people in their feeling.

¶3 This mixture in all of them, in all the people who lived around them, in the three children Martha, Alfred and David, in a different way in the mother of them, in a kind of way with her in the servants and the governess
30 who were in the house with them, in his own way in the father of them, made their own life inside them to be different, the children and the people who lived near them, from the mother and the servants and the governesses who lived in the house with them, from the father who all the day lived with the rich men who were the people to have around him in his making his big fortune.

¶4 It was then slowly coming to be true of them that the children were more entirely of them, the poorer people who lived around them, than they were of their mother then, than their mother was of them then though they were all that there was of their mother's daily living. Slowly in
40 the mother the important feeling that later when she went to Bridgepoint where her family had gone on with their natural way of living, made her a kind of princess to them, beautiful and rich to them and apart from them, slowly this important feeling came to be working inside her and in a way in her it was like the important feeling that the governess and other serv-

ants had who were around her, it was different from the feeling the children had from their being part of the being that they had in common with the poorer people with whom they were living, different from the father and his beginning, his big fortune, then his impatient feeling and in his old age his weakening and his needing things to fill him.

The children all three of them being a real part of the living of the poorer people who were around them had the same kind of half and half feeling that the people had around them, they had the living that was a country town living, they had the feeling that was a city feeling and only later in their living did they grow away from being of the people who lived there around them. Each one of them had his own way of such changing and this will come out in the character of them as each one of them shows it in them.

As I was saying the mother's half and half feeling was different from the half and half feeling that the children had in them which was the same kind of half and half feeling that the people all had who lived around them, it was different from the feeling her husband had in him.

The being the people around them had in them, the half country town feeling and half city ways they all had in them could never come to be in common with them to the mother of the three children who had the same feeling in them as the people around them had in them. It could never come to the mother of the three of them to feel it to be real inside them the being that was in them that they had in common with the people around them. It would never come to the mother of them to feel this in them, they were her children, they were, to her feeling, inside in her as they had been when she had born them, they were apart from her in their real being, they were a real part of the living around them and they had in them a half and half feeling like the people around them.

To the mother of them they were to the people around them as she was to them, of them and above them in her right well to do city being, it never could come to her to feel that the three children who were to her feeling inside in her as they had been when she bore them were in all their being all in common with the life they were daily leading with all of them who were there around them. Such a thing could never come to be real to her feeling; it never can come to be real to a governess in her feeling to feel the servant's feeling to be the same as her real feeling from the way she lives in the house with them. The mother to the three children of them could never have it to be real to her feeling what was really in their being that they were like those they had around them in the daily living that was all there was of being in them; the governess to the servants being in the same house with them she could never feel it to be real to them in their feeling that they feel it to be together with them to them the governess and then with the mistress of them; the governess to the servants, the servants to the governess who lives in the same

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house with them, all of them and the mistress of them to the people, the, for them, poor queer kind of people who lived around them. They were for all of them poor queer kind of people who lived in little houses near them. They were many of them. They were different each one of them from all the others of them, the three children knew these differences in them for they were of them, they were together with them, to the mother the governess the servants who lived in this ten acre place with these people around them, the differences among them were not to them differences as they were to the three children who were of them, so one
10 sees them and it is as the children know them, as they were really inside them as they were to the others of them among them. More and more it will come out in them the differences in all of them with the three young ones who are of them then, these as they find it to be true among them, in them whom they needed to be friends for them of the people around them, these who were different to them each one of them to them who were of them, and then there is the mother of the three of them and the governess and the servants and then the father of the three of them and some ways in which he was of all of them, of the people around them, and then in some ways he was not of them, but mostly there was everything in some
20 way in him, mostly all the world was in him and it was all uneven in him as it is in all the world that made him, and more and more now it came to be in him that mostly he was filled up with impatient feeling, more and more then it came that his children were in opposition to him, more and more then his wife was not existent for him, then he needed things to fill him but this was all the later living for him, now he was just beginning with his impatient feeling, now he was as big as all the world around him, he was it and there was not any difference in him to the people around him. In his children there was already then a little of such a beginning, they were already then a little not all of him, a little outside from him,
30 not to arouse fighting in him, not to arouse him to brush them away from him, just to be there and not be him and he would soon a little begin to know this in him. More and more the three of them Martha Alfred and David were really of them the poorer people they had in their daily living, the half country town being they had in them the half completely city feeling that there was in all of them. There were many kinds of people there living in little houses near them, some of them living well in a poor way there around them some living in a straggling kind of way near them, all of them were in some way part of the daily living of all of them the three children and the mother of them, all of them were more or less part
40 of the real being of the children then, never really part of the real being of the mother of them; always her real being which was not her important feeling, always her real being as she felt herself existing was the daily living with the three children as if they were still inside her and not apart from her and the well to do city living which was all there was of right

being to her feeling. From her children she never came to have real important feeling of herself inside her, this could come to her from the Shilling family, a little from her husband as she felt toward him a little power, mostly from the servants and governesses who lived in the house with her, a little from the poorer people who lived near her.

There were many kinds of people then living around them. More and more the children came to know them, to be really a part of them to have the same being with them to have inside them the same half and half feeling, half country town feeling and half altogether a city feeling. Some of them were sometimes working for them, dress-making carpentering shoe-mending, odd jobs were done by some of them. These and the children of them were for the three Hersland children then nearly all there was of real being in them, Some of these came very close inside to them. For each one of the three of them Martha Alfred and David it was different ones among those who were around them who came close to them, with all of them there was changing and this will be a history of each one of them.

The household the mother father the three children of them, the governess and servants with them, they were all, all of them together then. More and more then it was then slowly coming to be true of them that the children were more entirely of them, the poorer people who lived around them, than they were of their mother then; they were neither of the mother or of the feeling she had in herself then, nor of the way she felt herself then as being of the living that was all there was of right being to her. They were all three of them then more entirely of them, the poorer people who lived around them then than they were of their mother then, than their mother was of them, though they were all there was of their mother's daily living then.

They were very many of them then the poorer people who were living around them, there were very many of them then and they were all of them in each one of them then different from all the others of them and this all three of the children knew very well inside them. They were a part of them, they were always together with them. The servants and the governess were to them as the mother was for them, the father gave a different feeling in them and this will be clearer for them as slowly the character in each one of them comes out from inside him.

There were many people living in small houses around them. Some of them were families of women, some of them were made up of some good ones and some who were not good to earn a living, there were families where it was a little hard to understand how they were living, nobody did any working, nobody had money that belonged to them. In some of the families around them there was a father who was really not very existing, no one was certain that he was a husband of the woman and the father of the children who all earned the living, such a one would just come

and eat and sleep in the house with them, with some there was no mother and one was not very certain from anything the father showed in him or that the children remembered about him that there had ever been one. In one family there was a mother and she was a hard working woman, there were children some at home, some away from them, some about whom nothing was very certain, the father was not very certain, he was not dead to them he was not very certain only not very certain in his existence for them and in all of such families no one ever asked about the things around them, and no one ever talked about the queer ways
10 anybody else had in him. All that was existing for any of them were the things that happened to them.

¶1 In several of the families around them the father or a son had mysterious things he was doing every day in his earning of his living then. Mostly there was nothing bad in any of them, one of them had an intelligence office where he was working, none of his family ever liked to talk about him, it is often so with the work men do to earn a living, there is nothing bad about them, there is nothing in the work that is wrong that gives a reason why they should not do it then to earn their living, they do it every day and earn a living then but somehow it is a feeling the family
20 have about him that they never talk as if he were of them. Sometimes it is from the work he is doing, sometimes from the ways he has in him, mostly there is nothing wrong in him, there is nothing bad in his earning of a living, somehow it is not natural to his family to talk about him, to act as if he were a part of their daily living, he eats with them, he sleeps there with them, that is all that makes him then a part of them. Mostly in the little houses in the part of the town where no rich people are living the families many of them have such kind of mysteries in them. No one ever talks about them. No one is ever certain with them how many children there are of them, what some of them do to make a living, whether
30 there is a father to them, whether there is a mother to them, how they all come to the money they have for their daily living.

¶2 The three Hersland children were of them, they were always of the people with the people who lived in the small houses near them, they were of them, they lived with them, they had the feeling of never asking any questions of them, they had it in them to never ask any questions about any of them, they had never any feeling to know anything about any of them that was not shown then in the daily living, no one of such people as they knew there around them ever asked such questions of any other one of them. Each one in a family then and every
40 family of them together then always lived on in their daily living, there was a husband or a father to them or there was none, there was a mother or a wife to them or there was none, there were more sons or less of them, there were more daughters or less of them, no one ever asked any such question of them, no one asked what they did for their daily living,

sometimes some of them would be gone a long time away from all of them, sometimes he would be rich then, sometimes he would come home then and be a hero to them, always there were uncertain things in any one of them to all of them and no one thought about them, no one knew them as uncertain things about any other one of them, no one ever asked any other one any question about them, mostly every one had it as right for him that each one of them should have a little house where his family was living, each family of them had a little house where any one of them and all of them did their eating and sleeping and washing, each one of them had his own way of earning a living, such uncertain things as each one of the families of them had in them are always there in all of them who are living then in the part of a city where no rich people are living, no one of them ever thinks about them, there is nothing for any of them except the things that happen every day to them, there is nothing for them except their daily living which is all there is then of them.

All of them who lived near the ten acre place where the Herslands were living in that part of Gossols where no rich people were living all of them then were good enough people and regular enough in their daily living and mostly all of the families of them had lived a long enough time where they were living then. Mostly all of them were honest enough men and women, mostly among them there were not any bad men and women. Mostly they were honest enough working men and women and their children went to school and went on to be decent enough men and women to go on living as their families always had been living. As I have just been saying there were not very many of them that were not good enough men and women. A few of them came to a bad end before they got through with their living but mostly all of them were honest enough men and women and they had good enough children and mostly they all made enough by working to keep on and be honest enough in their daily living.

As I was saying they were very different each one of them from the others of them, each family of them from all the other families of them. A great many of them had a little of an uncertain side to them, mostly in every family of them some of them had an uncertain something in them but perhaps the rest understood it about them, none of them ever spoke about them no one ever said it of them that they had uncertain things in them, perhaps it was all a natural way of being. Each one of them went on with his living and whatever came to any one of them was the natural way of living. It is queer in them in the families like them, the uncertain ways some of them seem to have always inside them. Perhaps it is all simple in them, mostly in all of these who lived around the Hersland family then, there was nothing that was wrong about them. Mostly they were all honest enough and good enough men and women with decent enough children.

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There were many families of them. There was one family of them that was a family of women then, there was a father to them and he was not dead then or living away from them but mostly then it was as far as one could know them a family of women, a mother and there were three daughters then Anna and Cora and Bertha. There was a father of them, there was a husband to the mother of them, he was regularly with them in his eating and sleeping then, one saw him but somehow he was not really existing, he went every day to his working but that never made him any more of a real being. He went every day to his working, he came home to his eating and sleeping, he was regular in his living, he was regular in his working, he was not very real in existing. Many men and sometimes there is a woman and sometimes there are children of them, have such a way in them, they have such an uncertain feeling coming out from them, they are not real in existing.

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The man then, the father of the three of them the husband of the woman then, was not existing for them, he used the little house with them for eating sleeping and washing, he went every day to his working. He was not existing for any of them, he was not existing for the Hersland family who were living in the ten acre place then near them neither for Mrs. Hersland and the three children then nor for the governesses and servants of them. With the father David Hersland, there was in him a little more of real existing, there was in him then that he was a man to feel it in him when another man spoke to him, when another man spoke as a master to him or as just a man to know him; there was then in him a feeling of being a male thing then when Mr. Hersland met him. There would be a greeting between them when this one met with him, when Mr. Hersland came home from his day in the part of Gossols where the richer people were living, when he met him walking, when he met him coming home carrying something he had just been buying, there was in the man the being that made him speak to another man when he met him, there was in him a being that made the meeting with another man give to him almost a real existence in him, there was in him just such a little being so that he could give to another man a greeting, could so get into him a real being from the meeting he had then with a man in giving him a greeting; there was in him, in such a kind of man and there are very many of them and they need men to give to them a feeling of existence in them, there was in this man just enough of a kind of being in him that always could make it certain that he was an object real in being, an object called man not woman the world around him then, and there are many of them and as far as any one can know such a one then that is all then that there is of him, perhaps there is more to him to the woman who is a wife to him or to his children who live in the house where he is living, perhaps there is a real existing to him but to all of those around him, to the Hersland family and the others who lived with them there

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was never in him any real existing, there was for all of them in the house where this man was living only a family of women, a mother and three daughters of them

There was nothing wrong about him, anybody could see in him that he was a man and there are many of them made just like him, there is nothing wrong inside them, there is nothing very strong of existence in them, there is nothing wrong inside them, it is only that there is not very much of existence in them, there is a little in them, they are men when other men are with them, they are men when they are alone then, only then it is not very strong inside them, they are men then, they are alone then, existence is not very strong in them then, there is just enough of such existence in them then that one can know them that they are men then when one thinks of them, one does not then when they are alone then ever think about them ever feel any existence in them.

With other men around them, existence in them gets to be a little stronger inside them, they come almost to feel themselves to be inside in them, there gets to be almost enough inside them of existence to make them then have other men feel that they really do exist then, but mostly in them there is not enough of existence to them to make women and children feel that they are really men inside them, men and having real existence in them, it is only when other men meet with them that the existence gets to be strong enough in them so that any one can know them and they can feel it in them that they are men and one with all the men around them, when they are alone with women or with children they have never in them anything of such a feeling, they have then nothing of real being, they go every day to their working, they come home to their eating and their sleeping, there is nothing wrong inside them, there is only nothing in them of real existence to them, it takes other men around them, it needs other men inside them, it takes other men to greet them, it takes other men around them to make of them a real being to be inside them and so it was with this one and there are many made just like him, and so this family then, it was to almost all who knew them a family of women then, the mother and three daughters of them Anna and Cora and Bertha then.

The mother's face was old now and a little wooden. She did dress-making. She sometimes worked for the rich family near them, for Mrs. Hersland and her children. She was getting old now and a little wooden.

She was a foreign woman. No one knew it about him the husband who lived in the house with them whether he was or was not a foreign man. She was a foreign woman and she was a little old now and her face was a little wooden. She was a hard-working woman, she did dress-making, she earned a good enough living, they were doing very well with their living all of them then. The mother was a foreign woman, she had it in her to be really existing. She was existing for all five of them the Hersland family who knew her then, she was existing for her

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children, she was existing for all of them who lived in the houses near them, for all the people who ever came to know them, she was not important to them but she had in her a character for them.

¶1 The mother had existence in her in this she was different from the man who was a husband to her. She had existence in her, there was real existence to her, more than just enough to know she was a woman creature, she had existence in her, she had a character to her but she had nothing that was important in her, she was not important to any one around her she was not important to the three daughters who were then with her, in
10 a way she was not important to the man who was a husband to her.

¶2 There was no past or present in her, there was existence in her, there was a character to her but there was nothing important inside her, there was nothing past or present or in the future that would be connected to her, but she had existence enough to make of her a really existent thing inside her, existence was strong in her in every moment in her, strong enough to make it to be real inside her, she did not need others around her to make existence inside her.

¶3 There was nothing connected in her with a past or present or future, there was existence in her, there was a character to her, she had no importance
20 then to any one around her, she had the existence of the useful things around her, it was active in her this existence inside her, it was active in her and this gave a character to her, it was active in her and this was real existence inside her, this made every one who knew her know there was real existence to her, she had real existence in her but she had no importance inside her, there was nothing in her to connect her to a past a present or a future, there was real existence to her, she did not need others around her to make for her the existence she had inside her, they did not make it any stronger others who were around her the existence she had inside her, that was real in her, that was the character in her, that was all
30 that there was of her, there was not in her anything to connect her with the past or present or future, there was real existence to her, that was the whole of her, she had no importance in her to any one of all who knew her.

¶4 As I was saying of her she was getting older now and her face and the body of her gave a wooden look to her.

¶5 There was nothing in her to connect her with the past the present or the future, there was not any history of her. They were three daughters to her and they then lived altogether, the mother the man who was a husband to her and the three girls Anna, Cora and Bertha. The only thing that could ever give to any one who knew her the mother of the three
40 of them Anna, Cora and Bertha, the only thing that could ever give to any one who knew her a history of her was as they would see it in the history of each one of the three girls who had been once inside her, not of her then, though they were then inside her. The history of each one of them would never make a history for her, the three of them and each one

of them made it that one could know about her the history of her. The history they each one of them went through before her as they went through their living and they were the daughters of her, was the history of her who had once had them inside her, once she must have gone through the changes that each one of them went through as they lived longer, there was no history in her, they never made any history for her, the history of them as they went on in their changing around her, each girl repeating in her in the changes that went on in each one inside in her was the repeating around her what once had been changes in her, they were not for her the history of her, they were not for her any past or present or future, there was not in her anything of history inside her, there was not in her any importance to her, there was not in her anything to hold her together with the three girls around her who went through their changes in front of her the three girls who once had been inside her, there was not in her any history of her, there was not in her any importance to her, there was in her real existence inside her, there was in her a character of her and that was all that was then her, that was all then that was ever in her, there was never any history in her, there was a history of her and that the three girls were living around her, they were having the changes she had had in her and now she was getting older and her face and body was getting to be wooden all through her and existence was always just the same in her, it was all there was of her.

The three girls Anna and Cora and Bertha went through the changes then and they were living then altogether, they went through their changes, the changes she had had in her, first they were in Anna then in Cora and then in Bertha and they were never to the mother a history of her, they were never to her a history inside her, there was never in her any connection inside her with a past or present or a future, these changes in the girls with her were like all the objects around her, like the making of dresses to her, like the changing of the eating from the green stuff they brought to her, through the cooking that was natural for her to the eating that came after, this was all to her like the changes in Anna and Cora and Bertha, they never made a history for her, they were not to her a history of her, they were the changes around her, and first it was in Anna then in Cora then in Bertha, each one of them had been once inside her, that was not a history to her, they were changing then around her, that, was not history of her in her, she was getting older now and looking wooden, that did not change in her the existence inside her, that was a change like all the others in her, that was not any more of a history to her, existence was always just the same inside her and it would always be so in her until she died and that would be one more change of her, it would not be a change to her and so it was now with the girls around her, they went through their changes before her, they were not a history to her they were not for her a history of her, they were three daughters with her, they

went through their changes one after another, they lived there in the small house all together she and the man who was a husband to her and the three girls who each one once had been inside her, and that was not a history to her, that was like all the other changes in her, that was like eating and dressmaking for her and so she had existence in her and she always worked hard and had a character in her and she never had importance for any one around her. She had existence in her like the useful things around her, she had character, she had had changes in her and now she was getting older and there was a little more wooden change inside her and so there
 10 would be changes in her until she would be all through with all the changes she had in her and always there would be real existence to her and always there would be character to her always there would never be a past or present or a future connected with her, always there would be existence in her, there would be changes, there would never be any history of her to her.

¶1 The eldest daughter of them Anna had come then to be a rather beautiful woman. No one thought it about them that all three of them would have that as a change in them. No one thought it about her the mother of them that she had had once a change in her like this change
 20 in them before she had borne any one of them. The eldest one had beauty then, now when she was grown to be a woman, all three of them one after the other came to have in them as one of the changes that went through them, beauty in them when they were not any longer children. Not one of the three of them had any signs in them of such a thing going to happen to them until it had happened in them. The one of them, to any one who began at any time to know them, the one of them who had come to be a woman then and to have this change into beauty which happened to each one of them, had it that this had already happened to her then, to any one who came then to know them it was
 30 a fact then that this one was a beautiful woman but this never made any connection for them to the other or other ones who had not had the change in them, the beauty in the one that had it then was like existence in the mother of them, it was in them one after the other of them as if it had always been in them, it had no connection in them with a past or future in them, it had no connection in them to any other changes that had been or could come to them, it had no connection with the others of them who were then with or without beauty in them, it had no connection with the mother of them, with the change she once had which was like the change in each one of them but nothing made any connection between
 40 any of them, to the mother of them, nor to the father of them for he had not any real existence in him to any one of them.

¶2 The change then came in each one of them and now it was Anna the eldest of them that was a beautiful woman to everybody around them then. The beauty in her then to any one who came to know all of them

was, as beauty came to be in each one of them, a thing that when it was
 in any one of them then, was to any one who knew them then, something
 that was always in them always to be in them, always had been in them,
 in the others of them then there was not any sign of any such a change
 ever to be in them, in the mother of them there was nothing then that
 connected her with any such a change in them, there was nothing in her
 then to connect her with that one or with them, when there were more of
 them that had then this change in them, there was nothing in her that
 made it true for any one who knew her then that she had had in her any
 such change to connect her with that one or with them who had it then,
 that she had had it in her before she had borne them. How any one
 knew it about them that the mother had had such a change in her before
 them, how any one knew it about them that the others of them would
 have such a change in them, that, no one who knew them could ever
 answer in them. Perhaps it was the existence the mother had inside
 her for all of them, perhaps it was this that gave to every one who knew
 them no feeling of surprise in them that each one of them and the mother
 before them had, were having and were to have such changes in them,
 there was not anything to connect them together then except the exist-
 ence in the mother of them, existence that was real in her for every
 one who came to know them, that never made her important to them
 but that made her a real thing to them, and this was what made it natural
 that all of them should go through, each one of them, the changes in
 them that every one of them had in them, this is what never made one
 think it about them that they would have such changes in them, that
 is what never made it a surprise to any one of them that they had such
 changes in them, it was the existence in the mother of them, this is what
 made real the changes in them to every one that knew them. The
 existence in the mother of them is what made the change that was then
 in any one of them a final thing in each one of them, and the mother
 of them, to any one who knew them then. The existence in the mother
 of them, at the time then when one knew them, made it, the change
 that was then them, to every one who knew them then, a thing that
 was forever in them, it was the existence that the mother of them had
 in her then that made whatever was in them to any one who knew them
 as if it were everlasting. The mother had existence in her, she had no
 importance to her, there had been there would be changes in her but
 this never made any history for her, there was nothing in her to connect
 her with a past a present or a future, there was nothing in her to connect
 her with the changes in the daughters around her, to connect her with
 the man who was a husband to her, there was existence in her, there
 was no importance to her, there was no history in her for her, there
 was no history of her to her in the changes in the daughters there around
 her.

¶1 In the eldest daughter Anna there, was more of importance inside her than there was in the mother of her, than there was in the sisters who went through their changes later, than there was in her father who lived in the house with her.

¶2 In her there was not so much existence inside her as there was in the mother but there was more of importance to herself inside her, she was more important to every one who knew her, there was more of her in the things that happened to her, she was more important to the things that happened to her than her mother had ever been in all the living
 10 she had had all her life in her. Anna had inside her more importance in her, more than in her mother, more like that in her father, but with her there was real existence inside her, not so much existence as there was in the mother but existence enough to make alive the feeling of importance to herself inside her, enough to make others feel her, enough to make her important to every one that knew her. Anna had in her real existence to her, not so much as in her mother but enough to the making her living inside in her, she was important to herself inside from her own power in her, she was important to herself inside her as her father was when he was with other men around him to make him to be
 20 real inside him, when the father had men around him then there was in him a feeling of importance in him as a man among them and he was important to them then to his feeling, but really, in him there was no existing, it took other men around him to make him alive inside him, he had no existence in him. In the mother of them there was always strong existing but there was never anything of an important feeling, she was always existing, she was not important in her being, she was not any more existing with others who came near her in her living than she was when she was alone with her being, she was always existing, she was never important in her feeling, she was never important to any
 30 one who knew them, she was like any article around them, she had strong existence for them she was never in any way important for them, she had not in any way in her any changes for them, she was not important to any one of them.

¶3 There were three of them then Anna and Cora and Bertha. In Anna had come the change that made a beauty of her, she had less existence in her than the mother she had as much importance in her as the father, she had enough existence in her to make real inside her the important feeling she had in her.

¶4 It came to her to have things happen to her and in her, she had a
 40 career in her and later they will come out in her the things that happened to her.

¶5 The second daughter Cora had in her less existence than the mother and no important feeling in her, beauty came to her, things happened to her, there was nothing in her that made anything important to her.



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Cora went through her changes a little slower than her sister Anna. They came in her slowly, they gave no importance to her, there was existence in her not enough to make her living, always, like the mother, there was not in her enough of existence like the mother to make a solid thing of her, there was in her a little uncertain feeling like that in the father but there was nothing in her that gave to her a sense of being important inside her from others being around her, others around her were as they were to her mother they were around her and that was all the meaning they had in her, they were around her, they did things to her, for her, they never gave to her as they did to her father and to her sister Anna a feeling of importance to herself inside her, they were as they were to her mother, things around in her; in her, existence was not strong in her as it was always in the mother and so in her as in her father there was a little something uncertain and not solid to her, and all this will come out in her in the history of the Hersland family who came then more and more to know her.

There were three of them Anna and Cora and Bertha; Bertha had in her less of existence in her than any of them except the father. Bertha had in her enough of existence in her to make her alive when she was a little girl and there was not very much of her, she had not in her enough of existence to her to make her alive inside her when it came to her to be a young girl and later to have beauty in her and to be a woman then. There was not enough to her of existence in her to make her alive inside her when she had gone through in her with the change of being a little girl, not very much of her, even then she was not very living in her, she had not very much existence in her. She had a little more existence in her than her father, enough to make her living when there was so very little of her, then was the only time she had enough existence in her to make her alive inside her. No one who knew her could ever feel that there would be changes, there was not enough existence in her to any one who knew her to keep her alive through changes that went through her, the changes went on in her, they went on in her as they had done in her mother, in her sister Anna and then in her sister Cora, they went on slowly in her, she came later to have beauty in her, she never was very alive inside her, she never had existence like her mother who had existence like the useful things about her, she had not like her father importance from other people around her, when she was a little girl she had a little of such importance in her from the little existence that was then in her the little existence always in her that then kept her alive for there was then so little of her, more and more then as she grew bigger there was not any such importance there was not in her enough existence to make her alive inside her, and there was not any very real living to her, she had never in her any importance from other people around her, she was like her mother only she had very little of existence in her, so

that is the history of her, she was alive inside her when there was very little of her when she was a little girl and then she was alive inside her and had in her a little of importance to herself inside her, she grew bigger and there was never then in her any strong existence to her, there was never in her enough importance to her to make it real in her, there was not later an uncertain feeling to her, there was in her the existence in her, the importance of it to her that had been in her when she was a little girl and was alive inside her for then there was so little of her. There was not in her later an uncertain feeling to her as there was in

10 her father as there was in her sister Cora, there was in her always just the same being inside her, when she was a woman, when she had beauty in her, there was then inside her just the same existence in her just the same importance inside her that there had been when she was a little girl and there was not very much to her. She was like her mother, the little existence she had was really there in her, she was like her father, the little existence she had was important to her, she was not like her mother, the little existence was never very strong in her, she was not like her father, she could never get existence in her she could never get importance to her from other people around her, she had enough existence in her

20 it was important enough inside her to make her alive in her when she was a little girl and there was not very much to her. There never came to be any more in her neither of existence nor of importance in her and later when she was bigger when she became a woman and had beauty, there was not in her enough of existence and of importance in her to fill her and so she was then later never very alive inside her, there was then of her, too much, for the existence and importance inside her. She was then, never, when she was bigger, when she was finished with the change of being a little girl and not very much to her, she was never after very alive inside her

¶1 30 And now Anna had this change in her, she had beauty in her, Cora and Bertha were having the changes she had already had in her, there was yet nothing in Cora or in Bertha that could connect them with her, with the beauty change that had come to her.

¶2 The three girls Anna and Cora and Bertha went through their changes one after the other, now the beauty change had come in Anna, now when there was no longer in her a young girl's growing change in her beauty had come into her and to every one who knew her it was as if it had always been in her, it had no connection in her with her sisters Cora and Bertha nor with her mother. The mother had strong existence

40 in her, she was getting older and her face and body was getting to be wooden all through her and existence was always just the same in her, it was always all there was of her. No one who knew them then the mother or Anna or Cora or Bertha, ever thought about the father, and so to every one around them then, this to every one that knew them was

a family of women, there was the mother who was getting old now and a little wooden who was never important to any one who knew them who always had existence in her and that was always strong inside her, that never made any history in her, that never gave any importance to her she was existing then and existence always had been in her as it was in the useful things around her, there was no history in her, there was nothing in her to connect her with the past the present or the future, there was never any history in her there was a history of her and that the three girls were living around her, they were having the changes she had had in her, there was nothing then in her to connect her with the changes in the three girls who lived in the house with her, there was nothing in any of them that connected themselves with the others of them, there was nothing in them to connect them with the mother of them, there was nothing in the changes in them that made any one who knew them ever feel in them that she had had changes in her as the three girls had them then the three girls who were around her then, there was nothing in any of the three of them that made one feel in them that they would have in them the changes that any one of the three of them had had already in her, there was nothing to connect them with each other, they did go through their changes one after the other, there was never anything in any one of them to make any one who knew them feel that there would be changes in any one of them, a little more perhaps in Anna than in any of the others of them, in her, changes might come, in the other two of them Cora and Bertha and in the mother of them there was never any thing in them to make any one who knew them think a change would come in them, the mother was getting older now and her face and body was getting to be wooden all through her and existence was always just the same in her, it was always all that there was of her, Cora was a little wooden then, girlhood was almost finished in her, beauty had not come yet to be in her, Bertha was a little girl then, there was never in her as much existence inside her as there was in the mother or Anna or Cora, there was in her a little more existence than in the father, Anna had then beauty in her and was important then to every one who knew her, in her there was a feeling that there might come changes in her. Nobody ever thought about the father. This family to every one who knew them was a family of women.

There were many other families then living in the little houses near the ten acre place where the Hersland family were living in that part of Gossols where no other rich people were living, some of them were neat and made a good living like this family of women, some were not so well off in their living; some had a very straggling way of living, each one of the families of them in the small houses then had each its own way of living each its own uncertain ways of being, and this is a history of them.

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There were many kinds of families of them living in the little houses near the Hersland family then. They were each one of them different from all the others of them, they were different each one of them from all the others of them in their way of living, in their ways of earning a living, in the things that had been in their lives in the earlier days of their living, in the things that would now happen to them, they were different each one of them from all the others of them then, they were different in all the ways that they had in them, they were different in all the things that made them important, in all the things that made them uncertain inside them, they were different inside each one of them from all the others of them in religion. Some of them then had religion in them, some of them had not anything of such a thing in them, all of them who had religion in them were different from all the others of them who had religion in them too in them. One of these families then was made up of a father and two children, a boy and a girl Eddy and Lilly and the father of them, there were many uncertain things about all three of them, about the living that they had had before in them, about there not being to them a woman to be a wife to him and a mother to the two children, about the way they had money to live on when not any one of the three of them did any working, about the kind of man the father was for it was very hard to know anything about him, about the character of the two children; one thing was certain about them, they had religion in them, they were important in religion

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The father was a tall thin man, they said of him that he was a sick man, perhaps that was true of him, no one knew how anybody knew that about him, his children never said it of him, he was a tall thin blond man, he was always smoking and that was said by every one who knew him to be because it was good for him, he was important in religion.

¶3 30

There are many ways of being important in religion and this is a history of some of them, there are many men and many women and some children who have religion in them, there are many ways of having that in them. They are some who are important in religion, they are some who have religion and who are not important from the religion in them, they are many men and many women and some children who have religion in them and this is a history of some of them

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There are many of all these kinds of them, there were some of many kinds of them in the families that the Hersland family came to know then, more and more in their living then the Hersland children came to know them came to know the many ways many men and many women and some children have religion in them, the many ways some of them have to have religion make them important inside them, the way some of them who have religion never have any of such an important feeling in them, more and more then they came to know in the families that

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lived there around them the meaning the religion each one of them who had religion in them meant to the one that had it inside him, for there were many of them that had it in them many men and many women and some of their children

This family the father and the two children Eddy and Lilly, all three of them had religion in them, there was no wife to him or mother to the children then. Slowly the Hersland children came to know them. They had it in them this man Mr. Richardson and his two children Eddy and Lilly Richardson, they had it in them all three of them to be important in religion, the father had always all his life had religion in him, he always had been important in religion, this is a history of the feeling in him, of the way his children too had it in them.

As I was saying Mr. Richardson was a tall thin blond man, he was sick then, so everybody said who knew him though his children never said it about him, he was sick then and he was always smoking and everybody said who knew him that that was because it was good for him, good for the sickness he had in him.

Any one who knew him would know that he had religion in him, that he always had had religion in him. Always one knew it in the two children that they had they always would have religion in them, religion with all three of them was a part of them, it was to all of them a part of their being, it was not a belief in them, it was of them like eating and sleeping and washing, for all these things and religion were part of their being, such was the nature of all three of them. Not that all three of them had the same nature in them, the three of them each one was very different from the other two of them, each one had their own nature in them, but all three had this in common that religion that eating sleeping and washing were natural to them, other things too were natural in them and all these things will come out more and more in the history of them.

There are many men and many women and some of their children who have at some time religion in them. There are some of all these, of the many men and many women and some children who have religion in them, there are many of these that have it in them as a natural part of them, who have religion always inside them, who need religion as they do eating and sleeping and loving and there are very many who have religion in them so from the beginning of them, in some of them this religion in them makes them important inside to them, with some of them this religion in them makes them important to every one who knows them, there are some who have religion in them as a natural thing in them and have always had such a thing in them and it does not give any importance to them

There are some then who always have religion in them to whom it is as natural as breathing, there are some who have it in them who

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need it in them to complete them, there are some who have it like eating and sleeping, some who have it like loving, some who have it like washing, there are some who have it from a need in them to have it fill them when they have lost something that was once a piece in them; some get from religion an important feeling, some have it and are important to every one who knows them, some never have in it any kind of an important feeling.

¶1 Mr. Richardson and his two children had always had religion in them, religion would always be in them like eating and sleeping and
10 washing, not like breathing and loving. Religion was always in them, they had it always and it made all three of them important to every one that knew them.

¶2 To the father Mr. Richardson religion was like eating and sleeping and washing, all these and religion made him a continuous being, they were not outside him, they all were in him and they made him always continue in his existing. Religion had been in him always as a part of him, it was in him like sleeping, it was in him like eating, it was of him like washing, it had always been in him as a part of him, it had always
20 made him important to every one who knew him, it did not make him important to himself inside him any more than eating and sleeping and washing made him important to himself inside him, it was a part of his continuous existing; it did always make him important to every one who knew him.

¶3 To some who knew him, to some who had not any kind of religion in them, to some this religion in him was to them like lying but these did not understand him, there was in religion in him no more of lying, with him, than there was in washing any more than there was in eating or sleeping, this was very hard for some of them who knew him, some of them who never had any religion in them, to understand about him
30 but always it was true of him, religion in him was like eating and sleeping and washing, it did not make him to himself important inside him, it made him important to everyone who knew him, it was there and they knew it in him, it was in him and whatever he should be ever found out in doing that would never make it different in him that religion was real inside him, that it was in him like his eating and sleeping and washing, that it never was, in him, lying any more than eating and sleeping and washing were lying. It was a part of him as they were a part of him, they were needed every day to remake him, to keep him going on in existing, so it was with religion and this in him made him important
40 to every one who knew him.

¶4 The religion inside him, as I was saying, kept him existing, it was not that it filled a need in him, it was not that he used it in his living, it kept him continuous and existing as did his eating and sleeping. Religion was to him like eating and sleeping, religion was to him also

like washing and it was this in him, the religion like washing that made him important to every one who knew him. Religion was to him as eating and sleeping was in him, religion was in him as washing was to him and this religion in him made him important to every one who knew him.

Washing is very common, almost every one does some washing, with some it is only for cleansing, with some it is a refreshing, with some a ceremonial thing that makes them important to every one who knows them. In those who have religion in them as washing is to some of them who make it a distinction in them, in some who have religion in them as washing is to some who do it as a necessary part of their daily living, such have from it a distinction; washing is not a natural thing to happen like eating or sleeping, washing is not like eating or sleeping, it has in it a distinction and to them who do it every day as a natural thing to them, they have it in them to be important to every one who knows them, when religion is in any one as this washing is in some who have it in them, then such a one is important to every one who knows him.

Eating and sleeping are not like loving and breathing. Washing is not like eating and sleeping. Believing is like breathing and loving. Religion can be believing, it can be like breathing, it can be like loving, it can be like eating or sleeping, it can be like washing. It can be something to fill up a place when some one has lost out of them a piece that it was natural for them to have in them

To be continuous in existing by an every day eating and sleeping is like what some have in religion, then it is not from a need in them, it is from the natural way they have in them to be continuous in their existing. Feeding and religion with such of them is every day natural to them. Washing is different from eating and sleeping. It is natural to some and it makes such ones important to every one that knows them. Some have religion in them as some have washing and they are always important to every one who knows them. To have washing as natural to them is some distinction to those who have it as natural in them, to have religion in them to be in them as washing is to some, those to whom it is natural from the beginning to have religion in them in such a way as some have washing is to make of them who have religion in any such a way natural to them important to every one who knows them.

Mr. Richardson had always had, from his beginning, religion in him. It was always natural in him as was his eating and sleeping and washing. He kept on this way in his existing, it was natural to him to keep on existing, it was natural to him to have in him religion and eating and sleeping and washing, he had had them all always from his beginning. It did not make him important to himself inside him, it

made him important to everyone who knew him. There were many things in him and these will come out in the history of him. Always religion was in him, always he was important to every one who knew him. There were some who did not understand it in him, who thought it of him that religion was in him as a kind of lying but these did not understand religion in him, it was in him and had been in him from his beginning, it was in him as eating was in him, as sleeping was in him, as washing was to him. It did not make him important to himself inside him, it did make him important to every one that knew him.

¶1 10 This father Mr. Richardson and his two children Eddy and Lilly were different from any of the others who lived then in the small houses near the ten acre place where the Hersland family were living in that part of Gossols where no other rich people were living. Slowly the Hersland children came to know the three of them, they began to know then the character of the two children Eddy and Lilly Richardson, they never came to have in them, the Hersland family then, much more knowledge of the father of the two children Mr. Richardson. The character of Eddy and Lilly Richardson will come out then in the history of the Hersland children as they come to know it in them

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¶2 20 There were then many families living in the small houses near the ten acre place where the Hersland family were living then in that part of Gossols where no other rich people were living. There were many families of, for them, poor queer people living near them and each one of the families of them had in them their own way of living, their own way of going on existing, of having uncertain things in them, of earning their daily living. More and more the Hersland family came to know them, more and more the Hersland children came to be of them.

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¶3 30 There were many families of them. Some of them had many children. Almost all of them had things in them to interest the Hersland children. Some of them were good companions to them in their out door living, some in the school life they lead together with them, some from the books and other things that they loaned to them, all these children in the little houses near them were in some way interesting to some one of the three of them either from what they were in themselves then or from their lives or what they had in their houses to lend to them, they were, all of these children of the, for them, poor queer people around them, they were all in some way interesting to some one of the three of them. They were, all of them, more and more interesting to the three Hersland children as these came always more and more to know them, as they came to be more and more a part of them. The Hersland children came to know them, they came to know others who knew these who lived near them, some who lived in other parts of Gossols and some of these others that the Hersland children came to know through the families near them, some of these others came later to be very important

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to the three of them, some came to be important to the father of the Hersland children, some also to the mother of them, all this will come out in the later history of them. This was the beginning of living for the Hersland children, and more and more then they came to know the, for them, poor queer people who lived in the little houses near them in that part of Gossols where no other rich people were living.

So then it was then slowly coming to be true of them that the three children were more entirely of them, the poorer people who lived around them, than they were of their mother then, than their mother was of them then, though they were all there was of their mother's daily living then

This was true of them then in the years when they were only beginning to know themselves inside them. Later then in their living with the same people around them, Alfred the elder son of the two boys then was beginning to have inside him a feeling in him as there always had been in the mother of them, he was beginning then not to be any longer of them the poorer people who lived around them, more and more then such a feeling went out of him and he was beginning to have it fill up in him then inside him to replace the feeling that was not then any longer in him, out of the feeling that gave his mother her important being. In the daughter there was more in her then when she was older of the kind of feeling that their father had in him. In the younger son there always remained in him all through his later living the feeling that made him be one to him with the people that had been around him. All this will come out in the detailed history of each one of the three of them. Now in the beginning they were all three of them of the people who lived in the small houses around them

To begin again then when it was slowly coming to be true of them that the three children were more entirely of them, the poorer people who lived around them, than they were of their mother then, than their mother was of them then, though they were all there was of their mother's daily living then

They were all there was of their mother's daily living then but they were nothing to her then of the important being that was beginning to be strong inside her then. They were to her in her then as they had been when she was bearing them, they were part of her as her arms or heart were part of her then, she felt them, she took care of them then as she took care of her body out of which she had once made them and so she always felt them. Later she was lost among them, she would be scared then and they were no longer of her then, they were not any longer in her then to her, she was for them then a gentle scared little-thing. She was lost among them then, sometimes they would be good to her then, oftener she would not be existing for them then, mostly she was scared then and the important feeling was dead in her then,

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she had lost them, they were not of her any more then and she lost her body with them. Sometimes then they would be good to her, mostly they forgot about her, slowly she died away among them and then there was no more of living for her, she died away from all of them. She had never been really important to any of them, she was not important to her husband then for she was not enough to fill him now that he was shrinking away from the outside of him, she was not enough any more now to fill him, she was not in any way then important to her children for now they did not need to have in them the feeling that she had for them when they were for her as if she was still carrying them inside her still using herself up to make them from out of her, they were not in any way then any longer necessary to her, they had never been in her a part of her in the important being that was all that there was real to her of an important feeling inside in her. She was not then any more important to any of them when they were older, she was not important to her husband then for she was not enough then any more to fill him, not to her children, she never had been important to them after they had come to their individual feeling, they had never been in her a part of the important feeling to herself inside her, now she had a scared feeling in her, now she was lost among them and mostly they forgot about her, now she died away among them and they never thought about her, sometimes they would be good to her, mostly for them she had no existence in her and then she died away and the gentle scared little woman was all that they ever after remembered of her. Those who always after remembered about her were the servants, the governesses, the dependents who had been around her, they always were a real life to her, they were the important feeling in her, they always remembered about her, they had felt the real important being to herself inside her. This then is the history of how they came together with her to be in her and to give to her the important feeling inside her that was all there ever was of real being in her.

¶1 Her children were then a part of her, they were never any part of the important feeling of herself inside her that was beginning then to stir in her. It was slowly coming to be true of them then, the three Hersland children then, that they were more entirely of them, the poorer people who lived around them, than they were of their mother then, than their mother was of them then, though they were all that there was of their mother's daily living then.

¶2 Their mother then was just beginning to have in her the important feeling that had first become a little stirred up to be made inside her by her knowing the Shilling mother and the daughter Sophie Shilling and the other daughter Pauline Shilling. This important feeling that had then been a little begun inside her was now to be more stirred up in her, was to come to be almost a real thing in her by her living in that

part of Gossols where no other rich people were living near her and in a kind of living that was not a natural way of being for her. Here she had around her, for her, poor queer kind of people in the little houses near her, in the house with her she had servants and governesses and seamstresses who made a life for her, her children who were then a part of her to her, and her husband and the certain little power with him she felt in herself to have in her, though mostly she had not in her for her husband or her children a sense of being important to herself inside her. This important feeling of herself inside her that had begun a little to exist in her from the Shilling family to her, was now stirred up to be more in her with the governesses and seamstresses and servants who lived in the house with her, and with the, for her, poor queer kind of people who lived in the small houses near her.

There are many kinds of men. Some kinds of them have it in them to feel themselves as big as all the world around them. Some have such a sense in them only when a new thing begins in them, soon they lose it out of them.

There are many ways of being a man, there are many millions of each kind of them, more and more in ones living they are there repeating themselves around one, every one of them in his own way being the kind of man he has in him, and there are always many millions made just like each one of them.

There are many ways of being a man and sometime one gets to know almost all of them, some sometime get to know all of them, there are many millions made of each kind of them, each one of them is different from all the other millions made just like him, this makes of him an individual, this in some of them makes in him an individual feeling to have inside in him, in some of some kinds of them there is almost nothing of such an individual being, perhaps always in every one in some way there is something of such an individual being, in all men, in women, and in the children of them

There are many kinds of men, of every kind of them there are many millions of them many millions always made to be like the others of that kind of them, of some kinds of them there are more millions made like the others of such a kind of them than there are millions made alike of some other kinds of men. Perhaps this is not really true about any kind of them, perhaps there are not less millions of one kind of men than there are millions of other kinds of them, perhaps one thinks such a thing about some kinds of men only because in some kinds of men there is more in each one of such a kind, more in the many millions of such a kind of them, of an individual feeling in every one of such a kind of them. Perhaps in some kinds of men there are many more, in the many millions of their kind of them, there are many more of them that have in them a strongly existing individual being than in some other

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kinds of men other kinds of men of which there are not really any more millions made alike than there are of those kinds of men. Perhaps it is this strongly existing individual being in some of the kinds of men that makes it seem that there are less millions of them in the world of men than there are of other kinds of men other kinds of men who have in most of them less in them of such individual existing. Perhaps it is this in some of the kinds of men those kinds in which many of the millions of them have much in them of individual being, perhaps it is that which makes any one who knows any one of such kinds of men think him more
 10 different from the other millions of them made just like him the other millions of his kind of men, makes those who know any of such a kind of men, feel them to be more different one from the other of their kind of men than the ones of some other kind of men are different from the other millions of their kind of men to those who meet many of them. Always there are many kinds of men and always there are many millions made of each kind of them, there are many kinds of men and many millions of each kind of them, there are many kinds of women and there are many millions made of each kind of them, there are many children
 20 of these many men and many women and the kinds are often very much mixed up in them but more and more the kind that really is in each one of them more and more as one knows them it comes out to be clear in each one of them. Some kinds of men have, in most of the millions made of such a kind of them, have in them more of an individual being than most of the millions of some other kind of men. Some kinds of them have much more of an individual being as a nature in them than there is in other kinds of men. Each kind of them has in the many millions of that kind of them more, in some of them of individual feeling than there is in others of them. All this will come out slowly as it is
 30 written down about them, it comes out slowly in the living that every body is every day doing with all the many kinds of them, the many kinds of men the many kinds of women and the many kinds of children that have these many men and many women mixed up in them.

¶1 There are many kinds of men, there are many kinds of women there are many kinds of ways of mixing them in the children that come out of them. There are many kinds of men and many millions made of each kind of them. Some kinds of them have more in all of them of individual being than there is in some of the other kinds of men. In
 40 each kind of men, in the many millions of each kind of them there are always among them some with much, some with less, and some with little, and some with almost not any individual feeling in them some of such of them need other men around them to give the man an individual feeling in them, some men have in them so much individual feeling in them that they make their way through everything around them,

some of them have it so much in them that they feel themselves as big as all the world around them.

There are some men who have always such bigness in them, there are some who have such a feeling in them when a new thing begins in them and then soon these lose it out of them. There are some who have such a feeling in them when they are first beginning their individual being, some of such ones never lose it out of them for they are always strong to be beginning and beginning is all of living to them. In some of such ones of them it comes in their later living to be only impatient feeling, they are then no longer beginning they are then full up with impatient feeling. Later in their living they have not enough in them any more of impatient feeling to fill them, they are old then and shrinking away from the outside of them so then it is in them the always beginning and being then in their feeling as big as all the world around them, then it comes to be in them only the being full up with impatient feeling and then it comes to be when they are old and weakening it comes to be a shrinking away of themselves from the outside of them, they are old men then and they have not any success in them, they are not any longer full up then not with big feeling or beginning or even any more with impatient feeling, they are old then and have not any success in them and it needs others then to make them full again inside them and mostly in their old age this does not happen in them, mostly in their old age such ones are never full inside them.

There are many kinds of men. Some kinds of them have it in them to feel themselves as big as all the world around them, some of this kind have it in them to keep this always in them all through their living. Some of this kind of men have such a sense in them only when a new thing begins in them, soon they lose it out of them. Some of this kind of men have such a sense in them only in their own beginning, later they lose it out of them. Some have it in them as their beginning and always they are beginning in their living and this feeling comes again and again to be in them with each beginning of their living and beginning in such of them is all there is of living. Some, and David Hersland who had come to Gossols to make his great fortune was one of them, some of such a kind of men have it in them to be as big as all the world in their beginning, they are strong in beginning and beginning things is all of living in them, then each beginning comes to be in them an impatient feeling. These never lose their big feeling they just begin a new thing and they are strong in beginning, they are as big then as all the world around them, they keep their big feeling for each time the beginning in them turns into impatient feeling they are then full up with impatient feeling, this makes them full inside them, they never have it in them to lose this feeling of being as big in them as all the world around them, they never can lose this feeling then until they are old

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men and weakening and then they shrink away from the outside of them and so they lose this certain sense of being as big as all the world around them for then they have this empty space in them where they have shrunk away from the outside of them and they have to be filled up again, they have not enough then of big feeling in them, they have not enough strength to have in them then a beginning, they have not enough then of impatient feeling to fill them, they need other people to help them to fill them up inside them, they can never again have in them of themselves then a feeling of being as big as all the world around them

¶1 10 As I have been saying there are many kinds of men and there are many millions made of each kind of them. David Hersland who had come to Gossols to make for himself a great fortune was of one kind of them. He was of the kind of them that feel themselves to be as big as all the world around them. Every one who knew him felt it in him. His children felt it less in him for they knew from their daily living with him that this was only in him when he was beginning, mostly he was filled up with impatient feeling. He had this big feeling in him, they knew it about him but, for them, it was his being full up with impatient feeling that was important to them in their daily life with him

¶2 20 His children, in the way it almost always is with men, his children always were outside him, part of the world he was handling, sometimes using them sometimes brushing them away from before him, often fighting with them and always dropping or domineering them.

¶3 His children had it in them, in the way that almost all children have it in them, his children had it in them for a long time to be afraid of him. Almost all the time of their living together in the house with him they had such a fear in them, but really they had it less in them than many children for the fathers of them, they had it less from him as they learnt more and more to know it of him that he was mostly filled up inside
30 him with impatient feeling, so they had always less and less of fear in them, they knew it more and more of him that he would not keep up anything against the wish in them, soon he would be changing, he never would carry out into action any anger he felt with them, it would soon be in him an impatient feeling and then there was not any more, for them, anything to fear from him. Always they more and more had this in them about him and so more and more they did not fear him. Always there remained a little fear in them for children never know all that a father can have in him. He may have it in him to be worse than they have ever known him, it is this uncertain danger to them that may be
40 in him that makes a father always fearful to his children, it is in his voice, in his movements, in the sudden outbursts from him, children never can know really what is going on in the father of them as they know it in other children around them or in the mother of them. However the Hersland children learned more and more in their daily living

that their father was mostly filled up with impatient feeling, they knew he had a big feeling in him, they felt this sometimes in him, sometimes it made them ashamed when they went about with him, sometimes they liked the big joyous feeling that it gave him but mostly for all three of them in their younger living with him the important thing about him was that he was filled up with impatient feeling.

Beginning was all of living with him, in a beginning he was always as big in his feeling as all the world around him. Beginning was almost all of living in him. Always he was beginning and always he was strong in his beginning, always then he was as big as all the world in his feeling

There are many ways of beginning, there are some things in living that have in them always more of beginning than other things in living, education is such a part of living, eating and doctoring and making a great fortune in a place where everybody is beginning in their living.

Ways of educating children, ways of eating and doctoring, all have it in them to be always in a beginning.

In many people's living beginning is all there is of living, in many people's living it is dying ending that is to them all they have in them, some of these have always in them the fear in them of dying of ending, and then ending is in their feeling in every moment of their living. There are many ways for them of having such a feeling always in them the feeling of ending always inside them, some of them have it in a fear that is always in them, some have it in a sad feeling always somewhere inside them in them, some have it from a feeling that is not a sadness in them but a fullness of ending to them and these always are talking of how everything is always ending; ending is all of living to many men and very many women, ending is all of living with them, and these have not a fear in them, they have not sadness in them, all that there is for them is ending and that gives to their living fullness and meaning. Such ones are very full of ending full of ending as some other men and some women have it in them to be very full with beginning, for such ones then there is, too, very much of meaning in ways of educating children, ways of eating and ways of doctoring. In all of these things then there is much beginning there is much of ending.

In ways of educating children in ways of eating and ways of doctoring there can be always to them who have in them beginning as all there is of living, much to content them; for those who have in them ending as the important feeling in them they too can find it strongest in them for them in ways of educating children in ways of eating and ways of doctoring. These then who have for them as the whole of living either always beginning or always in an ending, these then can have it in them in many ways and with many kinds of feelings inside them, they can have it in a strong fear in them they can have it without any such a fear in them, they can have it with dying as always the strongest thing

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in them, they can have it with living as the most conscious thing in them, there are many ways that they can have it in them, with sadness or cheerful feeling in them, with energy or weakness in them, but always they have it together in all of them that ending or beginning is all of living to them, and for them ways of eating, ways of doctoring, ways of educating children are for them the strongest thing inside them.

¶1 In David Hersland the father of the three children whose lives we are now soon to be watching, to David Hersland beginning was all of living to him. For him there was in his living ways of eating, ways of
10 doctoring, ways of educating his children, ways of making his great fortune here in Gossols where he was to make his important beginning.

¶2 There are many ways of eating, for some eating is living, for some eating is dying, for some thinking about ways of eating gives to them the feeling that they have it in them to be alive and to be going on living, to some to think about eating makes them know that death is always waiting that dying is in them, some of such of them have then a fear in them and these then never want to be thinking about ways of eating, they want their eating without any thinking, they never want to have the fear in them that comes to them with thinking about ways of eating,
20 of ways of keeping health in them

¶3 As I have been saying to some eating is a way of living, to some eating is dying. To many, now, thinking about eating is all of living to them, it is living, it is always beginning, it is like doctoring or educating children. David Hersland the father of the three children whose lives we will now soon be knowing was such a one, beginning was all of living to him, he had it in him in his beginning to be as big as all the world around him. He had it in him to be always beginning, beginning was living to him and this will come out in the history of him. He had it in him to be always beginning. There are some things in living that
30 have it in them to have always more of beginning to them than other things in living, eating is such a part of living, eating and doctoring and educating children. Ways of eating, ways of doctoring, ways of educating children, all have it in them to be always in a beginning

¶4 As I was saying David Hersland was a big man and he liked different ways of eating, he liked to think about what was good for him in eating, he liked to think about what was good for every one around him in their eating, and he was always changing, he was always beginning and often he was full up with impatient feeling; this could be in him about the way of eating as it was in him about everything in his living.
40 David Hersland was a big man, sometimes one felt about him that he filled up the whole world he looked so large then to every one who saw him, often he did not have such a bigness in him. Not that he was really such a large man to look at him but when he was full up with beginning he filled everything around him, he was as big then as all

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the world which was then in him to everybody who then saw him. As I was saying there are many kinds of men and there are many millions of each kind of them. As I was saying there are some kinds of them that have in them so much individual being in them that one can never think it about them that there are many millions made like them. Mr. David Hersland was of such a kind of them, he had it in him to be so full up with beginning that he was a big man filling up all the space around him, no one could come to think it about him then that there are many millions made just like him, but there are many millions made of each kind of men, there are many millions made who have such a bigness in them, some of them always have such a bigness in them every moment of their being, some have it only in their beginning soon they lose it out of them, some have it every time they are beginning and beginning is all of living to them, some of such ones are big in all their living, some have it in them only at moments in their living but all of them have it in them sometimes to be as big as all the world around them, all the world is in them and everybody can see it who then sees them.

David Hersland was such a one when he was in each one of his beginnings, soon then he would be filled up with impatient feeling and then there would be in him less of such a big feeling to every one who then looked at him, later in his life he was old and weakening and he then was shrunk away from the outside of him, he then did not have inside him enough to fill him, he was not then a big man to every one who saw him.

As I was saying there are many millions of every kind of men and there are many millions who have in them the kind of being David Hersland had in him. They have it in them some of them, as I have been saying, in all of their living, some have it in them in their eating, some have it in them in their drinking, some have it in them in business and their living, some have it in them in their loving, some have it so much in them that they have Arabian nights inside them; there are many millions of such a kind of them and this is a history of one of that kind of them, of David Hersland and the big ways he had in him.

As I was saying the father of the three of them whose lives we are soon now to be watching, Mr. David Hersland, had come to Gossols to make for himself his great fortune. There was for him, as I was saying, beginning as the whole of living, there was for him in living, eating and doctoring and educating his children and making for himself a great fortune. There were other things in him but they were not for him so important to him, they had not for him so much of beginning. As I was saying ways of eating were always to him living, they were to him always full of beginning and this is a history of the way he tried many of them. As I was saying there are many ways of eating, for some

eating is living for some eating is dying, for some thinking about ways of eating gives to them the feeling that they have it in them to be alive and to be going on living, to some to think about eating makes them know that death is always waiting that dying is in them. Mr. Hersland always liked to think about what was good for him in eating, he liked to think about what was good for every one around him in their eating, he liked to buy all kinds of eating, he liked all kinds of thinking about eating, eating was living to him, eating was beginning to him, beginning was all of living in him, always he was interested in changing in having
 10 new ideas new ways of eating, eating was living for him, ways of eating were ways of beginning for him, eating was living to him and there are many millions always made just like him, many millions who have always new ways of eating in them, new ways of thinking about eating always inside them, for all of such then eating is living, to them

¶1 There are many ways of thinking about eating, some who are always thinking about eating have not in them any love of eating, some who are always thinking about eating love to have eating going on inside them. Some of each of these kinds of men and women and children have it in them to think about what is good for them in eating, some do
 20 not have any such feeling in them eating is an end in itself for them, eating is what they need to content them. This is true of some of them who have not in them much love of the real eating going on in them, this is true of some of them who love the eating always going on inside them.

¶2 Mr. Hersland had many theories in him, eating was to him a pleasure when it was going on inside him, but to him that was not the important thing for him. The important thing to him in him were ways of knowing what kind of eating was good for him, ways of having in him new ways of beginning, this was important to himself inside him. Eating
 30 was not, to himself, eating, for him, it was living, it was theorising and believing, it was new ways of beginning. He loved to have eating going on inside him and then often, before finishing, he would be filled up, to complete him, with impatient feeling and then he would push eating away from him, then he would be changing, then he would find new things good for him, he would find in eating a new beginning.

¶3 Many men and many women and some children are always thinking of what is good for them in their eating. For some of these then eating is living for some of these then eating is dying, some find in ways of eating the continuing of living some find in ways of eating putting off
 40 a little longer their ending but dying is always inside them, some of these then, the many men and many women and some children who have it in them to be always thinking about eating about what is good in it for them, some of these then have not in them any love of eating, some of them have it in them to be loving the eating going on inside them,

Mr. Hersland was such a one but to himself it was never his loving the eating going on inside him that was important to him, it was his theories of eating, his changings, his beginning, new ways of finding ways of eating that were good for him, these were important to him.

In Mr. Hersland's ways of eating his children felt it in him that he was often filled up with impatient feeling. They more and more had it in them to know it of him that he loved to have eating going on inside him and more and more they came to know it of him that he, often then, before ending with the eating, would be filled up with impatient feeling and then he would push his eating away from him.

It was in Mr. David Hersland's ways of eating, his ways of doctoring, his ways of educating them, his ways of changing, that all three of his children, each one as they felt themselves inside them an individual being apart from others around them, began to feel it in them that the father of them was big in his beginning and soon then he would be full up with impatient feeling. This, the character in him, made a different impression on each one of the three of them and this will come out in them in the slow history of each one of them. The eldest Martha had it in her to be like him in never finishing but she was not then filled up with impatient feeling, she was not strong in a beginning she was not then as big as all the world as her father had it to be inside him. She had it in her in her later living to be often beginning, to be impatient but not to be full up with such feeling, she had it in her to be like him the father of them but she never had it in her to understand him, she had it in her to irritate in him his impatient feeling she had it in her always to be afraid of him but all this will come out later in the history of her as she grew older as she went away from all of them and then came back out of her trouble to him and always she was like him and always she could not understand him, always she could irritate the impatient feeling that he had always inside him then, always she was in a way afraid of the irritation in him that she always gave to him. The elder son Alfred had it in him not to be like his father in always beginning, beginning was not strong in him, there was more of his mother in him but he had it in him to be always in his later living full up with impatient feeling, he had no bigness in him as the father had in his beginnings, there was never any such bigness in him and always then he was full up with impatient feeling. He had it in him to see the bigness in his father in his beginnings and he had in him a great admiration for the big ways his father always had in him, he had never any such bigness inside him, always he felt it in his father and wanted to have it, too, inside him; more and more in his living he did not have any such bigness in him and later it was enough for him to be filled up with impatient feeling. This made a history for him. The younger one David had a bigness in him it was not like that in the father of them, it was not like the beginnings

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that the father always had in him, it was always in young David that he needed to have in him understanding of everything inside and around him, that he needed to have in him understanding every minute inside him why life was to him worth his living. His father never could understand it in him: his father's being full up with impatient feeling was always an irritation to him, his father's always beginning was always, to him, failing, he knew his father had big things in him but it was his being full up with impatient feeling that was irritating to David and there was always a little in him of contempt that his father was always
 10 beginning and then he would be full up with impatient feeling and then he would be changing and then he would push everything away from him.

¶1 The three of them came then more and more to know it about the father of them that he had a great bigness in him, that he was strong in beginning, that he would soon then be full up with impatient feeling, that he would then push everything away from him or go away and leave it there unfinished behind him, that he then would be changing and soon then there would be in him a new beginning and he would then be to every one who saw him as big as all the world around him.

¶2 20 This nature in him came out in him every minute in his living. He had many things in him. He had in him his wife, she was never very important to him, she was sometimes there as a tender feeling inside him, she was a woman for him when he needed to have one, she had in her an important feeling but this as far as he knew it was only a joke to him, he never brushed her away from before him, he never pushed her away from him, she was never existing for him except as a woman when he had need of one, sometimes as a tender feeling in him, sometimes as a joke to him, she never had any existence for him outside of him. When she was not to him inside him she was never existing
 30 for him and so he never brushed her away from before him. She would do things for the children, sometimes he got angry with her then, mostly he never knew she did them those things that he did not want that they should have done for them, he never thought about it except when he was angry with her for them, mostly she was not in any such way important to him. Then there was for him in his living then the making of his great fortune, for that he was always fighting and pushing men away from around him and trying to brush them away from before him, in this he had it in him, though here too he was always changing and beginning, here he had it more in him than in any other thing in his
 40 living, to keep on with his going, he was always changing and beginning but mostly he kept on going much more than he ever had it in him to keep on going to an ending in ways of eating in ways of doctoring in ways of educating the children. In his home being he had around him the many people who lived in the small houses near them, but they were

not important to him, they were like the governesses and seamstresses and servants and dependents there in the house with him, his being with all of these then was part of his wife's living with them and this will soon now come out in the living his wife did with them and with him. His children were for him, as it often is with men, his children were for him always outside him part of the world he was handling, sometimes playing with them, sometimes angry with them, sometimes loving with them, sometimes using, mostly fighting, and always dropping or domineering.

There were then living together Mr. David Hersland, his wife Fanny Hersland, their three children Martha and Alfred and David and in the house with them a governess a seamstress and the servants, in a part of Gossols where no other rich people were living. Near them were small houses with, for them, poor queer kind of people in them. Soon all of them living in the house came to know many of these, for them, poor queer people near them, some of these came to be a little dependent upon them, some of them came to be nearly all there was then of the three children's daily living that was important then to them. ¶1

They were all living, this family then, in a pleasant house in a ten acre place where living was very pleasant for them. They did there a little fancy farming, they had a little grain and fruit trees and vegetable gardening, they had many kinds of trees and sometimes they chopped down one of them, they had dogs and chickens and sometimes ducks and turkeys in the yard then, they had horses and two cows and sometimes they had young ones from the horses and the cows and that was very interesting to all of them, sometimes they had rabbits and always they had dogs, often they had a number of men working for them to get the hay in, sometimes they would catch rats and mice in the barn and that was very exciting to the children and sometimes to the father of them, and all around the ten acre place to shut all these joys in was a hedge of roses and in the summer many people came to pick them and then the family would let the dogs loose to bark at them and scare them, sometimes some one would come at night to steal fruit from them sometimes to steal a chicken and then there would be excitement for all of them and the dogs would be let loose to find the man but the dogs then were mostly not very anxious to get into danger with a strange man, they barked hard and that was all the danger there was for them or for the man who was stealing. And so they went on with the living all of them and mostly then their living was pleasant and interesting. ¶2

They were then regular in their living, the father was already then often full up with impatient feeling but in the beginning of their living in Gossols on the ten acre place in that part of Gossols where no other rich people were living, living was pleasant enough for all of them. Living was pleasant enough then for every one of them, living was often ¶3

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then more than pleasant enough for them, it was often full of joy to each one of them then, almost always it was pleasant enough there then to all of them.

¶1 Living was pleasant enough for all of them. The father had in him then much of changing much of beginning, he had ways of eating ways of doctoring ways of educating the children and he was always changing in them and this changing and then being full up with impatient feeling was already then a part of all of their daily living. The mother had her life with her husband and her children and her important feeling
10 with the governess and servants and seamstress and the dependents near them, she had in her also her feeling of right rich living. The children, all three of them had it in them to be, in their feeling, more, of them, the poor people who lived around them, than they were of the family living then, at least this other life was, to all three of them, more inside to them then. They had their regular living, they had their school, their father and their mother and the three of them had the relation of each one of the others of them toward them, they had a governess and servants and men working, around them, they had all the joys of country living, and they had each one of them inside begin-
20 ning then their own individual feeling.

¶2 Their father was always to all three of them, as it mostly is with men, their father was always to each one of them outside of them to them, part of the world to fear or fight, now and always for them. Sometimes they were very pleasant with him, sometimes loving to him, sometimes resisting to him, fighting or deceiving, always he was outside of them, always there was in him a danger to them, always they were never certain how far his anger might drive him, how far he would live his own life away from them. They never could have in them any such feeling about a woman or with children, it is only men who give
30 to children this uncertain feeling, they never can know it about one of them how far the anger in him may drive him.

¶3 Life was pleasant there then for all of them. Always then in some ways trouble came to be inside in each one of them. As I was saying, in the early days of their living the father had it in him to be changing, to be full up with impatient feeling but this only made a reason to him for making a new beginning. This came out in him every day in his daily living.

¶4 As I was saying, they were regular enough in their daily living. The children had their schooling and that was mostly a regular thing
40 with them, then they had various other ways of getting education and in these their father always had new ideas inside him.

¶5 All of the three children were beginning to have in them their own individual feeling. This began early in each one of them as it mostly is with children who have freedom in them and a father full up with

beginning to commence them. Each one of them had already then their own kind of trouble inside in them, each one of them had soon a feeling about the ways of educating the way of getting new ways for the education of them, about ways of eating, that their father had then and always in him

All three of them then began to have in them their own individual feeling, there was beginning soon in each one of them the being alone inside, each one of them in their own feeling. They were different each one of them from the others of them in the troubles they had then inside them, in the lonely feeling they had sometimes in them that they were alone each one in them, in the scared feeling they could have in them, in the hurt or angry feelings each one in their own way had inside them. They were different each one of them from the others of them in the troubles they had then inside them, in the lonely feeling they had sometimes in them that each one was alone inside and this was sometimes all they needed to content them. They were different each one of them in the troubles they had then inside them, in the feeling that they had each one of them toward the father of them, toward the mother of them, toward the governess and other people in the house with them, toward the people living in the small houses near them. Each one of them was very different inside from the others of them, in all their ways each one of them had different feelings from the others of them different ways of being alone inside in them, different ways of thinking feeling suffering and playing

As I was saying, in a way life was regular enough for all of them then in the ten acre place in that part of Gossols where no other rich people were living cut off from all right rich being. As I was saying life was regular enough for all of them for the three children and the father and the mother of them. The children went to public school for their education. Their father had ideas about other things they should learn, other ways of doing besides the ways of the other children around them and it was in such things that he was always beginning.

Then there was their eating and their doctoring and the father always had new ideas inside him, new ways of beginning in ways they should have of eating and the doctoring that was good for children.

They were regular enough then in their daily living. The children were regular enough in their living, they were different each one of them from the other two of them, different in every thing in them for each one of them was of a different kind of being from the other two of them. The father and the mother mixed up in them made of each one of them a different kind of being from the others of them, this will come out more and more in them if they go on living as in old age they go on repeating what is inside them so that any one can know them. In their early living when they are no longer children this nature in them comes out

less with repeating and so any one who knows them can know what is inside them. In children as it always is with young living there is much repeating but it is not then so surely themselves they are expressing, in their older living their repeating is then all that there is of them, when they are children their repeating does not tell what is really them, as young grown men and women it is much harder to know what is real in them but always they are telling, slowly they begin repeating, slowly we find it out about them what they have really inside them

¶1 As I was saying they were regular enough in their daily living,
10 regular as living comes to be in later living, regular in repeating but, as I was saying, in the regular repeating in mostly all children there is less that is really from them more that is just part of the regular living around them

¶2 The three children had their regular school living.

¶3 There are many ways of taking teaching and each one of the Hersland children had a different way of learning from the other two of them, a different way of feeling about teachers and teaching, a different way of having pride in them and this came out very early in their living, in the regular public school training. There are many ways of having
20 pride inside in one and always in receiving teaching the different kind of pride shows in each one. Martha, Alfred and David each one had a kind of pride in them but it was a very different pride in each one of them, it made a very different relation for each one of them to the teachers in the public school and to the governess at home and to the children around them, to the father of them and sometimes, not very often, to the mother of them

¶4 The three of them Martha, Alfred and David had different ways of having pride in them in taking the teaching they had in school with the other children around them, in taking their father's ideas of things
30 they should learn from the governess and other teachers he had to teach them

¶5 All three of them had many kinds of education because of him. Sometimes they all three would be having just ordinary schooling. Sometimes all three would be having extra teaching, sometimes one or the other stopped going to school to try some other way of education that their father then thought would be good then for that one of them. Mostly though, in their younger living, they had all three of them fairly regular public school training and they had then each one their own feeling toward the life there with the teachers and the other children
40 and this will come out in the history of each one. This will come out in the history of each one of them for I am thinking with each one of the three of them soon now there must be a beginning, I am thinking in each one of them soon there will be a beginning of a history of them from their beginning, and so slowly we can know it about them, each

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one of them, the real nature in them and the other kinds of nature mixed up in each one of them with the fundamental nature in them.

Mostly then in their young living they had regular public school training. Sometimes their father would be strong in religion and then this would make for the children complications in their daily living.

As I was saying in their younger living there was mostly a regular every day existence for them, in their younger living it was important to them that their father was as big as all the world around him, and it was then in him sometimes a little embarrassment to them, as I was telling, but mostly they liked it well enough the living with him and the things he was beginning and the ten acre place which was full of much joy then for all of them and the people in the small houses near them who were important then to all three of them in their daily living.

In their younger living, it was not very hard on them, their father's way of always beginning, they liked it too, the beginning, and the ending too, that was not so bad then for them, the impatient feeling in him was not then irritable inside him.

They had some troubles with him then in their early living, sometimes in ways of doctoring, sometimes when he thought it was good for all of them to have castor oil given to them, sometimes when he thought a Chinese doctor would be good for them, sometimes when he had a queer blind man to examine some one of them; but all this, and the ways of eating, ways of cooking, he thought good for them, will come out in the history of each one of the three of them, for in each one of them it had a different effect on them in their later living, these new beginnings in all their younger living, beginnings and new ways in doctoring and in ways of eating.

Sometimes in little things it would be annoying to them in their early living, his way of beginning and then never knowing that he was full up with impatient feeling and so had stopped and wanted others to keep on going. Sometimes this would be annoying of an evening. He would want to play cards and the three of them would begin with him, to please him. The children felt it to be hard on them when they would have begun playing cards just to oblige him and after a few minutes with them he would have arise in him his impatient feeling, and he would say, "here you just finish it up I haven't time to go on playing," and he would call the governess to take his hand from him and all three of the children would have then to play together a game none of them would have thought of beginning, and they had to keep on going for often he would stop in his walking to find which one was winning, and it never came to him to know that he had made the beginning and that the children were playing just because they had to, for him. It was a small thing but it happened very often to them and it was annoying for them.

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In their younger living life was pleasant enough for all of them in the ten acre place, though they had a governess and that was not always pleasant to them, their father was not always pleasant for them, their mother mostly was not very important to them. It was true of all three of them then that they were more entirely of them, the poorer people who lived around them, than they were of their mother then, than their mother was of them then, though they were all there was of their mother's daily living then.

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Later in their living their father was angry when he saw it in them that they were not comfortable with the people who were always in a right rich living, when they came in contact with them. This feeling the mother never had about them. To her she was always of that right rich being, she never felt it in her that she was cut off from the way of being that was the natural way of being for her, she felt the sense of being important inside her, she never knew that that was different in her than it had been when she was of the old way of living that was natural to her. It never came to her to know it inside her that she had in her a feeling of herself in her that never had been in her and never would be in most of her own family who had gone on with the natural way of living for them. She did not know she had had an important feeling of herself inside her arise in her from being cut off from the natural way of living for her, from knowing the Shilling family and then from having later around her only, for her, poor queer kind of people, and governesses and servants and seamstresses and dependents there in the house with her.

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She never really knew it in her that she was not really important to the man who was a husband to her. She never really knew it in her that she was not important to the children who had been once in her. In her later life when she was weak and breaking down inside her she felt it a little dimly in her, now she did not have any such feeling, she had a feeling of herself inside her, she had around her a governess and servants and a seamstress and dependents, she had her husband and her three children. She never knew it in her husband that she was always less and less important to him, she never knew it then that her children were then coming to be more entirely of them, the poorer people who lived in the small houses near them, than they were of their mother then, than their mother was of them then, though to her feeling then they were almost all there was then of her daily living. She never knew it that to the feeling in her of herself inside her her husband and her children were not important to her, they were of her as if they were in her a part of her, they were not important to her in the feeling of herself inside her that had come now to begin to be really in her.

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Real country living feeling all three of the Hersland children in their younger living had inside them, a real country living feeling. This

they had in them in the ten acre place with the hired men working and the chickens and ducks and fruit-trees and haymaking and seed-sewing and cows and some vegetable gardening. It was to them in their feeling real country living, it was to them earning a living in the hard country way and it was so that they then felt it inside them.

The three children had in many ways then in them the feeling of real country living. Their mother never had this feeling, with her it was always country house city living. In the children it was sometimes a real country living feeling that they had in them, and they were then very really a part of the life around them, of country ways of making a living, of cows and chickens and fruit-trees and hunting, and it was for them then in their younger living not country house city living, it was for them then real country living and country feeling and village life around them and hard-working country ways of earning a living. ¶1 10

The people in the small houses near them had all of them a half and half feeling, a half country and a half city feeling in them. ¶2

The three Hersland children had in them a country house city feeling only in their mother's feeling and with the governess and servants and dependents living there in the house with them. As it was true then of all three of them that they were more then of the poorer people around them than they were of their mother's living then, so it was true of the three of them that they had more in them the country feeling of the people around them than they had of the half city feeling that these people had in them. All of the Hersland children had a little too of the half city feeling that the people around them had in them. The country feeling and the city feeling the Hersland children had in them in their being part of the life around them was different than any feeling their mother and the servants and governesses and dependents living in the house with them ever had in any of them. Their father had a feeling more like that in them then, with him it was from his being as big as all the world around him, everything was in him, he had all of it somehow someway a little in him, city feeling, country feeling, and city country house feeling, inside him. ¶3 20 30

With the people living in the small houses near them Mr. Hersland mostly had in him city country house living, he was important to all of them, the only rich man in that part of Gossols where they were living. He was important to them then, the rich man, and they did not then know him any more than as his children then knew him. He was a pleasant enough useful enough man for them to have living in the big place near them. The queer ways in him never made them think much about him. They knew then more of the daily living of Mrs. Hersland and the children. The men in most of the little houses near the ten acre place mostly, like Mr. Hersland, only came to their houses for eating, for sleeping and for Sunday resting. He did the same, ¶4 40

only he was a rich man, a pleasant man enough to them, a useful man enough when they would have any need of him. They never thought much about the queer ways he sometimes had in him, they never had then for him anything in the way of a personal feeling.

¶¹ He was then for them a city country house person. He had it in him to feel other things inside him, sometimes to feel in him a real country living feeling, sometimes he brushed it all away from him, the country feeling, the city country house feeling living, he was then inside him a city man with city schemes and troubles and men around him, and then
 10 he walked up and down and his impatient feeling was irritable inside him and he would be muttering and talking to himself and jingling the money in his pockets then and more and more it came to be true of him that he walked up and down thinking, to himself inside him working, scheming, brushing men away from around him, domineering over them, going another way not knowing inside him that he was leaving them because they were then too many for him.

¶² More and more then in their later living in the ten acre place in that part of Gossols where no other rich people were living there was for him no reality to country living, to city country house living. There
 20 was to him then in his later living more reality in the people living then around him, but this will come out in the history of him as each of his children get to know it then about him

¶³ For the children it was in the beginning really country living, for the mother it was always rich city country house living. For the people around them in Mrs. Hersland then it was rich city country house living, in Mr. Hersland city being, in the three Hersland children each one a mixed thing in them of the three ways of feeling, rich city country house being country being and city being, and the mixtures of these three feelings in each one of the three of them to the people in the small houses
 30 near them is part of the history of each one of the three of them.

¶⁴ Each one of them had something in them then of real country feeling. In some one of them it was the fruit-trees, in some one the vegetable gardening, in some the cows, in some the chickens, in some the selling things from the place, in some the men working, in some ways in all three of them there was then something of real country living feeling, something of country life earning of a living

¶⁵ They all three had it in them to have something of such country feeling. They got it in many ways, in hay-making, hay cutting, helping the men working, eating bread and vegetables, fruit as they were
 40 picking it, they got it from milking, and butter and cheese making, they got it from the seasons and the things they did to help things growing, they got it in every way around them, they got it in helping ploughing, in helping cut grass, and make the hay into bales for winter storing, they got it from playing Indians and having the darkness come

around them, they got it from eating grass and leaves and having the taste in their mouths to bring back such things to them in their later living, they got it in every kind of a way then. They got it from the feeling of the wind around them, when they shouted with it around them, when they crouched down somewhere with it cut off from them, when they helped the men sowing seed with it blowing around them, and when the trees hit their own wood and made that queer sound that they got to have inside them. One can only get the real feeling of wind blowing in the country, in country living. Rain beating, and mud and snow and other ways of feeling the world outside them they can have in city country house living. Strong wind blowing needs real country living to give it a right feeling and this they all three of them each in their own way had then inside them. It was a very different way that each one of them had it in them, a different way too that their mother had it in her, that their father had it in him.

Real country living feeling all three of the Hersland children in their younger living had inside them, a real country living feeling. It was to them then in their feeling real country living, it was to them then earning a living in the country way. It was so that they then felt it inside them. In their later living it was different in each one of them. In Martha this being part of the country village living was not in her later living inside her to her feeling but it was inside her in her being. In Alfred there was in his later living nothing of this in him, not in his being not in his feeling; he was of his mother then, the feeling she had had in her was what was in him then, the being important to himself inside her, the having in her the right rich being which was the natural being in her. In the younger brother David this early living was made by him into him as he made all his living in him, he made it a part of him, was something in him to be made over inside him to be a part of the whole of him.

As I was saying Mrs. Hersland never had inside her country living feeling nor city living feeling. She did not have such a feeling in her any more than the governesses and seamstresses and servants who lived in the house with her. She had a feeling of being part of the rich right being that was natural to her. She had always in her the feeling of rich city country house living with servants and dependents in the house with her, with near her, for her, poor queer kind of people who were employed by her, who were to her different from her, who were with her to her as they had need of her; she felt herself inside her important to herself in her with such people always around her. Always more and more she felt herself important inside her. This came to be in her at its strongest inside her in her relation to a governess, Madeleine Wyman. Later it came to be less and less inside her. Later she was weakening inside her and her feeling of importance to herself inside her

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went out in her. She broke down a little, later, into weakness inside her. She more and more then had no strength in her, she more and more then was not important to her husband who was beginning then to have troubles in him that left him nothing of the tender feeling she had once been for him, she was less and less important to her children who were then so big inside them that she was then always lost among them. More and more then in her weakening she was not of them and superior to them the servants in the house with them and the people in the small houses near them. More and more she was weakening then, the feeling
 10 of herself inside her died out of her then. Her husband never thought about her then, she was lost then among her children who were then themselves inside in each one of them and fighting it out with all the world around them, she was not part of their world then, she was lost among them. She was not any longer then important to the servants in the house then. There was not any longer then a governess or a seamstress in the house with them. The people in the small houses near them were always less and less part of the daily living of Martha, Alfred and young David then. Mr. Hersland was the only one important to them then and so in every way the feeling of herself inside her
 20 was no longer kept up in her. Soon it all died out of the inside of her, she was weakening then and when all the troubles came to all of them in their later living she died away and left them and they all soon forgot that she had ever been important to them as a wife, a mother, a mistress living among them. One never forgot her in her later living and this was the governess Madeleine Wyman. With her had come to Mrs. Hersland to have it strongest inside her in all the living from the beginning to the ending of her, it had come to her to have in her relation to Madeleine Wyman and the family of Madeleine Wyman the strongest time in her of having a feeling of herself inside, of being important to herself
 30 in her.

¶1 Mrs. Hersland's living in the ten acre place with a husband, three children, always with a governess, a seamstress and servants in the house with her, and with, for her, poor people around her, was the important part of living to her, the part of living where she was nearest in her to being important to herself inside her as an individual power not only as part of the rich being which was natural to her.

¶2 She never knew it in her that it was different inside her than it would have been in her if she had lived in Bridgepoint with her family around her and the natural way of being for her always in her. Slowly
 40 the different kind of feeling of herself inside her grew to be more and more in her. It was at its strongest in her in her relation to the governess Madeleine Wyman and her struggles with the family of the Wymans who wanted to interfere with her. It was strong in her when she went a little later to visit at Bridgepoint and had her family around her. She

was then herself inside her and that made a kind of a princess of her and they, her family, never knew it about her, she never knew it in her, that it was different inside her because of her having been cut off from the way of living that was the natural way of living for her. This was the end of the strongest time of being important to herself inside her. Then began the weakening of this in her, then began the weakening of the health in her, of herself inside her, of the whole of her. More and more then she broke down into weakness inside her and that was the beginning of her ending and she went on then slowly weakening to the end of her. She died away then and they all soon forgot her. The governess Madeleine Wyman was the only one to keep it in her that Mrs. Hersland once had been strong to feel herself inside her. Madeleine Wyman was married then and had a successful enough life then but always Mrs. Hersland was the most important thing, to her, that had ever been in her.

In their younger living all the three children Martha, Alfred and David, all of them had it in them to be more or less afraid of their father when he was angry or even playing with them. They never knew then how the anger in him might drive him, they never knew when they were playing with him when it might change in him to an outburst and then they never knew how far this burst would carry him and so like most women and all children, even when they would stand up against him, the man near them, they had in their younger living, all of them, more or less fear in them. This was not in all of them then a conscious feeling. They had each one then more or less of fear in them always when with him, when he would be connected to them in their feeling, in their actual doing. They had not then this about them in them as a conscious feeling then each one of them, they did not have then in them while they were connected to him a conscious feeling of more or less fear in them until after each time with him, then they would have more or less in them a conscious feeling in them of the fear that they had always more or less then in them with him. This was more or less true then of all three of them. Later in their living when it had come to be with him that he was all full up with impatient feeling, that then there was nothing in him that was not impatient feeling, then they had not any longer much fear of him, they knew it then about him that he was filled up with impatient feeling, they knew then that the anger in him never would drive him to any last act against them. More and more then as impatient feeling was all that there was of him, less and less then did they have in them any fear of him, more and more then they could stand up against him and he would always give way before them. Martha had always a little left in her even in his latest living of this fear of him, Alfred and David then had no fear of him, they could stand up to him and win out against him with not any fear inside them of where his anger might drive him. This was true of them in his later

living, when his wife was no longer in him, when nothing was in him but impatient feeling. Later it went further with him, he was shrunk away then from the outside of him, he had impatient feeling in him but it was then weakness in him he had not enough of that then to fill him, he needed others then to fill him, he was then shrunk away from the outside of him. He needed then a woman to fill him and that was the last part of his living. Martha was then with him, she had come back out of her trouble to him, she was then there taking care of him, she had still a little fear in her of him, she had not then any power in him, she could not fill him, other women did it for him, and so he kept on to his ending.

¶1 There are many kinds of men and there are many millions made of each kind of them. The many millions of each kind of them have in them each one more or less of that which makes such a kind of them. Of the kind that Mr. David Hersland was he had a great deal of it in him, later it all turned into impatient feeling inside him, later then it became only a weakness in him, he was shrunk away from the outside of him, he needed others then inside him to fill him.

¶2 Mr. David Hersland had it in his strongest living to be as big as all the world around him, it was in him, he was all it in him, it was to him all inside him, he was it and it was to him all always in him. This was the big feeling in him and then he was strong in beginning. This was the biggest time of his living, when this was strong in him his big feeling his being strong in beginning his keeping going even with impatient feeling in him, before all of it in him turned into impatient feeling. This was the big time in his living, and this was when his wife was still in him as a tender feeling, when his children were first beginning to have in them individual feeling. This was the time of such a big feeling in him and then he was strong in beginning. The world around him, all, every moment, in beginning, it was then and it was all in him, and he was strong then and full up with beginning

¶3 There are many millions of every kind of men, there are many millions of them and they have each one of them more or less in them of the kind of man they are and this makes a different being of each one of the many millions of that kind of them, that, the quantity in them of their kind of being, and the mixture in them of other kinds of being in them. There are many millions of each kind of men and other kinds of being are mixed up in each one of each kind of them but the strongest thing in each one of them is the bottom in them the kind of being in them that makes them. The bottom to every one then is the kind of being that makes him, it makes for him the kind of thinking, the way of eating, the way of drinking, the way of loving, the way of beginning, and the way of ending, in him. Other kinds of natures are in almost all men and almost all women mixed up in them with the bottom nature of them,

and this mixture in them with the amount they have in them of their bottom kind of nature in them makes in each one a different being from the many millions always being made like him

There are many kinds of men then and there are always many millions made of each kind of them. There is a kind of them that have it in them to be as big as all the world in their feeling, to be strong in beginning, and that is their kind of men. For such a kind of men the world around them is all in a beginning, for each of them beginning is the strongest thing in them. There are many millions of such a kind of men and they have it in all of them to be strong in beginning. In some of them, and they are mostly weaker in all their living, weaker than some of the other millions made of that kind of them, some of them keep on to their last minute with beginning, they are always a little weaker in their living, they are always to their last ending busy with beginning, some of such a kind of them have a great kind of bigness in them but they are weaker in their living than others of that kind of men, some of such ones of that kind of men have a great kind of feeling in them but it is in them only great in its beginning, it goes out into little things later in them, they must then have it in them to commence a new beginning to be big again inside them, they go on to their last ending in beginning, they are always a little weaker in living, they are always to their last ending busy with beginning. Some of this part of that kind of men have it in them to be big in their beginning, to have then a kind of greatness in them in the feeling they have inside them with beginning, and then it turns into an empty nothing in them, sometimes it turns into a blown up feeling in them, sometimes into a full emptiness that is then all there is of them then and keeps on so inside them to their ending. They are some then who keep on to their last minute with beginning, they are always a little weaker in their living, they are always to their last ending busy with beginning. There are some of the kind of men, the kind that have beginning as the strongest thing inside them, there are many of them many of the many millions of them, there are many of them who so sometime keep on going keep on going a little time with some one thing they have had in them as beginning; there are some who sometime keep on going with something they sometime had as a beginning, keep on going with it then to their ending. These are some of the many millions of such a kind of men who have it in them to be as big in their feeling as all the world around them. There are some of such a kind of men who have it in them to push some one thing through to an ending something they have sometime had as a beginning, there are some of the many millions of this kind of men who have it in them to push several things through to an ending several things that they have had as a beginning in them. There are some who have something strong inside them that pushes

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through to an ending what they have in them as a beginning, some have such a success in them. Some have some time almost a success in them, some have something almost as a success inside them and then it breaks down in them, some of such of them try then with a new beginning, some of such of them break down inside them and there is then an end to them. Some have the beginning feeling in them turn into impatient feeling inside them as David Hersland had it in him. All of all the many millions of such a kind of men have it in them some time to be in them as big as all the world in their feeling, they have it in them
 10 all of them to be strong in all beginning

¶1 David Hersland had a mixture in him and this will come out clearly in the history of him. As I was saying the biggest time in his living was when he was in Gossols near the end of that beginning when he was making his great fortune, when his wife was still in him as a tender feeling, when the important feeling she had in her then was a kind of joke to him, when she was not important to him but was not yet a trouble to him with letting the children be too strong for her to have them inside her to him, when his children were first beginning to have a little in them of an individual being. At the end of this beginning in him before
 20 he came to be full up with impatient feeling there was beginning in him impatient feeling, then his children were beginning not any longer to be part of their mother to him, they were beginning to be part of the world around him that he was domineering, fighting, brushing away from before him, sometimes breaking away from and leaving though he never knew this of himself in him, there was beginning then in him impatient feeling and in a joking way with a little irritation in him he brushed his wife away from before him, he was fighting then or domineering the men around him in his business living or brushing them away from around him or taking another way in a blustering fashion
 30 so as not to be beaten by them. This was at the beginning of the ending of his great beginning and this was when his wife had strongest in her her own important feeling. In the beginning of his great beginning he had a little of impatient feeling in him, always ever since he had had finished in him the adolescent being he had had a little impatient feeling in him but up to the beginning of the ending of his big beginning it had not had very much irritation in it for him or for others around him, he was hearty then and everything was in him then in his feeling, he was strong then in beginning, the world around him then to him was all every moment in beginning and he was it and it was all in him, and he
 40 was strong then and full up with beginning.

¶2 When a man is in the middle of his living it is very hard for any one who knows him, hard for himself or for others around him, for the men around him or his wife or other women or his children or the children who play with them, hard for any one of them to know him. Later

in his living when it comes to be inside him that it all settles down inside him and he begins repeating in him the whole thing he is then it is then easy to begin to know him, any one who stays with him then can learn to know the kind of man he is then. When a man is in the middle of his living it is very hard to know him. Mostly with women in the middle of their living it is not so hard to know them, it is in them when they are young women that they are like a man in the middle of his living. Anyhow it is very hard to know of most men and to know it in many women in the middle of their living what there is in them, what there is as a bottom to them, what there is mixed up inside them. 10
Slowly, more and more, one gets to know them as repeating comes out in them. In the middle of their living they are always repeating, everybody always is repeating in all of their whole living but in the middle of the living of most men and many women it is hard to be sure about them just what it is they are repeating, they are in their living saying many things then and it is hard to know it about them then what it is in them they are repeating that later in their living will show itself to be the whole of them to any one who wants to watch them. Babies in repeating have not very many different kinds of ways of doing it in them but growing old men and women in repeating show the kind 20
of men, the kind of women that is in them. They show it in them then which they are of the many kinds of men and women. Perhaps babies have it in them to be each one a little different from all the other babies that are always being made but they have not it in them to have so many different kinds of them as men and women have it in them. Babies have not it in them to show much to any one who sees them in their repeating the kind they are then. There are not so many kinds of babies as there are kinds of men and women. Growing old men and women have in them the kind they are of men and women and that comes out to any one that stays with them in the repeating that more 30
and more then repeats the whole of them.

Mr. David Hersland in his middle living was in Gossols making his great fortune. He had many things then in him, his living with men around him in his business living, his living with his wife, his knowing other men and women, his living on the ten acre place in that part of Gossols where no other rich people were living his living on the ten acre place with his wife and children and governess and servants there in the house with him and with poor people in small houses near them. All these then came to know him, there was not then in him yet the certain repeating that makes older men and older women clear 40
to every one that looks long at them, there was in him then all that later would break down into repeating. There was for him then his business living, there was for him then his children beginning to have in them individual being, there was for him then his wife and she was ¶1

having in her then her most important feeling. Every one who then saw him came a little then to know him but it was not easy then for them and this is a history of how each one of them then felt him

¶1 There was a mixture in him of several ways in which his kind of men have it in them to work out in them the beginning which is the strongest thing in them and the feeling themselves as big as all the world around them. This mixture in him had many ways of coming out in him, in the middle of his living. It was not easy to know it certainly about him then which mixture was most him, always it came out a
10 good deal in him to everybody who saw him or knew him then that he was a man who was in feeling himself inside him as big as all the world around him, that he was the kind of man who has it in him the being strong in beginning. In his middle living it was hard to tell which kind of a way this would work out in him, whether he had it in him to push on to succeeding in some one thing, whether something in him would push itself through to success through all the beginnings in him, whether it would each time break down in him, whether he would break down into weakness inside him, whether several things would come to a finish that he had as beginnings in him, whether all beginning in him
20 would change off into another beginning, whether he would become bland inside him, whether the beginnings in him would break down into impatient feeling, whether there would be several of these things in him. In his middle living not any one could tell anything of this certainly about him.

¶2 As I have said once, to the people living in the small houses near them he was then in the big middle of his living, he was, in the beginning of their knowing him, to them, a queer man, with his big ways in buying and his way of owning everything around him to his feeling, they never then had trouble with him, he was then a good neighbor for them to
30 have near them, a rich man to buy from them, they liked him but they had not then any personal feeling for him, he had queer ways in him but they laughed pleasantly for him for he was a rich man and they had a respect for him, he was a good neighbor to any of them who asked him to do anything for them, he was prompt in paying, he was large in buying, he was apart from them, they knew then nothing more about him, his children were a little of them then the people around him then, his wife lived among them the people around him then but above them in her country house feeling, Mr. Hersland was to them a city man and he had a home near them in that part of Gossols where no other rich people
40 were living, to them then he was not living among them, he was a city man to them. They were as I have said about them, these people in the small houses near him, they were in their being half city and half country people. He was to them in the first beginning of their knowing him, a city man for their half country feeling. Slowly they came to

know more about him in his country living, they first learned to know more about him as a man with a country house feeling in him, then it came to be for them that they knew him as a city man with a little country living in him, later in his later living they came to know in him city being with their half city feeling and this was for them the end of his living, the end of his being among them.

All men and all women, if they keep on in their living come to the repeating that makes it clear to anyone who listens to them then the real nature of them. In the middle living of most men and many women it is very hard to know them, with some of them it is much harder than with others of them. With women, mostly, it is easier to know them then, for there is with them in their middle living less complete mixing of the natures in them than in most men. They, many women, have not in their middle living so much in their way of being to make it all inside them mix into a whole as most men have it in them in their middle living, they have less in the conditions of their living to make the natures in them mix together with the bottom nature of them to make a whole of them than most men have it then in them. In their middle living there is stronger in them the simple repeating that makes them clear to any one who stays with them, with most of them any one who watches them then can come to know them. With most men, though many millions of the many kinds of them have this less in them, most kinds of men in their middle living are mixed up then to be a whole thing then and so it is harder then to be sure with them what is the bottom nature in them, how far this bottom nature of them will drive them; and so children can not tell it of them then how far anger in a father will drive him, girls cannot tell it in a man then how far a feeling in him will bring him, business men and men working with him or under him, men he is directing, men who are fighting him, they are like his children, they are never certain in his middle living how far the power in him will carry him, then it begins a little more to break down into repeating in him, then more and more they see it in him just how far the nature in him will carry him, and so more and more then it breaks down into repeating in him and this goes on to the last end of him. His wife, a wife living with a man, knows it earlier about him in her feeling what is the bottom nature of him, knows it sooner about him than his children or the men who are with him in his business living. In the relation a wife has with a man, in loving, in eating, in drinking, in sleeping, in doctoring, there is more simple repeating, and so the wife living with him comes sooner to feel it in him in his middle living what will come to be later his repeating than any one else who can then know him. Mostly she knows it about him just at the beginning of his middle living, mostly no one else comes to be sure about it in him until toward the beginning of the ending of his middle living. This in a wife,

most often, is mostly not a conscious feeling but she has it in her to know about him how far the feeling in him will drive him.

¶1 One never can know certainly in any one the nature of him when he is a boy or a young man for then there are many things to drive him that are not the nature of him, in the middle living it is only the nature in him that will drive him and this will come out then always more and more in him as he begins then at the beginning of the ending of his middle living to repeat more and more the whole of him.

¶2 With Mr. David Hersland then in his middle living, the men who
10 were working with him, the men who were working under him, they all knew it about him that he was as big as all out doors in his feeling inside him, they knew it about him that he was strong in beginning, they never knew it about him then so that they could be certain then in them how far anything in him would go to an ending, how far the nature in him might drive him, how far there would be success in him, if there ever would come to him a breaking down inside him, what it would be that would fill him in his later living, what would be the repeating in his later living that would show the nature in him. His children had it in
20 them to know it sooner about him than the men in his business living, they knew it sooner about him how strong it was beginning to be in him in his middle living that his beginning would break down into impatient feeling. They knew this about him sooner than the men with him in his business living, they knew it sooner about him how far his nature would take him, they learnt it about him from the anger in him but this to them too was in the beginning of the ending of his middle living. They soon knew then that his beginning would break down into impatient feeling, later they learned it about him that the anger in him would never carry him to any last act against them.

¶3 Some of the men who were in business living with Mr. Hersland
30 were always afraid of him, afraid of the big ways in him, afraid of his way of strongly fighting, afraid of the big beginning in him, all through their being with him in business living they were afraid of him, they were afraid when with him when he would be beginning things with them. Later they would think, if it ever came that there was an ending in him in his success in making a great fortune, they would perhaps think then that they had always known this about him but in his middle living they could not know it of him, no one could then know it about him which way the beginning in him would work out through him. There was in him then for every one who knew him in his business
40 living the being great in beginning, there was in him always then strong fighting, there was in him then brushing people away from before him, there was a little in him then a turning away from some of them in a blustering fashion as if he were brushing them away from around him though really then he was going away from them so that he could not

know it in him that he could not brush them away from before him, there was in him a hearty way of laughing, a strong way of fighting, there was in him his business living, then in the middle of his living very little impatient feeling such as his children just about then were beginning then to know in him. In his middle living in his business working what was for his children impatient feeling in him in their troubles with him was for the men around him strong beginning, strong fighting, brushing people away from before him. All of them knew it about him that he was as big as all the world in his feeling, the men around him in his business living knew this in him because of his big way of seeing, his children felt it in him in the trouble they had in them when they were walking with him and they were ashamed because of the queer ways he had of doing. 10

There were many different kinds of men that knew Mr. Hersland in his business living and they had many different ways of feeling about the ways he had in him, about his strong beginnings, about his fighting everybody who was not to his feeling in him, about brushing people away from before him when he was going on with his beginning and full up with big feeling. Some as I was saying felt him to be a dangerous man for them, some of these went with him in beginning and then they liked it better to do their own finishing, for them even when he was carrying a beginning through perhaps to an ending the carrying it on by him had for them too much in it of beginning to ever be a comfort to them, some of these then did not fight him they began with him and then they went on in their own way to an ending. He would be then full up with beginning and with fighting, he might be going on too from the same beginning that he had begun together with them, he might be going on too to an ending but with him going on had always in it something of beginning and they left it to him to go on alone with his big feeling. They went on to their own ending. He was strong in fighting but as I was saying he had it in him to turn away in fighting into another direction in a blustering fashion and he never knew it in him that the nature in him would not carry him to the last fighting. He was strong in fighting and he liked it for he felt his strength then in him. He was strong in fighting he was not so strong in winning, more and more then at the ending of his middle living fighting in him turned into impatient feeling inside him, more and more then fighting in him in his late living broke down into weakness inside him. As I was saying he was strong in fighting, he was strong in brushing people away from before him. He would have in him then when he was fighting all the joy of being full up with beginning, he would have then when he was brushing people away from around him all the big feeling of being as big as all the world, inside him. When he was fighting, when he was brushing people away from before him, he was to himself then as if the 20 30 40

whole world was in him, he was it, it was in him, there was not any difference then for him of him and all the world around him

¶1 It was a very joyous thing in him this big feeling, everybody who saw him felt it in him, his children it made uncomfortable when they were out with him. The big feeling in him was not in him a big empty feeling, it was to him to be always strong in fighting, not so strong in winning, sometimes then in a blustering fashion he would go another way out of fighting, to himself then always it was that he was brushing others away from him, he never knew it in him that he went in this way out of fighting till his children told him when in his later living his impatient feeling made them angry with him.

¶2 It was a very joyous thing in him this big feeling in him, everybody who saw him felt it in him. Everybody who had anything to do with him had a very strong feeling in them about this big feeling in him. As I was saying every one of the many millions of this kind of men have it in them to have some time inside them a big feeling, a feeling of themselves inside them as big as all the world around them. In many of the millions of this kind of men such a big feeling is in them only as beginning inside them it never works out to a finish through them. Some of such a kind of men have it in them to work it through to a finish to a complete thing the big feeling that was in them. There have not been many millions of the many millions of the kind of men the kind that have such a kind of big feeling some time in them who work it out to an ending, in some of them it remains in them as beginning and they never lose it out of them and so it is a strong thing always in them, yes some have it in them through all their living to keep a thing in them in beginning it is always big inside them it is always as a beginning in them it never breaks down into weakness in them it never breaks down into new beginnings inside them it never breaks down into impatient feeling in them, it never comes to be swelled out and then empty in them it remains in them as big as the feeling in them of being as big as all the world inside them to their feeling, it remains in them always as a big beginning. Mr. David Hersland in his being had a mixture in him. There was in him all through his living a big beginning that was always in him to the last moment of his living, more and more in his later living it did not fill him, more and more toward the end of his middle living he was filled up with impatient feeling and the big beginning that was always in him to his ending was not important in him to those who then knew him, more and more to everyone then around him there was to him only impatient feeling but always in him to every one who knew him there was even when he was full up with impatient feeling there was always in him a big thing inside him there was in him a big beginning inside him. And this was in him, a big beginning, until the last of his living. Later in his living when he was shrunk away from

the outside of him, when he needed women inside him to fill him, when his impatient feeling had broken down into weakness in him there was still spread out inside him a big feeling and that was the beginning always in him, the beginning that always was in him all through his living

In his middle living then there were many ways of feeling this mixture in him by every one who then knew him. As I was saying there were many then who felt this big beginning in him and they also felt the danger in him of his strong fighting, fighting that did not carry the beginning in him to an ending, fighting that to his children was impatient feeling, that to some men who fought against him was a blustering turning away from them, that to some other men near him meant a brushing of them away from around him that to some men meant a living thing that they admired in him for it gave to such men a feeling of living inside them, that meant to some women a weakness in him so that they felt it in them that they could manage him by ingratiating diplomatic domineering—mostly in his middle living he brushed these away from around him but they did not lose then the feeling they had in them about him,—that meant to poor people near him a hearty nature in him, that meant to his children in their younger living a thing to make them ashamed when they were walking with him sometimes made them afraid of him and then in his later living made them angry with him and in his latest living made them take care of him, made his wife feel her power with him and sometimes feel she had no importance for him, made him to the governesses and servants in the house with him a man who would not interfere with them for they could not feel a power in him for the feeling in him to them that in his business living made strong fighting in him they saw it in him in the daily living in the house with him they saw that it used itself up without touching the people he was fighting, there was to them no contact in him and so in the household living he did not count for them, it was Mrs. Hersland who was important for them.

In his business living, among the men who knew him, some were afraid of him, they were mostly not afraid to fight with him they felt it in them that he was strong in fighting and that most of the fighting would hit him, there were many then who were not afraid to fight against him for mostly people felt in him in his middle living that there was no danger in him for people he was fighting, dimly they knew it in them almost every one who then knew him that nothing in him would carry him to any last act against them there was no danger for them then they mostly all of them felt it so then inside them those with whom he was fighting, those whom he was brushing away from around him; those who felt he was a dangerous man to have with them were men who were with him in his big beginnings and they felt in them even when he was going onward from a beginning they felt it in them that

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his going on had in it too much beginning to make them feel safe with him, so mostly they would then after a big beginning with him go their own way to ending, they would leave him with the big beginning always in him, they would leave him to his strong fighting to his brushing of people away from him to his going another way away from the man in front of him in his blustering fashion that was to himself a brushing away of the people around him.

¶1 He was strong then in beginning, he was strong in fighting, he was always changing, he was very strong in fighting. In his business living
 10 this came out in him, it came out in him in all his living, it came out in him in his ways of eating, in his ways of doctoring, in his ways of educating his children. In his business living no one went with him to an ending, always they would somewhere leave him and go on to their own finishing. To the end of his business living he had in him a big beginning, this never broke down into weakness inside him, this never broke down into impatient feeling, he was full then in his later living with impatient feeling and then later with weakness inside him but always in him too was a big beginning and this was in him to his ending. Mostly all the men in business with him went on to their own ending, some later when
 20 he was no longer living brought to a finish his big beginning but mostly all of them who were with him in his business living were with him in beginning and then they left him to his fighting, to his brushing people away from around him, to his going away from them in a blustering fashion which was to himself brushing them away from before him. In his younger living when he was working with older men above him he would be brought through them to finish out a beginning he had in him. He was always strong in fighting but then his being strong in beginning with others to bring it to an ending through him made him a big man to all then around him. Later in his living every one mostly
 30 left him to his fighting, to his brushing people away from around him to his going another way when as it mostly happened in him the nature in him did not carry him to the last end of fighting.

¶2 As I was saying men working with him in his business living mostly went their own way to an ending of the things they began with him. Mostly to all of them there was danger to them in his way of going on to an ending. There was for them too much of beginning in his way of ending. Those who followed with admiration in them were mostly men who had not enough in them of themselves inside them to begin a big thing with him, they were outside him they were outside his business
 40 living, they were full of admiration for him, they felt in them part of the big feeling of being as big as all the world around them when they were with him. These men were to him like the people in the small houses near him, in that part of Gossols where no other rich people were living, except that they came closer to him, they were not important to him

they were not inside him for him but they were a comfort to him, they liked to know he had been fighting, they liked to know he had been brushing people away from around him, they were always there for him, they were not inside him to him, they were not important to him to his feeling, but they made a kind of support around him when he was resting up from fighting, they made a kind of cushion for him to keep him from knowing when he was through with fighting that he had not been winning. They were beginning to be important to him at the beginning of the ending of his middle living, earlier in his living they were all to him as the people in the small houses near him, in his country house living, he was hearty for them, he was a good neighbor to any one, he was good to do things for any one of them who asked him to do things for them. Some of them in the beginning of the ending of his middle living were more and more important to him as padding, not to fill him but to keep him from knowing it in himself that he was not strong in winning that the nature in him would not carry him to the last end of fighting which is winning, that when he turned away in a blustering fashion he was not brushing people away from him. He never knew it inside him that he was not brushing people away from around him when he went away from them in another direction in a blustering fashion until his children in his later living when they were angry with him for his impatient feeling said it to him. These men then in the beginning of the ending of his middle living were beginning to be important to him, they were then a padding, to him not inside him but around him. These men, some of them then, came to be in him a little like a tender feeling then when his wife was no longer in him as a tender feeling, they knew it always of him that he had a big beginning in him—that this was in him even when he was full up with impatient feeling—when later he was shrunk away from the outside of him, they always knew him to be strong in fighting and this in him made a strong living feeling always inside them to know him. In the beginning of the ending of his middle living some of such men were a little important to him.

As I was saying his children knew it sooner of him than the business men around him that he was full up with impatient feeling that the fighting in him would break down into impatient feeling, they knew it sooner about him than the business men around him that the anger in him would not carry him to any last act against them. His wife as I was saying knew it in her feeling sooner than the business men around him sooner than his children how far the nature in him would carry him, knew it sooner in her feeling how she could manage him, knew it in her feeling how in a way she was not important to him though this last never came to be a conscious feeling till at the ending of his middle living. The governess and servants in the house with him, as I was saying, liked him then in his middle living for his hearty laughing and

the big ways he had of buying but they never felt in contact with him, his wife and his children were more real to all of them, this was true of all of them the servants and the governesses as they lived in the house with them, there was less of such a feeling in the governess Madeleine Wyman who was the governess they had with them in the beginning of the ending of Mr. Hersland's middle living, in the time when Mrs. Hersland had inside her the most important feeling of herself to herself in her feeling.

¶1 Mr. David Hersland then in his home living had always new ideas
10 about ways of eating, ways of doctoring, ways of educating children, sometimes in a stubborn way he would go on a long time with some one way of them but this was mostly well at the end of his middle living, when his wife was not any longer strong in him, when she was no longer a tender feeling in him, when she was not any longer important to him. His wife had sooner in her than any one that knew him a feeling of how far the nature in him would carry him. She knew this in her from living with him as a wife to him, from the simple repeating that a man has in him for the woman who is a wife to him. He never felt it in him as
20 a judgment of him this feeling that made her know about him how far the nature in him would carry him, she was to him never a thing outside him excepting when she was a kind of joke to him, she was always to him inside him, she never had for him any importance for him in her being outside of him, in such a part of her being she was either a joke to him or she was not important to him or he brushed her away from around him. The men around him in his business living never made him feel in him how far the nature in him would carry him, to himself with them he was strong in fighting with them or against them or he was brushing them away from around him or they were not important to him. The governesses and servants and the for him poor people near him were
30 never important to him excepting perhaps in his later living when he was shrunk away from the outside of him and he needed a woman inside to fill him and this was beginning a little in him in the beginning of the ending of his middle living, or else when there were some of them in him a little in his later living as a tender feeling as earlier his wife had been in him to him, or as they were in the beginning of the ending of his middle living important as a padding to him. So he never knew it in him how far the nature in him could carry him, how he could not come to the last end of fighting, he never knew it inside him that he was not brushing people away from around him when he went away from them
40 in another direction in a blustering fashion until his children in his later living when they were angry with him for his impatient feeling said it to him. His children were for him not so completely outside him as business men around him, they were not in him as his wife was in him and as later some women and some men were in him, they were

not of no importance to him inside him as some men and some women and the governesses and servants and people living near him were to him, they were outside him, they could get at him, in his later living when they were angry with him because of his being full up then with impatient feeling they told him what they thought of him, they made him feel it then inside him and this was all in the ending of his middle living.

A man in his living has many things inside him, he has in him his important feeling of himself to himself inside him, he has in him the kind of important feeling of himself to himself that makes his kind of man; this comes sometimes from a mixture in him of all the kinds of natures in him, this comes sometimes from the bottom nature in him, this comes sometimes from the natures in him that are in him that are sometime in him mixed up with the bottom nature in him, sometimes in some men this other nature or natures in him are not mixed with the bottom nature in him at any time in his living many of such men have the important feeling of themselves inside them coming from the other nature or natures in them not from the bottom nature of them.

Many men have sometime in their living the important feeling of themselves to themselves inside them, some men have always this feeling inside them, most men have such a feeling more or less in them, perhaps all men and mostly all women have sometime in them a feeling of themselves to themselves inside them; this comes sometimes from a mixture in them of the kind of natures in them, this comes sometimes from the bottom nature of them, this comes sometimes from the natures in them that are mixed up with the bottom natures of them, sometimes in some of them the other nature or natures in them are not mixed with the bottom nature in them, many of such of them have the important feeling of themselves inside them coming from the other natures not from the bottom nature of them.

Mostly all men in their living have many things inside them. As I have just been saying the feeling of themselves inside them can come in different ways from the inside of them, can come in different ways in some of the many millions of one kind of men from the other millions of that same kind of them.

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CHAPTER ONE (PART TWO)

THE DEHNINGS AND THE HERSLANDS

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A man in his living has many things inside him. He has in him his feeling himself important to himself inside him, he has in him his way of beginning; this can come too from a mixture in him, from the bottom nature of him, from the nature or natures in him more or less mixed up with the bottom in him, in some, though mostly in all of them the bottom nature in them makes for them their way of beginning, in some of each kind of men the other nature or natures in them makes for them their way of beginning.

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Men in their living have many things inside them, they have in them, each one of them has it in him, his own way of feeling himself important inside in him, they have in them all of them their own way of beginning, their own way of ending, their own way of working, their own way of having loving inside them and loving come out from them, their own way of having anger inside them and letting their anger come out from inside them, their own way of eating, their own way of drinking, their own way of sleeping, their own way of doctoring. They have each one of them their own way of fighting, they have in them all of them their own way of having fear in them. They have all of them in them their own way of believing, their own way of being important inside them, their own way of showing to others around them the important feeling inside in them.

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In all of them in all the things that are in them in their daily living, in all of them in all the things that are in them from their beginning to their ending, some of the things always in them are stronger in them than the other things too always in them. In all of them then there are always all these things in them, ways of being are in all of them, in some of the many millions of each kind of them some of the things in them are stronger in them than others of them in them.

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In all of them then in all the things that are in them in their daily living, in all of them in all the things that are in them from their beginning to their ending,—in all of them then there are always all these things in them,—in some of the many millions of each kind of them some of the things are stronger in them than others of them.

There are then many kinds of men and many millions of each kind of them. In many men there is a mixture in them, there is in them the bottom nature in them of their kind of men the nature that makes their kind of thinking, their kind of eating, of drinking and of loving, their kind of beginning and ending, there is then in many men this bottom nature in them of their kind of men and there is mixed up in them the nature of other kinds of men, natures that are a bottom nature in other men and makes of such men that kind of man.

In many men there is a mixture in them, there is in them the bottom nature in them the nature of their kind of men and there is mixed up in each one of them the nature or natures of other kind of men, natures that are each one of them a bottom nature in some of the many millions that there are of men and make of such men that kind of man.

In all the things that are in all men in all of their living from their beginning to their ending there can be as the impulse of them the bottom nature in them, the mixture in them of other nature or natures with the bottom nature, the nature or other natures in them which in some men of the many millions of each kind of men never really mix up with the bottom nature in them. Some of the things all men have in them in their daily living have it to come, in more men, only from the bottom nature in them than other things in them. Nothing of all the things all men have in them in their daily living comes in all men from the bottom nature of them. Eating, drinking, loving, anger in them, beginning and ending in them, come more from many men from the bottom nature of most of them than other things in them but always there are some men of all the millions of each kind of them who have it in them not to have even eating and drinking and doctoring and loving and anger in them and beginning and ending in them come from the bottom nature of them.

David Hersland had a mixture in him. He had as I was saying a big beginning in him a feeling of himself to himself of being as big as all the world around him. As I was saying he had a big beginning feeling in him all through his living to his ending. As I was saying his wife knew it about him in her feeling. She did not have it as a conscious thing in her in him but she felt it about him even before his children felt it in him, how far the nature in him would carry him.

As I was saying, in ways of eating, in ways of drinking, in ways of loving, in ways of letting anger come out from them about little things in their daily living, in ways of sleeping, in ways of doctoring, there is more, in strong middle living, of simple repeating than in other things in the middle living of vigorous active men and women. At the beginning of the ending of the middle living of vigorous active men and women, ways of thinking, ways of working, ways of beginning, ways of ending, ways of believing come to be in them as simple repeating.

In all men as I have been saying there are their own ways of being,

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in them. In some men some of their ways of being that more and more in their later living settle down into simple repeating some of their ways of being come from the bottom nature of them. There are some men of all the millions always being made of men there are some men who have only in them a bottom nature to them. From such men, and in all the millions of every kind of men some of the millions of each kind of them are such a kind of men they have in them only a bottom nature to them, all their ways of being come in such men, some of the millions of each kind of men, come all from the nature that makes their kind of men

10 that makes the kind of men that have all of them in them as bottom nature in them their way of thinking, of eating, of drinking, of sleeping, of loving, of having angry feeling in them, their way of beginning and of ending. Every man has in him his own way of feeling about it inside him about his ways of doing the things that make for him his daily living; that is the individual feeling in him, that is the feeling of being to himself inside him, that is in many the feeling of being important to themselves inside them, that is in some men a feeling of being important to every one around them, that is in some men a feeling of being as big as all the world around them.

¶1 20 David Hersland was of such a kind of men, men who have sometime in them a feeling of being as big as all the world around them. David Hersland had a mixture in him. He mostly came all together from the bottom nature in him but there was in him too a mixture in him, and this made him, in his later living, full up with impatient feeling. There was in him a mixture in him but with him it made a whole of him.

¶2 As I was saying some men have it in them to be made altogether of the bottom nature that makes their kind of men. Some have it in them to have other nature or natures in them, natures that are the bottom nature to make other kinds of men, and this nature or natures in them mixes up

30 well with the bottom nature of them to make a whole of them as when things are cooked to make a whole dish that is together then. Some have other nature or natures only as a flavor to them, the bottom nature is mostly the whole of them, some have other nature or natures in them that never mix with the bottom nature in them and in such ones the impulse in them comes from the bottom nature or from the other natures separate from each other and from the bottom nature in them, in some of them there is in them so little of the bottom nature in them that mostly everything that comes out from inside them comes out from the other nature or natures in them not from the bottom nature in them

¶3 40 There are many things in every man in his living from his beginning to his ending. Some of the things in men have it in them to come more from the bottom nature of them than the other things in them but there are some men of the millions of every kind of men that have it in them to have almost nothing coming from the bottom nature of them. Some of

the things in men have it to come from the bottom nature of men but there are some men of the many millions of every kind of men that have it in them to have nothing coming from the bottom nature of them. Some of the things in men have it in them to come more from the bottom nature of them, some of the things in men have it in them to come in more men not from the bottom nature of them. Some of the things in men have it in them to come more from the bottom nature of them but there are some men of the many millions of every kind of men that have it in them to have almost nothing coming from the bottom nature of them. There is from this on every kind of mixing in men. There is from that every kind of mixing and every kind of keeping separate of the natures in men; in some of the millions of every kind of men there is almost nothing in them in their living of the bottom nature of them, from that there is every kind of keeping separate and every kind of mixing of the natures in men to those millions of every kind of men who have in them only the bottom nature of their kind of men and have almost nothing in them of other kind of nature or natures in them. There is in men every kind of mixing and every kind of keeping separate of the natures in them. There are men who have nothing in them in their living of the bottom nature of them that makes their kind of men, there are men who have in them nothing of any nature in them excepting the bottom nature of them. There is from that every kind of mixing and every kind of keeping separate of the natures in men, from some men some of the millions of every kind of men with nothing in them in their living of the bottom nature of them to those millions of every kind of men who have in them only the bottom nature of their kind of men and have almost nothing in them of other kinds of nature or natures in them.

As I was saying men have in them their individual feeling in their way of feeling it in them about themselves to themselves inside them about the ways of being they have in them. Some have almost nothing of such a feeling in them, some have it a little in them, some have it in them always as a conscious feeling, some have it as a feeling of themselves inside them, some have it as a feeling of themselves inside them as important to them, some have it as a feeling of being important to themselves inside them as being always in them, some have it as being important to the others around them, some have it as being inside them that there is nothing existing except their kind of living, some have it that they feel themselves inside them as big as all the world around them, some have it that they are themselves the only important existing in the world then and in some of them for forever in them—these have in them the complete thing of being important to themselves inside them

As I was saying in his middle living a man is more simple in his repeating of it in him of his ways of eating, ways of drinking, ways of doctoring, ways of loving, ways of sleeping, ways of walking, ways of having anger

inside him than in his ways of having other things in him. A man in his middle living has in him already then simple repeating. It comes then that in his daily living often his wife has it earlier in her feeling how far the nature in him will carry him than anybody around him, not in her conscious feeling, not when she is talking about him, but in her feeling in her living with him

¶1 David Hersland in his daily living had many things in him. He had his own way of loving. The way a man has of thinking, his way of beginning and his way of ending in most of the millions of every kind of
10 men comes more from the bottom nature in him from the way of loving he has in him and that makes his kind of man, other natures are mixed up in him, but mostly his way of loving goes with his way of thinking goes with the kind of practical nature he has in him, goes with his way of working, comes from the bottom nature in him.

¶2 Some men have it in them in their loving to be attacking, some have it in them to let things sink into them, some let themselves wallow in their feeling and get strength in them from the wallowing they have in loving, some in loving are melting—strength passes out from them, some in their loving are worn out with the nervous desire in them, some have it as a
20 dissipation in them, some have it as excitement in them, some have it as a clean attacking, some have it in them as a daily living—some as they have eating in them, some as they have drinking, some as they have sleeping in them, some have it in them as believing, some have it as a simple beginning feeling—some have it as the ending always of them such of them are always old men in their loving.

¶3 Men and women have in them many ways of living,—their ways of eating, their ways of drinking, their ways of thinking, their ways of working, their way of sleeping, in most men and many women go with the way of loving, come from the bottom nature in them.

¶4 30 Many as I was saying have not anything not their way of loving not their way of thinking coming from the bottom nature in them but coming from other nature or natures in them natures that are to other men and women bottom nature in them and make of them that kind of men and women. Many men and many women have their way of loving and their way of thinking and their way of working come from the mixture in them of other nature or natures with the bottom nature in them. There are many kinds of men and there are many kinds of women and some of the millions of each kind of them have it to be made only of the bottom nature of their kind of them, some have it in them to be made of more or less
40 mixing inside them of another nature or of other kinds of nature with the bottom nature of them, some of them have it in them to have the loving feeling in them with their ways of thinking coming from the other kind of nature or other kind of natures in them not from the bottom nature in them.

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Mr. David Hersland had a mixture in him. His wife was in him in his early middle living she was in him then as a tender feeling, when she was outside of him to him she was a little a joke to him, mostly she was not when outside him then important to him, later she was a little important to him because of the children and her resistance to him for them, then a little more and more then there changed in him a feeling of her being a joke to him to his brushing her away from around him, less and less then she was in him as a tender feeling, less and less then was she important to him.

In his earlier living when she first was a wife to him she was a little outside of him she could a little affect him she could a little resist herself to him, she was then in him a beginning as a tender feeling, she was then in him a little like a flower inside him, she was a little then outside him to him, she was then a little important to him as outside him, more and more then this came to be a joke to him, later then she came to be brushed away from around him.

David Hersland had a mixture in him. He was of the kind that have loving in them always in beginning and a little in getting strength from wallowing. In the beginning of his loving these two were mixed up in him and his wife was to him more than beginning more than a woman to him for his daily living she was a beautiful thing to him, she was an amusement to him, she was a pleasure to him to have resisting to him, she was a little in him as a tender feeling. More and more in his living loving was to him beginning until in his latest living he needed a woman to fill him, later when he was shrunk away from the outside of him he needed a woman with sympathetic diplomatic domineering to, entering into him, to fill him, he was then shrunk away from the outside of him he was not simple in attacking he was not really getting strength from wallowing, loving was more and more to him as a beginning feeling. Loving never came to be in him impatient feeling excepting when he felt his wife as outside of him, inside him in her early living she was a tender feeling in him, she was a gentle thing inside him, she was full up with children for him, outside him in his early living she was a pleasant resistance to him, she was a little a joke to him, she could a little manage him by resisting to him, then it came to be that a little more and more she was a tender feeling in him, a little, more and more, she was outside him, she was then more a joke to him when she was outside him for him, she was less and less important to him in her little resistance to him, more and more then she was no longer a tender feeling in him, more and more then she was in him as eating and sleeping when she was inside him, more and more then when she was outside him she was resisting for the children more and more then he brushed her away from around him for she was to him then only the children with no importance in her for him and his children more and more were stronger to do their own resisting were more and more important to be an irritation to him in his daily living could less and less be brushed away from before him

by him. And so more and more it came to him that she was in him like his eating and sleeping, she was less and less in him as a tender feeling she was less and less important in him or to him as outside him, she was less and less a joke to him, she was less and less important to him as a resistance to him, she was less and less part of his children to him, and she more and more died away and left him and then she was not in any way important to him, he needed more beginning in his loving feeling to fill him than anything that she could give him, he mostly then forgot about her and that was the end of her living. Loving was always then in the ending
 10 of his middle living more and more in him a beginning feeling, he did not then get strength in him from wallowing in loving, he had not in him real attacking, he had in him in loving a beginning feeling, more and more he needed a woman inside him to fill him.

¶1 In his country house in his middle living he had in him in his daily living eating and sleeping and drinking and loving and impatient feeling and hearty laughing. He had his wife in the house with him and his children and servants and a governess and near him living in the small houses around the ten acre place where they were living in that part of Gossols where no other rich people were living he had, for him, poor people
 20 around him who all liked to have him as a neighbor to them. In his home living he had to him in him his feeling about ways of eating ways of doctoring ways of educating his children, he had in him his wife who was sometimes then in his middle living when his children were first beginning in them their individual feeling resisting to him, she was then still to him important for him, she was then still in him as a tender feeling, she was then still to him when she was outside him a pleasant joke to him, she could then still a little affect him by resisting to him. She was then in her strongest feeling of being important to herself inside her to her feeling, she was then in the strongest living with a man to be a husband to her in
 30 the rich way that was the natural way of being to her feeling, with her children still inside her to her feeling, with servants and a governess and a seamstress in the house with her in her daily living and she was of their daily living but above them in her right feeling of rich living, with around her the for her poor queer people near her, with the occasional visiting from rich people who did not live near her to disturb her from the life around her where she was cut off from the right rich living that was the natural way of being for her, and which made in her her feeling of being important to herself inside her and so then in her middle living she had in her the feeling stronger in her than any of her family who had gone on living the
 40 life that was the natural way of living for her the feeling of being important to herself inside her

¶2 As I was saying men and women have many of them in them their individual feeling—their way of feeling it in them about themselves to themselves inside them about the ways of being they have in them.

Some have almost nothing of such a feeling in them, some have it a little in them, some have it in them always as a conscious feeling, some have it as a feeling of themselves inside them, some have it as a feeling of themselves inside them as important to them, some have it as a feeling of being important to themselves inside them as being always in them, some have it as being important to the others around them, some have it as being inside them that there is nothing existing except their kind of living, some have it that they feel themselves inside them as big as all the world around them, some have it that they are themselves the only important existing in the world then and in some of them for forever in them—these have in them the complete thing of being important to themselves inside them. Some have it as a feeling of being important in them from things they are doing, from religion in them, from the way of living they have in them, from the clothes they have on them, from the way they have of eating, from the way they have of drinking, from the way they have of sleeping, some from the way loving comes out from them, some from the way anger comes out of them, some have a feeling of importance in them from the kind of living they have in them and the others around them have in them, there are many ways of having a feeling of one's self inside one, there are many ways of having an important feeling in one, there are some who have in them a feeling of importance inside but not a feeling of importance of themselves to themselves inside them then, there are some who have inside them an important feeling in them but not an individual feeling in them, there are many ways for men and women to have themselves inside to them and this is a history of some of them.

Mr. David Hersland had in him a feeling of being as big as all the world around him, he had in him a strong feeling of beginning, of fighting of brushing people away from around him, of hearty laughing, in his middle living of pleasant every day living in his country house living. He had an individual feeling in him but it was the whole of him and the world around that was him to him, he never had in him a splitting of himself to himself until his children in his later living when they were angry with him for the impatient feeling he had in him told him what they thought of him told him how he never came to the right end of fighting which is winning, told him how he went away from those in front of him when to himself he was brushing people away from around him. David Hersland had an individual feeling in him, it was being as big as all the world around him, it was being big in beginning. In the ending of his middle living his wife was not important to him, she did not give to him anything in him of individual feeling. In the ending of his middle living he got it more and more from his children, a little from the governess and servants in the house with him, a little from the people living near him. At the ending of his middle living his wife was not any longer important to him she no longer gave him to himself inside him individual feeling.

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Some men have it in them in their loving to be attacking, some have it in them to let things sink into them, some let themselves wallow in their feeling and get strength in them from the wallowing they have in loving, some in love are melting—strength passes out of them, some in their loving are worn out with the nervous desire in them, some have it as a dissipation in them, some have it as clean attacking, some have it as a beginning feeling—some have such a feeling always in them, some have it as the ending always of them, some always are children in their loving grimy little dirt then fills them, some are boys in their loving all their living—in their loving reckless attacking is strong in them, some are always young men in their loving, some have it in them like regular middle age living in them, some are old men in loving and this is in them all through their living. There are many kinds of loving in men, more and more this will be a history of them, there are many ways for women to have loving in them this will come out more and more in the history of women as it is here to be written, there are many ways for men to have loving in them, there are many ways that loving comes out from them, there are many ways for women and for men to have loving in them, this is a history of some of them, sometime there will be a history of all of them. There are many kinds of men and many millions of each kind of them, there are many ways of loving that men have in them and their way of loving makes their kind of man, there are many ways of loving in men and having loving come out from them and this comes in many of them from the nature of them their bottom nature in them that makes their kind of men, sometimes from the bottom nature in them mixed with the other nature or natures in them natures that are the bottom nature, the way of having loving in them, of other kind of men. There are many ways of having loving in them in men, there are many ways of having loving in them in women, more and more there will be a history of them, sometime there will then be a history of all of them.

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David Hersland in his loving was of his kind of man having loving as beginning in him having loving as getting strength from wallowing, he was of his kind of man but loving was not very strong in him. He was in his loving, of his kind of man, not very strong in loving. Loving was in him always as a part of daily living but was not so very strong in him, not so strong in him as in many millions of his kind of men, there was more in him of being strong in beginning, of being to himself as big as all the world around him.

¶3

In his beginning family living his wife was in him as a tender feeling, she was a woman to him, she was a tender feeling inside him, she was a little a resistance to him and a little a joke to him, sometimes a leading for him for in her beginning with him she had a little a power to control him but always this was less and less in her for him.

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David Hersland did not have it in him to be so strong in loving as many men of his kind of men have it in them. Many men of his kind of



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men have it in them to need the woman as a warm feeling inside them and she has always then a power in her over him; all men who have this nature in them the getting strength in wallowing as the bottom nature of them and with a beginning feeling too always then in them have it in them in their middle living to have a woman in them in their feeling as a warm thing in them, in some of them as a flower in them to their feeling; some have loving then more and some less in their living. In his later living David Hersland had more need of a woman in him but that was not to be as his wife was in him a tender feeling a live thing in him it was to fill him up where he had shrunk from the outside of him, it was another kind of woman he needed then, not a beautiful thing inside him to be in him as a tender feeling but a thing to be alive, domineering, diplomatic, moving, entering under his skin by feeling herself him managing him and important to him in her filling him where he was shrunk away from the outside of him.

In the beginning of his living his wife was to him a certain power for him, inside him a tender beautiful feeling in him, outside him a joke to him and a resisting thing to him in little things for the ways he had in him, always having children in her for him.

There are many ways of family living, there are many ways of being a man to a wife, to his children, and to the servants living in the house with him, of being the wife to her husband in her living, being to her children and to the servants and dependents of her daily living, and then the children and then the servants to all of them. Mr. Hersland had his way of feeling about Mrs. Hersland and that is clear now in his feeling from the beginning to the ending of his middle living and then she died away and left him. In the beginning of his middle living she was a little a joke to him in her resisting and she had a little power in him then for the children, later she a little woman was with weakening inside in her living was lost then among the father and the resisting children, she was a little thing then to them and lost among them and more and more then she was not important to them and then she died away and left them. In her feeling for the servants and governesses and seamstresses in her daily living she had more feeling of herself to herself inside her in her feeling than in any other part of her living. She was with them outside him to her husband then, not very important to him, sometimes with her ways with them then a little a joke to him but mostly she had her own way then and then sometimes in a blustering fashion he let her do her own way while to himself brushing her away from before him. In her living with the servants and governess and seamstress in her daily living she had a feeling of herself to herself inside her, this was more of an individual being in her than ever had been in her when she was leading with her own kind of people around her the right rich living which was the natural way of being to her. She never to herself was cut off from the living that was the natural way of living to her but in her daily living that living did not touch her, she had



her daily living with only dependents around her, she was of them and above them and that gave to her her feeling of herself to herself inside her, cut off from the equal living that was the natural way of living for her.

¶¹ Her children in their younger living were to her still inside her, later they never gave to her any feeling of being important to herself inside her, more and more they were too large around her, she could suffer but they were not important in her in her feeling of herself inside her

¶² Being important to one's self inside one. Being lonesome inside one. Making the world small to one to lose from one the lonesome feeling a
¹⁰ big world feeling can make inside any one who has not it in them to feel themselves as big as any world can be around them. Being important inside one in religion can help one loose from one the lonesome feeling a big world can give to one. There are many ways of losing the lonesome feeling a big world around can give to one. Many lose it before they know they have one, many all their lives keep their world small and so they never have in them such a lonesome feeling, some need religion in them to keep them from being lost inside them from having too much in them a lonesome feeling and a big world too big for them around them, some have in them
²⁰ a superior sense that makes the big world around them not strong enough to give then to them a lonesome feeling inside them, some have just a busy feeling in them and that keeps them from lonesome feeling in them, some never have it come to them that there is a big world around them, there are many who never have in them any such lonesome feeling inside them their living fills them they and their family and the people around them, but many in their living find it at some time in them that they have a lonesome feeling in them; almost all men and almost all women, and mostly all of them when they were children, have such a kind of lonesome feeling at some moment in their living

¶³ The important feeling of one's self to one inside one in one's living is
³⁰ to have in one then not anything of such a lonesome feeling. Sometimes in many women and some men it is not a lonesome feeling it is a weakening in them and somebody then takes care of them, in more women there is what might be a lonesome feeling as a weakening in them and then some one takes care of them or they die away then and so escape their lonesome feeling. Many women have it in them to float off into weakening, to lose themselves in religion and so escape from any lonesome feeling. Many women have it in them to feel that it never can happen to them the last end of trouble for them, they have in them the feeling that the world can never really be too much for them, this in many of them is religion in
⁴⁰ them, they are not important to themselves inside them, they are part of the important thing and in that they can never have the last end of evil coming to them, there are many women who have in them not an important feeling of themselves to themselves inside them but they have in them the sense that the last end of a bad thing cannot destroy

them, some one will take care of them, something will save them, despair can never really fill them, they can never have in them the complete sense of a lonesome feeling in them; it is like the feeling Mrs. Hersland had in her in her feeling that she was never really cut off from good rich right living which was the natural way of being to her, the for her natural way of living.

Mrs. Hersland had in her different ways of having herself inside her, of having important feeling in her. A feeling of herself inside her would never have come to be in her if she had gone on living in the way that was natural for her. Being important to herself inside her first came to be a little in her from the knowing Sophie Shilling and her sister Pauline Shilling and the mother Mrs. Shilling, later it came to be stronger in her from the living with the governesses and seamstresses and servants and dependents and being with them but above them all the time every moment of her living, not cut off to her feeling but really cut off in her living from the rich living that was for her the natural way of being.

Many women have in them the way of feeling that makes it for them that the last end of a bad thing cannot come to them, the last end of losing cannot come to them, the last end of trouble cannot destroy them; many of such of them have not it in them to have an important feeling of themselves to themselves inside them, they have a feeling that they are a part of important being and the last end of a bad thing cannot destroy them, despair never can fill them, somehow something some one will then take care of them, the last end of a bad thing can never to the feeling of such ones ever come to really destroy them. Many of such ones have weakening in them and some one then takes care of them or else they die away and they never know it inside them that the last end of a bad thing has destroyed them, to themselves then in dying despair does not fill them, something to the last moment of their living something someone to such of them then in the last moments of their living will take care of them, but they are weakening and they are dead then but they have not had the lonesome feeling, despair has not ever been really inside them. Many have in them such a feeling, many have it in them as a religion. Many women who have never in them a really lonesome feeling have not it in them the thing that keeps it out of them as weakening they have it in them as resisting, they have it in them as superior feeling, they have it in them as going on always in living, as managing everything that can touch them, as being busy every moment with something, despair can never fill such of them, they never have in them a really lonesome feeling.

There are many ways then for many women not to have in them ever in their living anything of a really lonesome feeling inside them. There are then many ways of not having room in them for such a lonesome feeling, there are many ways of losing it out of them when it is a little in them, there are many ways of having such a lonesome feeling, there are

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some ways of having such a lonesome feeling always inside in one.

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Mrs. Hersland had in her then in her middle living a real feeling of being important to herself inside her in her feeling. If she had gone on in the living that was the natural way of being for her this never would have come to be real inside her, this would have been in her a real important feeling from the living that was natural to her but never a really important feeling of herself to herself inside her. She always would have had in her a feeling inside her that in her mother came out in the dreary trickling that was, almost all her later living, all that was of her. A little of such a feeling there would have always been in the daughter if she had gone on living the life that was the natural way of living for her but such a feeling would never come to be in her as it never came to be in her mother a feeling of herself to herself inside her, a feeling of herself to herself as important inside her. Some of her sisters and one brother had a little of the important feeling of the father, he had had a being that in any kind of living would have given a feeling of himself to himself as a religion. Mrs. Hersland had not in her any such a thing inside her, she had in her only the feeling that gave to her mother the dreary trickling that made all her, this in the daughter never had in it sadness and sorrow inside her it was in her a gentle pleasant timid sometimes an angry sometimes hurt feeling in her, in the living that was not the natural way of living for her it came to be inside her a feeling of herself to herself as important in her.

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She had then in her, in her middle living it was strongest inside her, a feeling of herself to herself inside her. Once this came to be in her almost a lonesome feeling inside her but it really was not real enough in her, it did not come enough of itself from inside her, it never came to be altogether really a lonesome feeling in her.

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There are very many ways for women to have loving in them, some have loving in them for any one or anything that needs them, some have loving in them from the need in them for some other one or for something they see around them, some have a mixture in them. There are some who have really not any loving in them. The kinds of loving women have in them and the way it comes out from them makes for them the bottom nature in them, makes them their kind of women and there are always many millions made of each kind of them.

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Mrs. Hersland like almost all women had different things in her for loving. For her her children when they were little things around her it was not to her that they had need of her they were to her a part of her as if they were inside her, as they grew bigger and had their individual living in the house with her as they did not then need her to fight out their daily living with their father they did not feel any importance in her, they were for her then no longer a part of her, she had then weakening in her, she was a little thing then and they were so large around her, they were then struggling with themselves and with their living and with their father, she was

weakening then and more and more they were not a part of her, she had not loved them because they had need of her, they were a part of her, then they were all struggling around her, she was a little thing then with weakening in her, more and more then they forgot about her, they were all struggling then around her, they were all of them having in them their individual living, they were all big then and she was a little gentle thing and lost among them and then she died away and left them. For her then with her children she was not of them who love those who have need of them nor of those who love any one near them because they have need of them. Some women have it in them to have children as part of them as if they were part of their own body all the time of their living. Such never have in them an important feeling of themselves inside them from the children that have come out of them, some of such of them can have it in them an important feeling from their children as it makes of them a larger thing being all one themselves and their children. Mrs. Hersland was of such of them of those who have in them not any important feeling of themselves inside them from their children. She was of such of them, the important feeling she had in her living came a little from her husband and more from the governesses and servants and dependents living in the house with them. She could not have in her a feeling of herself inside her from the children around her, they were to her like rich right living, they were a natural part of her, they could never give to her a feeling of herself to herself as important inside her. They were to her of her as her family living in Bridgepoint had been of her, important to her because they were her they were never cut off from her as she was never to her cut off from her the way of living that was the natural way of living for her.

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Some women have it in them to love others because they need them, many of such ones subdue the ones they need for loving, they subdue them and they own them; some women have it in them to love only those who need them; some women have it in them only to have power when others love them, others loving them gives to them strength in domination as their needing those who love them keeps them from subduing others before those others love them. This will come clearer when this kind of women comes into this history of many kinds of men and women.

Mrs. Hersland was not of these two kinds then, she had a gentle little bounty in her, she had a sense in her of superior strength in her from the way of living that was the natural way of being to her, she had a larger being from the children who were always to her a part of her. She had in her a little power from the beauty feeling she had for her husband in his living with her; she was for him then a tender feeling in him, she was for him then a pleasant little joke to him resisting to him, she was to him a woman for his using as she was to herself part of her children, that was the simple sense in her that never gave to her a sense of being important to herself inside her.

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As I said once about her she had it a very little in her to have a very little sense of herself to herself inside her from a little power she felt in her with her husband when he first married her. She had then in her a little resistance of herself inside to him then, she was not yet then a joke to him when she had this little resistance in her, this little resistance of herself in herself in their early living together. More and more then it came to be to him a joke for him, more and more then her resistance to him was not of herself in herself to him, it was for the children and that was not a straight feeling of herself in herself inside her resisting, that was not
 10 to herself a resisting, that was getting something from him for the children, this never was in her an important feeling, always up to the last end of her weakening there was a little left over in her of her resisting to him the feeling of herself inside her, that never had anything to do with the children not when they were young and she was resisting so that they could have what she felt they should have in their living not when they were older and doing their own resisting and when they were all big, then, and she was lost among them. She never for her children had inside her any important feeling, she had when managing for a servant or a seamstress
 20 or a governess an important feeling, she had when a little resisting to her husband in their early living an important feeling. This little resisting in her in their early living together was the first faint beginning of herself to herself inside her the first beginning in her of herself inside her as an important feeling in her, this never went quite out of her even when she was weakening and had such a feeling very little in her, always it was there as a feeling left over, she always to her dying had it a little in her

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The kinds of feeling women have in them and the ways it comes out from them makes for them the bottom nature in them, gives to them their kind of thinking, makes the character they have all their living in them, makes them their kind of women and there are always many mil-
 30 lions made of each kind of them.

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Some women have it in them to love others because they need them, because these somehow are important to them because somehow these they have for loving belong to them, many of such of them subdue the ones they need for loving they subdue them and they own them; some of them who have it to be of this kind of women have it in them to be almost of no importance to those they have around them in their living, to have the children belong to them as a part of them inside them, these are of the kind of them who always own their children who subdue those they need in living but these of this kind of women have it to have this that
 40 is them very lightly in them and Mrs. Hersland was of such a kind of them, these have it in them to be it so gently in them that it never comes out in them, with some it comes out a very little in them, with some it comes out sometime in their living, these then have it to be so timidly in them that their children are only a part of them it is with such of them

only in such a way that they can ever own them, some of such a kind of them have it all so peaceably inside them that they have not in them the feeling of being themselves inside them, it takes some one around them to need them to be owned by them, to make such a kind of one own them, to make them feel it inside them that they are themselves inside them, to give to them anything of an important feeling. There are then this kind of women and many of them are very dependent all through their living but a little in them is an independent feeling and this comes out in them when there is any one around them who makes them own them, they have it in them then a feeling of themselves inside them, they need to have around them to have in them such a feeling of themselves inside them, they need some who make them own them and to such a one they are important any moment in their living. Mrs. Hersland had a very little such a feeling with her husband when she was first married to him, she had it in her when she was a little resisting to him; she never would have had much more in her if she had gone on living the life that was for her the natural way of being, she had it a little more in her feeling with the Shilling family in her hotel living, it came to be strongest in her living with a governess and a seamstress and servants in the house with her and to her, poor people around her, with always inside her country house feeling of right rich living, with nothing in her daily living being of such a living which was the natural way of living for her. She had it then in her to feel herself inside her and it was then strongest in her and came out in her with the governess Madeline Wyman who was for her the one who in all her living was the one whom she had power over, not as part of her as her children were to her, but as outside of her. She fought with the family of Madeleine Wyman for her, she had a feeling then of herself inside her.

There are then two kinds of women, those who have dependent independence in them, those who have in them independent dependence inside them; the ones of the first of them always somehow own the ones they need to love them, the second kind of them have it in them to love only those who need them, such of them have it in them to have power in them over others only when these others have begun already a little to love them, others loving them give to such of them strength in domination. There are then these two ways of loving there are these two ways of being when women have loving in them, as a bottom nature to them, there are then many kinds of mixing, there are many kinds of each kind of them, some women have it in them to have a bottom nature in them of one of these two kinds of loving and then this is mixed up in them with the other kind of loving as another nature in them but all this will come clear in the history of all kinds of women and some kinds of men as it will now be written of them.

Mrs. Hersland then was one of the one kind of them, of the first kind of them. In the Hersland family living during the middle part of

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the family living, when the children were beginning to have in them their individual living, when Mrs. Hersland was beginning to have strongest inside her her own important feeling, when Mr. Hersland was strongest in beginning and making his great fortune, during this middle portion of their family living they had three governesses in the years of living before the children were grown too big to have any need of such a person around them and each one of them was of another kind of woman and this will be a history of each one of them. There were many other women in their living, some of one some of another kind, some with mixtures in them, some were cooks and some were seamstresses around them, some were dependents in the house with them, some lived in little houses near them in that part of Gossols where no other rich people were living, and some were of the family or friends of some of such ones of them and this will be a history of all of them. There are many kinds of women then and many kinds of men and this then will be a history of some of the many kinds of them.

¶¹ Many women have at some time resisting in them. Some have resisting in them as a feeling of themselves inside them. In some kinds of women resisting is not a feeling of themselves to themselves inside them. In some kinds of women resisting can only come from such a feeling. This makes two different kinds of women and mostly all women can be divided so between them. Patient women need to have in them such a feeling to be resisting, they need to have in them a feeling of themselves inside them to be really resisting to any one who owns them. Attacking women with weakness as the bottom of them have not it in them to need such a feeling for resisting, resisting is natural to them, it covers up in them the weakness of them. Concentrated women with not any weakness at the bottom in them do not need to have in them such a feeling, these are made up of resisting, concentration with them makes the whole of them makes for them the strength such a feeling as themselves inside them gives to patient ones to make resisting possible for them, attacking feeling gives it to others who really have weakness in them as the bottom of them. Such concentrated women have never in them any such resisting in them, yielding is the whole of such ones of them. This needs very much explaining, this makes a history of every kind of woman, this is a history of only a few kinds of them.

¶² Many women then have resisting in them, many women have attacking in them, many women who have resisting and attacking in them have weakness as the bottom of them, some have not any such weakness at the bottom of them. These last mostly have much concentration of themselves inside them. Some women have not any attacking or resisting in them, some of such of them can have it in them when they have come into them a feeling of themselves inside them, some never have in them anything of such a feeling. Many women then have resisting at some



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time in them. Many women have religion in them, there are many kinds of women and each kind of them has it in those of them that have religion in them to have it of the character of them, mostly it is in them like the bottom nature that makes their kind of them that makes their kind of loving, their kind of resisting, if they have resisting in them, their kind of religion.

Mrs. Hersland never had her religion to be in her like his in her father, a thing to give to her a feeling of herself inside her, religion with her went with what would happen in her daily living for her, was in her not anything of resistance inside her, was simply a part of the gentle feeling in her like her children inside her, like the rich right living that was the natural way of living for her

As I was saying many women have it in them to feel it inside them that the last end of a bad thing cannot come to them, that the last evil thing will not destroy them; this is a common feeling with women who have in them resisting or attacking as the natural thing in them with a weakness at the bottom of them, these women have not in them a superior feeling, they have it in them that no last bad thing can overwhelm them that is to their resisting and at the same time the weakness of them gives to them the feeling that something some one will take care of them. This is in many of them a religion in them.

Mrs. Hersland was not such a one a last end of a bad thing could win and she would be hurt not angry when it had happened to them, she could be angry when she had a feeling of being herself inside her and so could then have resisting in her but this could never be in her in any real trouble or sorrow that came to her or to the children who were a part of her, then there was no important feeling of herself inside her, then there was no resisting in her, then she had a resignation to the pain that killed her, that was all the religion she had in her. Her mother had had always such a trickling sadness in her, this was all of her, this was all religion to her. Her father had had a feeling of himself inside him to make religion for him, he was all to himself always inside him he was the complete thing of such resisting, it was in him all religion, all religion was him he had it so all inside him. Mrs. Hersland had it then a little in her to have resisting in her, a feeling of herself inside her, she could then have anger in her but this could never be in her in any real trouble or sorrow that came to her or to the children who were a part of her, then there was no important feeling of herself inside her, then there was no resisting in her, then she had a resignation to the pain that killed her, that was all the religion she had in her.

As I was saying women who have resisting or attacking with weakness as the bottom of them never believe that the last end of a bad thing can come to them, that anything can really drown them, they have aggressive optimism in them, some of them then have aggressive optimism in them

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they have mostly all of them in some way religion in them, some have almost not any bottom weakness in them, some are all weakness inside them they have almost no attacking in them, sometimes with such of them their weakness makes them resisting, later this will be a history of several of all these kinds of them.

¶1 Some women have it in them to subdue those they need in loving. Madeleine Wyman the last governess was one of such of them and this will be a history of her living, with the Hersland family, with the mother, the father and the children.

¶2 10 The Herslands had a governess, a seamstress and servants living in the house with them. Mostly the Hersland children in their younger living were more entirely of them, the poorer people who lived around them, than they were of their home living. This was true of them, all through their younger living, all through the time they had governesses around them, their mother and their governesses never really knew it about them.

¶3 To begin then with beginning of the living of the Hersland family in the ten acre place in that part of Gossols where no other rich people were living.

¶4 20 There was then Mr. Hersland in the middle of his middle living, Mrs. Hersland in the beginning of the strongest time of being to herself inside her in her feeling, the three children in the first beginning in them of individual feeling. There were then the servants living in the house with them, a governess and near them in the small houses around them poor, for them, queer people to make for them their daily living.

¶5 They had foreign women as servants in the house with them when they could get them. Sometimes they could not get them They had three governesses in their whole living in Gossols before the children grew too old to have one. One was a foreign born, two were American. The
30 seamstresses were always foreign American, sometimes it was the family near them, sometimes it was one in the part of Gossols where rich people mostly were living, and then there was another one not near them but who would come sometimes and stay in the house with them. Mrs. Hersland with all of them had her important feeling, she had it in getting them, in keeping them, and whenever she had to get rid of one of them. She had always in her with them an important feeling, sometimes she had an angry feeling with them, sometimes a resisting feeling, she never let any interfering come between her and her acting toward them, she was always of them and above them, she had all of her feeling of herself to herself from
40 them.

¶6 Many women have a feeling of themselves inside them from servants around them. There are many ways of having such a feeling in them. This is a long history of one of them

¶7 Many servants get to have in them something that is almost a crazy-

ness in them, many have a very lonesome feeling in them not a lonesome feeling of themselves inside them just a lonesome feeling that makes queer, sometimes a little crazy women of them. This is in many of them. The Irishwoman and one of the Italian women had this a little in them. This makes them good fun for children living in the house with them. The children tease them, they are good to children around them, they always have to be sent away all of a sudden. The Irishwoman and one of the Italians was of this kind of women. The other servants were always steady women, each with their own way of being in them and this is now a history of all of them. This is a history of them and the seamstresses and the governesses and any troubles any one of them had with the others living in the house with them. This is a history of all of them and of the kind of important feeling Mrs. Hersland had in her from all of them and of the feelings the children each one had for each one of them and the relation each one had to Mr. Hersland. 10

Mrs. Hersland then was of the kind of women who have resisting in them only with a feeling of themselves inside them, Mrs. Hersland was of the kind of women who have dependent independence in them, Mrs. Hersland was of the kind of women, though she had this to be in her so timidly inside her so gently within her that mostly nobody ever knew it to themselves about her, she had it in her to be of the kind of women to own those they need for loving, to subdue any one who needs them to be important to them. She was then of them who have it in them not to have weakness as the last bottom of them, not to have it in them that the last end of a bad thing cannot come to them, she could have an ending, she could feel this in her dying, she could feel it in her weakening, she could feel it in her children when they were big and struggling and she a gentle little woman was lost among them, she never had in her an important feeling from her children, she had it in the living in Gossols in that part where no other rich people were living. 20 30

There are then two kinds of women, there are those who have in them resisting and attacking, and a bottom weakness in them, women with independent dependence in them, women who are strong in attacking, women who sometimes have not bottom weakness in them, some who have in them bottom weakness in them and this inside is a strength in them when they have children when they have strong loving in them when it is in them in such of them a fine sensitive weakness inside them, there are then such ones of them women who need others around to love them before they have any power in them from the weakness in them, in such of them attacking is a power in them but not when they meet with real resisting, the bottom weakness in them is only a power in them when those around them love them, so only can these have any power in them; all these then all these women have not it in them mostly to believe that it never can come to them the last end of a bad thing to destroy them. All these 40

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then make one kind of the two kinds there are of women, the two kinds too there are then of men, and there are many kinds of such of them many strengths in them of this strength and weakness in them, many mixtures in them of the independence and dependence in them, many mixings and sometimes a mixing in the top of them with the other kind of nature of some men and women the dependent independent kind in men and women but more or less it is in them in all of this one kind of them it is in them to have independent dependence in them, it is in them to have attacking in them, to have aggressive optimism in them, to not believe the last end
 10 of a bad thing can come to them and destroy them, and then to have weakness as the bottom of them; and in many of them this weakness is all there is to them, in some of them attacking is all there is of them.

¶1 The other kind of women and there are many kinds of such of them in the many millions always of women, this other kind of them need to own the people around them when this nature is strong in them; they have many of them, a dependent patient way of living, but with the dependent nature in them they have never such of them, a feeling of themselves inside them, this comes out in them only with the bottom independence in them, when they feel themselves resisting, when it comes
 20 to them to own themselves inside them, when they own some one around them, some of such of them never have such a moment in their living, some of such of them never feel themselves inside them; there are then always many women living, there are then these two kinds of them, this is now a history of some of each kind of them, sometime there will be a history of all of each kind of them and that will then be a history of all women who are living, of all the many millions who ever were or will be living and then there will begin a history of all the men and the two kinds of them for there are in men the same two kinds of them like with women and it works out differently a little in them for they are men and have
 30 themselves mostly more inside them in their living, there are then these two kinds in women and in men and always every one is of one kind or the other kind of them.

¶2 In their middle living in that part of Gossols where no other rich people were living the Hersland family had with them only women in the house with them. As I was saying servants often have it in them to be a little queer and children like to tease them, they have this queerness from cooking, from cleaning and from their lonesome living, from their sitting in the kitchen, from having a mistress to direct them, and children to tease them; the Irishwoman and one of the Italian women that were
 40 cooking once for the Hersland family in their middle living had this queerness in them

¶3 They had had then mostly in their living German women as servants in the house with them, sometimes they could not get them, once they had an Irishwoman, twice Italian women, once a Mexican. The Irish woman



and one of the Italian women had a little queerness in them, the queerness that comes from being a servant and cooking and sitting alone in a kitchen and having a mistress to direct them and sometimes children to tease them, these had to be sent away all of a sudden

Mostly the German women were very steady women, they did not have anything of such a queerness in them, sometimes the German girls they had with them were very young women and then Mrs. Hersland had to train them, some of such of them had natures in them that in their later living would come, from much kitchen sitting, from much directing of the mistress of the house to them, from much teasing from the children in the house with them, would come to make of them a queerness inside them that would make it come to them in their later living to be always sent away all of a sudden. In the early living of such ones they would not be sent away all of a sudden but the mistress of such ones would not then be sorry to lose them. ¶1

There were then as I was saying, when Mrs. Hersland could get them foreign servants in the house with them, there was always a governess in the house with them, there was often a seamstress staying in the house with them. There was always a man working in the garden but he never lived in the house with them. ¶2

As I was saying in most of their living they had German servants, but sometimes they could not get them, once they had an Irish woman cooking for them, twice Italian women and once a Mexican ¶3

The German servants who lived with them mostly stayed a long time with them even those of them that were not altogether satisfying because until Mrs. Hersland had an angry feeling about some one she would never dismiss any one and angry feeling did not come to be in her very often. So mostly the servants stayed a long time with them, not those of them that had servant queerness in them, Mrs. Hersland never liked such a one, she wanted her servants so that she was of them and above them, she did not want them to have the kind of queerness in them that made strange beings of them, that always in a way made her afraid of them, servants were to Mrs. Hersland part of every day living, she never wanted them to have servant queerness in them, she was more then of them though always she was above them and she could come to have with such of them rightly an angry feeling ¶4

Sometimes she would have young foreign girls or foreign American ones and she would train them, some of such of them would in their later living have servant queerness in them, mostly Mrs. Hersland did not keep such ones a long time, mostly she liked to have older women she felt herself more of them than with the young ones who needed to have her train them. She liked it better to have women who only needed directing and once in a while she would tell such a one how to cook something and with such of them she could feel of them and above them, she could with such ¶5

ones have an injured feeling when they did something that was not right to her feeling, she could have with such a one rightly an angry feeling. She did not then like to have any one with servant queerness in them, she did not know it in herself that she did not like to have young girls to train but always these would soon be leaving, once one stayed on and on and Mrs. Hersland did not have with her rightly an angry feeling. She stayed on a long time until at last some one told about her that she was asking some one else to take her, that gave to Mrs. Hersland the injury that made it right for her to have an angry feeling in her and so at last she could dismiss her. This is the history of her. She was a blond little woman and with no feeling of cooking, or keeping anything clean in her, she always did what anybody told her, she had no sense of responsibility inside her, she had it in her to have lying in her that just came out of her whenever any one asked her, she had little curls in her blond hair, mostly every one thought her an ugly blond little servant, really she had a kind of little servant girl beauty in her. This is a history of her. She had not a servant nature in her but a servant girl nature in her that is the little dirty little girl character in her, the little dirty shrinking lying blond hair nature in her, not a woman nature in her. This was strong in her, in all the millions made just like her this is always stronger or weaker, this is the servant girl nature and there are always many millions made just like her.

 ant Girl

 #4

¶1 Servant girl being is a kind of being that many millions of many kinds of women always have in them. Servant girl being in such of them is different from just servant being in other kinds of men and women. Servant girl being that is something of dirty or clean little girl being with the scared little lying always in such a one when there is much in their living and there always is in such ones of them for they need it to keep them going, to keep them cleaning, to keep them washing and working, to keep them from lying, much directing from the mistress living in the house with them, much teasing from children living in the house with them, much trouble with their loving so that nobody stops them when they go to their loving, much sitting in the kitchen with their hands so grimy nothing can clean them. Mostly such ones do not in their later living have servant queerness in them, they just get married most of them and just get old being that kind of them with many children always coming out of them and so they go on to their ending. Women who in all their living have this servant girl being in them are like in all women and always it is in all men and in all women that they have in them one of the two kinds of nature in them that is independent dependent or dependent independent nature in them. Servant girl nature in women then can be the independent dependent kind then with mostly only the dependent weakness in them with a scared dirty little girl crying and lying in them, mostly with nothing in them but the dependent scared weakness in them and no responsibility in them of being ever inside them and always a little in them and it mostly

comes out in little tricks they have in them, little or much badness in them, a little of the attacking independent dependents always have in them. This is mostly in their living, in bad ones it can even come to stealing, mostly it is lying and finding ways to win to a ribbon, to moments in loving. Mostly when you catch hold of such a one by the arm to stop them there is not yielding, there is scared shrinking, there is lying, sometimes they do very good thinking, mostly in their later living a good many children come out from them, mostly they keep on working but always somebody is scolding them and this is a history of most of them.

As I was saying women with servant girl being inside them, not servant being that is a different kind of being that has not the grimy scared little girl lying as the bottom of them, such then have it in them to be of one kind or the other kind of them the independent dependent or the dependent independent kind of them. There is one kind of them who have a little attacking in them the independent dependent kind; in them that comes out in little tricks and little dirty lying in them sometimes in stealing and other badness in them, in moments of leaving by themselves all of a sudden from where they were working when they are sure they can do better then and then there is a little grimy defiance in them, this is all the attacking there is in them, this makes of them independent dependent creatures for them and there will be written down here a history soon of one of such of them. There are then many millions always made of such of them, with always a servant girl nature in them and the independent dependent kind of being in them, there are then always many millions of such ones of them and always everywhere in every kind of living one can find such of them. Mrs. Hersland had the training of such a one of them, Mrs. Hersland had rightly an angry feeling when this one tried to get another place with out telling any one she was leaving. Mrs. Hersland had rightly an angry feeling then, she sent her away and soon there will be told the history of this one.

There are then in the women who have servant girl nature always in them, with every kind of way they can be living, with every kind of training that can come to them, there are always the two kinds of them the independent dependent kind of them and the dependent independent kind of them. Many of the independent dependent kind of them are pretty, scared young girls in their living, sacredness and lying, and shrinking, and a little attacking, and a little winning and prettiness and appealing are mixed up in many ways in them. Mostly in all of them these are always somehow somewhere in them, when they are working for their living, when they are young ladies in their living always there is some one always directing them, sometimes it is a mistress, a master, a mother or a father, a husband, some woman, or an aunt, a sister, or a man who is directing them. These things always are mixed up in them and more we will come to know all the history of all of them.

¶1

The dependent independent kind of women who have always in them the servant girl being in them have not in them anything of attacking, they have more weakness than shrinking in them, they have lying but it does not come out in little jerks out of them, it is never active in such a one, it is meekness and concealing in them; and there will be later a history of all of such kinds of them.

¶2

Some women have it in them to be in all their living children, to have a childish nature in them all through their living. Some men have such a thing always in them, mostly men have it in them more than women to have in all their living a little childish nature in them. There are always then many millions of men and always some women who have always in them all through their living from their beginning to their ending child nature always in them. Some women have it in them all their living to have a grimy little girl nature in them, some have it in them to have a little girl sweet shrinking little lying nature always in them. All of such kind of them and there are always many millions made of them and they are in every place and in every kind of living, such have in them the nature that is in certain kinds of living servant girl nature and sometime there will be a history of every kind and every one of such of them. Some women have it in their living to have in them a being just before adolescent living, to have in them all through their living the fear of coming adolescence about beginning, in them, these always have it in them to be very lively so as to keep adolescence from giving sorrow to them, they are lively and they try all their living to keep up dancing so that adolescence will be scared away from them, these have not in them sentimental feeling, they have aggressive liveliness in them. One can never be certain of this about them from their kind of living, they may be trying very exciting living, but in their walking they make a dance step not because they have it in them a light-some feeling, they make it to keep in them a lively feeling, mostly they do not know it inside them that they do not want to have inside them the restlessness of adolescent living and so they keep up inside them always a lively feeling; they make a dance step every now and then in their walking. There are always many women who have it all through their living to have such a just before beginning adolescent being in them. There are some men who have in them all through their living such a nature in them. There are then many millions always being made of such ones of women, there are some millions always being made of such ones of men. Some women have all their living their school feeling in them, they never get through, from their beginning to their ending, with such feeling, such being, such living, it is in them and nothing can change them, they are always school girls in their being, some of them always are as school girls in their feeling, some of them always are as school girls in their living, some women have some of this in them all through their living from their beginning to their ending, some have only this in them it

 udo-Masculine

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 A #7

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is always then all there is of them, there are many millions then who have in all their living more or less in them of such being. Some women have it in them and there are always many millions of them and they are to themselves like men in their living there are many women who are always vigorous young women energetic and getting information and busy every moment in their living and sometime there will be a history of many of such of them. Then there are many women, there are always many millions always everywhere of every kind of them, there are many women who have some kind of woman nature in them and always in the millions of all the kinds of them there is always in them one nature or the other nature in them, there is always some kind or every kind of mixture in them, sometime there will be a history of every one of every kind of them, sometime there will be a history of everyone who ever was or is or will be living, there must always sometime be a history of each one from their beginning to their ending, of every one who ever was or is or will be living. Sometime there will be a history of every woman, there will be sometime a history of every kind of them, there will be sometime a history of every part of the living of every woman from her beginning to her ending. This is now a history of some of them.

10

NB-*C

There are many kinds of women and several of several kinds of them were servants living in the house with the Hersland family and mostly those were older women but sometimes Mrs. Hersland was training a young one.

20 ¶1

NB-B

As I was saying Mrs. Hersland did not know she did not like to train young ones and mostly they did not stay long but once there was a little blond one who hung on. She never did any better in her cleaning or cooking than in the beginning, she always every minute needed directing, Mrs. Hersland never knew she did not like to do this directing, she never knew that she did not like it that with such a one she could not have rightly an injured or an angry feeling. At last she did have rightly an injured and an angry feeling and that was for all of them then the end of that one.

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Soon there will be a history of every kind of men and every kind of women and every way any one can think about them. Soon then there will be a history of every man and every woman and every kind of being they ever have or could have in them. Sometime there will be a history of all of them, and now to begin again with the servant girl being and the servant being and the history of all of them who lived in the house with the Hersland family then when Mrs. Hersland was beginning to have in her strongest inside the feeling of being herself in her.

¶3

There were then many of them though mostly each one stayed a long time with them but in these years of the Hersland family's middle living with servants and seamstresses and governesses and dependents living in the house with them, there were in all many women that gave to Mrs. Hersland her important feeling.

40 ¶4

¶1 There were then a few young girls who lived at some time in the house with them, some with servant girl nature in them, some with the one kind the independent dependent kind of nature in them, some with the other kind the dependent independent kind of nature in them. These as I was saying mostly did not stay long to get training, Mrs. Hersland never knew she did not want them, she never said she would not take them, after the one who stayed a long time and then gave to Mrs. Hersland a really angry feeling Mrs. Hersland never had one.

¶2 One of the foreign women, she was an older woman when she lived
10 with them, she was such a one; she had servant girl being, she had the dependent independent servant girl being, she stayed sometime with the Hersland family as the cook for them, she had in her the servant girl being of the dependent independent kind all through her living, there will be a history of this one.

¶3 Some young women who had servant girl nature in them came to know the Hersland family in their middle living, not as servants to them, some as dependents on them, some as living in the small houses near them, one was in a way of them in their living she was of the family of one of the governesses and they came later the Hersland children all three of them
20 to know many of such of them.

¶4 Soon then there will be a history of every kind of men and women and of all the mixtures in them, sometime there will be a history of every man and every woman who ever were or are or will be living and of the kind of nature in them and the way it comes out from them from their beginning to their ending, sometime then there will be a history of each one of them and of the many millions always being made just like them, there will be sometime a history of all of them, there will be a history of them and now there is here a beginning.

¶5 There are then many millions always being made of women who have
30 in all their living always from their beginning to their ending servant girl nature in them. Some of such of them are pretty little girls and happy in their living, some of such of them have much trouble in their living. There are then always many millions, in all the ways of living women have made for them, there are always many millions who have always in them all through their living from their beginning to their ending this servant girl nature in them, there will be now such a history of some of such of them, there will be now a history of some of the kinds of them, there will be now a description of the two kinds of them, the two kinds that divide all the kinds of men and women and sometime there will be a history of all of
40 such of them, women who have such a servant girl nature in them, all of such of them who ever were or are or will be living.

¶6 Sometime then there will be a history of all women and all men, of all the men and all the women, of every one of them, of the mixtures in them of the bottom nature and other natures in them, of themselves inside

them, there will be then a history of all of them of all their being and how it comes out from them from their beginning to their ending. Sometime there will be then such a history of every one who ever was or is or will be living, and this is not for anybody's reading, this is to give to everybody in their living the last end to being, it makes it so of them real being, it makes for each one who ever is or was or can be living a real continuing and always as one looks more and more at each one, as one sees them walking, eating, sitting, sewing, working, sleeping, being babies, children, young grown men and women, grown up men and women, growing old men and women, old men and old women, as one sees them every moment in their being there must be sometime a history of them, there must be sometime a history of each one of them and of the nature or natures in them, of themselves to themselves in their living, of the nature or natures mixed up in them and the coming out of this being in them from them from their beginning to their ending. Sometime there will be a history of all of the kinds of them and of each one of all the millions of each kind of them.

There are then always many millions being made of women who have in them servant girl nature always in them, there are always then there are always being made then many millions who have a little attacking and mostly scared dependent weakness in them, there are always being made then many millions of them who have a scared timid submission in them with a resisting somewhere sometime in them. There are always some then of the many millions of this first kind of them the independent dependent kind of them who never have it in them to have any such attacking in them, there are more of them of the many millions of this first kind of them, who have very little in them of the scared weakness in them, there are some of them who have in them such a weakness as meekness in them, some of them have this in them as gentle pretty young innocence inside them, there are all kinds of mixtures in them then in the many millions of this kind of them in the many kinds of living they have in them. In the second kind of them the dependent independent kind of them who have too all through their living servant girl nature in them, in this kind of them there are many of them who have a scared timid submission in them with a resisting sometime somewhere in them, there are many of them who have this submission as a patient meekness in them, they have not it in them many of such of them to ever choose their own way in living, to choose their own loving, to choose their own existing at any moment in their living, sometimes sometime some of such ones of them have resisting in them, sometimes this is in them a stubborn way they have in them, sometimes it is from too much directing of them and then they have resisting in them, sometimes from some one around them dependent on them, sometimes from feeling sometime in their living, feeling themselves inside them. There are many millions then of women who have always in them all their living this servant girl being inside them, always as it is in all men

and women these are all of the one kind or the other kind of them of the independent dependent having attacking more or less sometime in them, of dependent independent who can have sometime resisting in them.

¶¹ In all loving, in all the many millions always loving mostly there is one of them one of the two of them who is of the kind of them who have independent dependent nature in them, this one always in the two of them in loving does attacking in loving, sometimes it is in the man sometimes in the woman, and the other one then is of them who have dependent independent nature in them and these can have sometime more or less
¹⁰ resisting in them, this makes the pair of them and this is always true in loving. This is not always clear in the beginning of a loving, sometimes it is the resisting that is in appearance like attacking, sometimes the attacking that has stubbornness or weakness in it like resisting but more and more in loving more and more in their living this nature in them comes out of them in the repeating that is in all real being. It is true then that always every one is of one kind or the other kind of them the independent dependent or the dependent independent kind of them. It is hard to tell it about them, to describe it how each one is of the kind of them that is in that one. It is hard to tell it about them because the same words can
²⁰ describe all of them the one and the other kind of them, they are very different the one from the other kind of them, more and more perhaps it will come out clearly about them. It is hard to describe it in them the kind of being each one has in them, it is hard to describe it in them it is hard to know it in them, it is only slowly the two kinds of them come to be clear to every one who listens to the repeating that comes out of them, who sees the repeating that is in them the repeating of the bottom nature of them. Sometimes resisting comes like attacking, sometimes attacking seems like resisting, slowly it comes out from each one the kind of nature in them. So then this makes always a pair of them and this is always true
³⁰ in successful loving and this will soon then be a history of every kind of loving and how it comes from every one the nature of them.

¶² Mrs. Hersland had dependent independent being, she could sometime in her have resisting. This is now a history of her and the servants and governesses and dependents who had to do with her. Mr. Hersland had attacking in him, mostly he was in his feeling as big as all the world in all of his beginning and all of his living was beginning, he never knew it inside him until his children told it to him when they were angry with him when impatient feeling filled him, he never knew that he did not go on to the last end of fighting that he had in him such a weakness in him; this
⁴⁰ is now a history of him and of how the servants and the governesses and the dependents and his wife and children felt all these things in him.

¶³ All kinds of men and women have impatient feeling and sometime this will be a history of every kind of impatient feeling and of every kind of men and women who have impatient feeling. Now this is a history of

servant living, of servants who have in them servant girl being, of servants who have in them servant being, of servants who have in them not any real servant being, of servants who have in them a mixing of some or all of these kinds of nature in them, of how it works out through them the two kinds of nature in all men and women the independent dependent and the dependent independent natures in all of them, this will be too a history of servant queerness and how it works in such of them as have this in them.

As I was saying Mrs. Hersland had mostly in her middle living in Gossols in that part where no other rich people were living older foreign or foreign American women as servants in the house with them. Sometimes she had a young one to train, Mrs. Hersland never knew it in her that she never really liked to do such training. They always then had German or German American older women as servants in the house with them, but sometimes Mrs. Hersland could not get any of them, once she had an Irish woman to do the cooking, twice Italian women and once a Mexican, the Irish woman had servant queerness in her and she left all of a sudden, one Italian woman had servant queerness in her and she had to be sent away quickly without any warning, Mrs. Hersland never liked to have queer people near her she wanted her servants to be of the same kind of nature that was natural to her in the living at Bridgepoint the good living that was natural to her, she needed a servant around her that she Mrs. Hersland in her feeling could be of her and above her, she never wanted any servant to have servant queerness in her.

Some time then there will be every kind of a history of every one who ever can or is or was or will be living. Some time then there wall be a history of every one from their beginning to their ending. Sometime then there will be a history of all of them, of every kind of them, of every one, of every bit of living they ever have in them, of them when there is never more than a beginning to them, of every kind of them, of every one when there is very little beginning and then there is an ending, there will then sometime be a history of every one there will be a history of everything that ever was or is or will be them, of everything that was or is or will be all of any one or all of all of them. Sometime then there will be a history of every one, of everything or anything that is all them or any part of them and sometime then there will be a history of how anything or everything comes out from every one, comes out from every one or any one from the beginning to the ending of the being in them. Sometime then there must be a history of every one who ever was or is or will be living. As one sees every one in their living, in their loving, sitting, eating, drinking, sleeping, walking, working, thinking, laughing, as any one sees all of them from their beginning to their ending, sees them when they are little babies or children or young grown men and women or growing older men and women or old men and women then one knows it

in them that sometime there will be a history of all of them, that sometime all of them will have the last touch of being, a history of them can give to them, sometime then there will be a history of each one, of all the Kinds of them, of all the ways any one can know them, of all the ways each one is inside her or inside him, of all the ways anything of them comes out from them. Sometime then there will be a history of every one and so then every one will have in them the last touch of being a history of any one can give to them.

¶1 This is now a history of a number of men and women from their begin-
 10 ing to their ending; these will have then the last touch of being that a history of any one can give to them, sometime it will be that any one who ever was or is or will be living, sometime then it will be even if they have had only a very little of any living, sometime then it will be that every one will have the last touch of being, a history of them can give to them, sometime then in my feeling there will be a history of every kind of men and women, there will be a history of every one from the beginning to their ending, every one will have sometime before the ending the last touch of being a history of them can give to any one

¶2 So then we go on to our beginning of giving a history of every one
 20 from their beginning to their ending so that sometime there will be done a history of every one and every kind of one and all the nature in every one and all the ways it comes out of them. Every one then will be full then of the being a history of every one can give to them, every one of them will have that last touch of being a history of them can give to any one.

¶3 And so to commence again with the history of many of them and all the kinds there are of men and women.

¶4 Sometime then there will be a history of every one of every man and every woman from their beginning to their ending. Sometime there will be a history of every one and every kind of them and more and more then
 30 every one will understand it, how every one is connected with every one in the kind of being they have in them which makes of each one one of their kind of them. More and more then this will be a history of every kind and the way one kind is connected with the other kind of them and the many ways one can think of every kind of men and women as one more and more knows them as their nature is in them and comes out of them in the repeating that is more and more all of them.

¶5 There are then many kinds of them but all of them can be divided into the two kinds of them the independent dependent kind of them, the dependent independent kind of them, and more and more there will be
 40 a history of all of them so that more and more any one can see it in them. There are always then many kinds of men and women in these two kinds of them and sometime there will be a history of all of them.

¶6 To go on then now with the Hersland living in the ten acre place in that part of Gossols where no other rich people were living.

As I was saying Mrs. Hersland had mostly in her middle living in Gossols in that part where no other rich people were living, older foreign or foreign American women as servants in the house with them. Sometimes she had a young one to train, Mrs. Hersland never knew it in her that she never really liked to do such training, they always then had foreign or foreign American older women as servants in the house with them, but sometimes Mrs. Hersland could not get any of them, once she had an Irish woman to do the cooking, twice Italian women, and once a Mexican; the Irish woman had servant queerness in her and she left all of a sudden, one Italian woman had servant queerness in her and she had to be sent away quickly without any warning, Mrs. Hersland never liked to have queer people near her she wanted her servants to be of the same kind of being as that which was natural to her in the living at Bridgepoint the good rich living that was natural to her, she needed a servant to be around her so that Mrs. Hersland in her feeling could be of her and above her, she never wanted any servant to have servant queerness in her.

There were then not very many young women whom the Hersland family had as servants in the house with them. Mrs. Hersland never knew it in her that she did not like to do such training, no one of them excepting a little blond one ever stayed a long time with them. Mr. Hersland never knew that he had any feeling about such a kind of them but they were a little an annoyance to him. The Hersland family had many such young girls with servant girl nature in them around them from the houses near them, from the families of governesses or others living in the house with them, and so the Hersland children knew in their early living enough of such of them. As I was saying Mrs. Hersland never knew it that she did not like to do such training, after the one who gave to her after a long time a right reason for having in her rightly an injured and an angry feeling, she never had any such a one as a servant in the house with them.

As I was saying, more and more as one in passing looks at every one more and more then there comes to one the certain feeling that sometime there will be a history of every one, of all the kinds there are every one of men and women. Always as one looks at them as one lives on in the daily living that gives to one the feeling that in all real being there is always on and on repeating that comes out more and more and more in everybody's living, always then more and more one has in them the certain feeling that sometime there will be a history of every one, that sometime every one will have in them the last touch of being a history gives to every one. So then sometime there will be a history of every one and of every kind of men and women and of every kind of nature in any one of them and every kind of mixing there can ever be in any one and the way the nature in each one comes out from them, there will then sometime be a history of every one from their beginning to their ending, there will then be a history

of every one even such of them that have only a little beginning and then an ending to them; to every one then there will be a whole history of them, each one then sometime will have written a whole history of her, of him, and this will give to every one who ever was or is or will be living the last part of real being a history of them can give to any one.

¶1 There were then living on a ten acre place in a pleasant kind of living, Mr. Hersland and his wife and three children with servants and a governess and sometimes a seamstress in the house with them and near them poor people in small houses some of whom were more or less dependent on them. 10 They had then pleasant living in this ten acre place, they had then their own kind of living and mostly it was pleasant enough for all of them, they had country living in them, they had city living in them, they had country house living in them, and always then living was very pleasant for all of them

¶2 The three children were more then of the for them poor people around them than they were of their mother's or their governesses' or their father's living. They had a relation to everybody around them but mostly then inside them they were mostly of the living of the poorer people who lived in the small houses near them. Sometimes they were very much of the 20 living of the servants in the house with them, sometimes of the family of the governess then living with them but mostly always then they were more of the living of the people living in the small houses around them than they were of the living of those in the house with them.

¶3 As I was saying some of the servants living in the house with them were sometimes important to the children, sometimes the children liked to tease them, sometimes to get what they wanted from them, mostly the servants and governesses and seamstresses were not as important to the children as the people living in the small houses near them.

¶4 There are then always many millions of women who are servants 30 with servant nature in them, there are always many millions who have servant girl nature in them the kind of nature that makes of them a certain kind of being. These are then two kinds of them and there are many mixtures in them, in each one of them. Some of them the women who are living as servants to some one, there are many of them with servant natures in them, there are many of them with servant girl natures in them, there are many of them with servant mistress natures in them, many with mistress servant natures in them, there are then in the women living as servants to some one every kind of nature in them, there is every kind of mixture in them of one or more of all the kinds of being women have in them. Sometime there will be a history of all the kinds of being women 40 ever have or had or can have or will have in them. Sometime and that will be a great thing there will be a history of each one, of the bottom nature of each one and the mixing of different being or kinds of being with the bottom nature and the way it comes out in her living, from the beginning,

from her being a baby then and just beginning, from the way it comes out more and more in her living as she goes on repeating the way everybody always does in living, more and more then in each one in their living the history of each one comes out of them, more and more each one is repeating and each part of their living has its own repeating and makes of that part a history coming out from them, then in the whole living there comes out more and more and more a repeating that was in them always inside them, from the beginning to the ending; this then is a history of them, this is a history of the bottom nature, how it works inside them, how it is mixed or not mixed up in them with the nature or other natures in them, sometime then there is a history of each one, sometime then there will be a history of every kind of women and of men, sometime there will be a history of each one. 10

There is then or will be then a history of each one who ever was or is or can be living. It comes out from them in the repeating which is sometime all of them. Many things come out of every one in their living and this is now a history of all that comes out of some of them. ¶1

Many things then come out in the repeating that make a history of each one for any one who always listens to them. Many things come out of each one and as one listens to them listens to all the repeating in them, always this comes to be clear about them, the history of them of the bottom nature in them, the nature or natures mixed up in them to make the whole of them in anyway it mixes up in them. Sometime then there will be a history of every one. 20 ¶2

There are then many things every one has in them and this is a history of all of them in some of them. ¶3

As I said once almost every one has in them some kind of an impatient feeling, mostly every one has in them an anxious feeling and this is the way these work out in some. ¶4

When you come to feel the whole of anyone from the beginning to the ending, all the kind of repeating there is in them, the different ways at different times repeating comes out of them, all the kinds of things and mixtures in each one, anyone can see then by looking hard at any one living near them that a history of every one must be a long one. A history of any one must be a long one, slowly it comes out from them from their beginning to their ending, slowly you can see it in them the nature and the mixtures in them, slowly everything comes out from each one in the kind of repeating each one does in the different parts and kinds of living they have in them, slowly then the history of them comes out from them, slowly then any one who looks well at any one will have the history of the whole of that one. Slowly the history of each one comes out of each one. Sometime then there will be a history of every one. Mostly every history will be a long one. Slowly it comes out of each one, slowly any one who looks at them gets the history of each part of the living of any one in the history of the whole of each one that sometime there will be of every one. 30 40

¶1 There will then sometime be a history of every one who ever is or was or will be living, mostly every history will be a long one, some will have a very little one, slowly it comes out of each one

¶2 Mostly then the history of any one as it slowly comes out of them will be a long one, this is a long history now of many of them.

¶3 Every one then has in their living repeating, repeating of every kind of thing in them, repeating of the kind of impatient feeling they have in them, of the anxious feeling almost every one has more or less always in them.

¶4 10 There is then a whole to living, mostly everybody has for this an anxious feeling, some have not any such anxious feeling to the whole of them, many have the anxious feeling in every minute of their living, every minute is a whole to them with an anxious feeling which each minute ends them

¶5 To many then in the history of all the kinds of them all the kinds of men and women who ever were or are or will be living, to some then and there are always many millions of them to some then the important thing is to have the history of all the kinds, the history of all the kinds that ever can be of men and women. To many and there are always many millions

20 of such of them the important thing is to have written about every one around them the history of each one, the history of that one, of every man or woman who ever was or is or will be living for them, the history of each one as in their living from their beginning to their ending their history comes out from them. To some the important thing in them is their own history, the history of them and inside them, as in repeating it comes out of them. There are many men and women always living and to them the important thing in living is in the different parts of living the being babies, children or young going to be men and women, or grown young men and women, and growing older men and women and men and women in their
30 middle living, and growing old men and women, and then the end of all of them; there are many millions then who always think and feel about all men and women in the parts of living and the kind of being every one has in them in those different parts of their living. There are then many millions who always feel this in them about others around them about themselves inside them, the important thing to all of such of them are the parts of living the being babies and children and young going to be men and women and growing older men and women, and middle aged men and women and growing old men and women and old men and old women and then that is the end of them in their worldly living. There are then many who
40 feel this part living as the strongest thing in every one around them and in themselves inside them. There are then many millions, many many millions always living who want to know about what each one does all through his or her living, there are many who want to know about it in the history of every one what kind of feeling they had in them and how

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these feelings then came out from them in their living from their beginning to their ending. There are then many kinds of feelings in each one, there are many feelings in every one, there are many ways of having feelings coming out of them, there are many who want to know it about every one around them what feelings they have in them, how such feelings come out of them, there are many millions then of women and of men who always think about this about every one around them, they want to know the feelings in each one of them and how it comes out from them, what the feelings in each one make of the life of such a one. There are many kinds of ways every one has in them of doing everything in their daily living, there are many who want a history of all such ways in each one. There are many who want their kind of history of only a few of all the people ever living, there are some who want a history coming out only from inside them, there are some who want a history to come out only from those just around them, there are some who want history coming out from some who were never and will never be anywhere near them, there is every kind of choosing, mostly every one wants a history of some one, mostly every one wants some kind of a history of some. Some few are always living who want about each one who ever was or is or will be living a history of every bit of them, of every moment in their daily living, of every kind of feeling they have in them, of every bit of them that comes out in them in repeating, of all the feeling in them and how it comes out from them in all of them in each one of them from their beginning to their ending, of every kind of men and women who ever were or are or will be living, of every part of their being and how in each part of their living their being shows itself in them, of the feeling in each kind of them and how it shows in each one their kind of them, how it comes out in each one in every part of their living from their beginning to their ending; there are then some who want the whole history of every one, of the kind they are in them, of everything that makes them and ever can come out of them, of every bit of them in all their living; there are then always some living who want of each one such a history of them, there are some of such of them now living and sometime there will be written by all of such of them a history of every one.

There are then many ways of having living inside one and having it come out from one, always then some one looks at each one, always the more one looks at every one the more one knows that sometime there will be a history of every one.

There are then many ways of having impatient feeling in one, there are then many ways of having an anxious feeling in one, this is now the history of some of them and the servant queerness that comes out of some servants who have in them impatient feeling and anxious being and later in their living from much sitting alone in a kitchen, from much eating without any one being then with them or around them, from much cook-

ing, from much directing from the mistress in the house with them and from being with the children living in the houses where they are working have such servant queerness come to be in them; there are then many women and many kinds of them who have sometimes servant queerness in them.

¶1 There are then every kind of women among the servants working in every kind of kitchen. There are some who have in them servant girl nature as the bottom of them.

¶2 The nature in every one is always coming out of them from their
 10 beginning to their ending by the repeating always in them, by the repeating always coming out from each one. Sometimes, often, one looking at some one forgets about that one many things one knows in that one, always soon then such a one brings it back to remember it about that one the things one is not then thinking by the repeating that is always in each one. Always then everybody is always repeating the whole nature of them and to any one who looks always at each one always the whole of that one one is then seeing keeps coming out of such a one. So any one can know about any one the nature of that one from the repeating that is the whole of each one. The whole of every one is always coming out in repeating.
 20 Always it is coming out of every one the whole nature of them in their daily living in the repeating each one has all the time in living. Every minute then in their living they are themselves inside them and they are repeating always and all the repeating together is the whole nature of every one coming out from them, coming out from them in their daily living, coming out from them in different ways in different moments of their living. Always then it is coming out of each one the whole nature of that one in the daily living of such a one in the repeating each one has all the time in living. Each minute then in the living of each one there is inside each one the being that makes that one and each one is repeating
 30 always this being that makes each one that one inside to that one and each one is repeating always and all the repeating together of each one is coming out always from each one, coming out from each one in the daily living each one is leading, coming out from each one in different ways in different moments of the living of each one.

¶3 Servant queerness in all of them who have servant queerness in them comes out of such of them as the kind of nature in them; in each one having servant queerness in them it comes out of them by the nature of them, in the way they have always had in them impatient feeling and anxious feeling. Impatient feeling and anxious feeling has always been
 40 in each one of them in the way it was natural to their kind of them to such a one of their kind of them to have it in them and then it comes, the impatient feeling and anxious feeling, it comes to be that these get stronger and more mixed up in them then in such a one from their kind of living, from the kind of eating alone and drinking, from cooking and their kind of

working, from sitting in a kitchen, it comes then that there is in such a one servant queerness in her being and the servant queerness is in her and comes out from her to make for her that kind of servant queerness that comes out of the nature in her.

The servants then living with the Hersland family, those who stayed a long time with them were older foreign or foreign American women. One of these had servant girl nature in her, she had submission in her, she could have sometime resisting in her. This never came to be in her in her living with the Hersland family, with them she never had any resistance inside her. Mrs. Hersland never had with her an angry feeling, she went away at last to take care of a sick brother ¶1 10

There are then every kind of women among the women who are sometimes servants for some one. There are then every kind of women among foreign women among foreign American women who are servants sometime in their living to some one. Many of them have servant girl nature in them, many of them have servant nature in them, many of them have a mistress nature in them, many of them have a mixture in them; there are then all kinds of women nature among them. About half of all of them have in them of their kind of them independent dependent nature in them, they are the independent dependents of their kind of them, the rest of them the other more or less half of them the women living as servants sometime in their living have dependent independent nature in them, they are the dependent independents of their kind of them. The nature in each one makes a long history of each of them and sometime there will be a history of every one and the nature in them and how in their servant living the nature in them comes out from them. 20

Mrs. Hersland got her important feeling of herself to herself from all of them from all the servants she ever had working for her or doing something for her in her living, Mrs. Hersland got her important feeling of herself to herself from all of them, from being of them and above them, from trying them, from directing them, from having in her sometimes from some of them an injured and an angry feeling, from having to arrange the relation of some of them to the governess living in the house at the same time. Some of them who had in them a certain mixture inside them never liked it that the governess was not of them and Mrs. Hersland had strongly then a feeling of herself to herself from making such a one understand the position a governess had and how a servant should behave toward such a one. Mrs. Hersland had then much important living with the servants, she never liked any one of them to have servant queerness in them, she never liked them to be so young that she needed to train them, she liked them to be older foreign or foreign American women, she liked to be of them and above them. Mostly she had very little trouble with them, sometimes she had troubles with the families of them, some of this will come out later in the daily living of the Hersland children in the history of each one. ¶3 30 40

¶1

Mrs. Hersland had then sometimes troubles with the families of them. Mrs. Hersland had her important feeling from servants who were with her in her middle living. Mrs. Hersland had from some of them an injured feeling, Mrs. Hersland had with some of them an angry feeling, sometimes it was with one of them sometimes with some one of the family of one of them. Mrs. Hersland had in her nothing of impatient feeling, she could have in her an injured and a bright angry feeling. Once one foreign girl had come to her from some one in Bridgepoint who had sent her because she wanted to go and this friend thought she would be a good servant for Mrs. Hersland to have with her. The girl did not want to stay, she wanted to go back to Bridgepoint, she said Mrs. Hersland should help send her, Mrs. Hersland had then an angry feeling in her, she said she did not have to help send her. The girl said she would have to help a little to send her, Mrs. Hersland said she would either not give her anything to help her or she would pay everything for her, she never would help to send her away from her, she would pay the whole thing for her, it was not right but she would pay the whole thing for her, she would do it all or nothing for her, she did not have to do anything for her, she would do the whole thing for her. Mrs. Hersland had in her a bright angry feeling inside her, it was wrong that a girl should behave so toward her. Mrs. Hersland had then rightly an angry feeling in her. She paid everything for her. This was Mrs. Hersland with an injured feeling inside her and an angry feeling then in her. There was nothing in her of impatient feeling in her, with servants she had never anxious feeling in her, she had in her sometimes an injured feeling and then an angry feeling and then she would send the one that had given it to her away from her, then she would pay for some one all expenses for her, when she had in her an angry feeling inside her there was no half measure in her, often she only had an injured feeling in her; this time she had more angry than injured feeling in her. No one was then afraid of her, there was no terror in her anger for any one around her. Mostly she would then pay everything any one could in any kind of way ask of her to show them the right angry feeling in her.

¶2

There was never in Mrs. Hersland a bitter feeling in the injured or angry feeling in her with any servant in the house with her. She did not have in her impatient feeling, she did not have with any of them or the families of them an anxious feeling in her, she had inside her sometimes with them or with the families of them an injured sometimes an angry feeling in her, this never gave to her never made bitterness for her, Mrs. Hersland never had really any bitterness inside her, later she had a little dreary weakening sadness in her, later she had a scared feeling in her from her husband and her children grown big around her she never had in her impatient feeling in her she never had any bitterness in her, she had in her middle living for the servants and governesses and seamstresses and dependents sometimes an injured feeling sometimes a bright anger.

To have an injured or an angry feeling in one is very common in ordinary living. Injured or angry feeling may be in one with impatient feeling or with anxious feeling and it may be in one without any such being then in that one. Mrs. Hersland had in her living, mostly in the beginning and in the middle of her middle living very much of such feeling, not much with her husband or her children but with the servants and seamstresses and governesses and dependents all those that gave to her the feeling of herself inside her.

The independent dependent kind of men and women have in them, most of them, mostly in their injured and their angry feeling a sense of impatient feeling or anxious feeling with a sense of their own virtue their own right inside them, they have not in them then mostly a consciousness of angry or injured feeling in them, to them then their angry feeling or their injured feeling flows from the outraged virtue or goodness in them, to themselves then they have not any angry or injured feeling as filling them but flowing from them because it is natural to have such a thing in them when their goodness or virtue is outraged by some one. Mrs. Hersland was not such a one, she had in her dependent independent being in her, it was to her rightly an injured or an angry feeling she had then in her when some one around her did what it was not right for them to do toward her, she had then to herself rightly an injured and an angry feeling in her and to herself it was the injured or angry feeling that filled her, it was not right for the girl to ask Mrs. Hersland to help send her to Bridgepoint when the girl had no reason to leave her, it was right then for Mrs. Hersland to have in her an injured and then an angry feeling in her, it was then to Mrs. Hersland inside her that she had in her, rightly an angry and an injured feeling, then she would show it by doing nothing to help the girl who had no right to ask it of her or she would pay all her expenses for her. Mrs. Hersland had rightly in her toward her an injured and an angry feeling, to herself then this was all that was then in her, it was not to her her own virtue or her own goodness that was then the important thing inside her it was the injured and the angry feeling in her, to satisfy that she paid all the expenses for her, she would do that or nothing for her, it was not to her her own virtue or her own goodness that was to herself urging her to do this for the girl who asked of her what she had no business to ask of her, it was to herself in her the injured and the angry feeling in her that needed to have this action to make it quiet inside her, it was to satisfy this in her that she would do anything or nothing for the girl who had asked her to help her when she had no right to ask her, it was not then to herself in her a sense of goodness and virtue in her; this makes of her her kind of them the kind that has resisting and not attacking as the bottom nature in them; she was of this kind of them then she had resisting not attacking in her as the bottom nature of her.

Mrs. Hersland was of this kind of them then, she had resisting as her

way of being. This is not always clear in the beginning sometimes it is the resisting that is in appearance like attacking, sometimes the attacking that has stubbornness or weakness in it like resisting but more in their living this nature in them comes out of them in the repeating that is in all being.

¶1 And so always whenever Mrs. Hersland had an injured or an angry feeling in her she did such a thing to satisfy herself inside her. This will come out more and more in her the kind of injured and angry feeling it was natural to have in her and the way it was natural for such feelings to
 10 come out of her. More this will be a history of these feelings in her, more and more this will be a history of the different ways the two kinds there are of men and women and all the kinds of the two kinds of them have every kind of feeling have every kind of way of having every feeling come out from them. Sometime then there will be more telling of the way Mrs. Hersland had injured and angry feeling. Sometime then there will be a history of every kind of feeling Mrs. Hersland had in her in her living and every way every feeling came out of her in her living. There will be then in the daily living of each one of the Hersland children there will be then in the his-
 20 tory of the daily living of each one of the three of them a history of all the feeling and the way it came out of the mother of them the way it came out and so any one could see by looking that she was her kind of them the dependent independent kind of them the kind that have resisting as the bottom of them, the kind that have in them to themselves rightly in them an injured and an angry feeling and when they have this in them have not in them strongest inside them the sense of their own virtue or goodness then, they have then in them as the strongest thing then to themselves inside them this injured or angry feeling. Mrs. Hersland was of this kind of them then the dependent independent kind of women. Sometime there will be a long history of the two kinds of them and the feeling in them and
 30 the way feeling comes out of them

¶2 There was then in the Hersland middle living pleasant enough living for all of them on the ten acre place with servants and seamstresses and governesses in the house with them.

¶3 As I was saying Mrs. Hersland had different seamstresses to do different kinds of sewing for herself and her children. This is now a history of all of them.

¶4 Sometime there is a history of each one, of every one who ever has living in them and repeating in them and has their being coming out from them in the repeating that is always in all being. Sometime there is a
 40 history of every one. Sometime there will be a history of every kind of men and women. Sometime there is a history of each one. There must be such a history of each one for the repeating in them makes a history of them. The repeating of the kinds of them makes a history of the kinds of them, the repeating of the different parts and ways of being makes a

history in many ways of every one. This is now a history of some. This will be sometime a history of many kinds of them. Any one who looks at each one will see coming out from them the bottom nature of them and the mixing of other nature or natures with the bottom nature of them.

Every one then has a history in them by the repeating that comes out from them. There are some who will have sometime the whole repeating of each one they have around them, they will have the whole history of each one, there is repeating then always in every one, there is repeating always of the kinds of all women and men. There is repeating then always in every one; that makes a history of each one always coming out of them. There is always repeating in every one but such repeating always has in it a little changing; the whole repeating then that is always coming, the whole repeating that comes out from them every one who has living in them, the whole repeating then in them and coming out from each one is a whole history of each one.

Repeating then is always coming out of every one, always in the repeating of every one and coming out of them there is a little changing. There is always then repeating in all the millions of each kind of men and women, there is repeating then in all of them of each kind of them but in every one of each kind of them the repeating is a little changing. Each one has in him his own history inside him, it is in him in his own repeating, in his way of having repeating come out from him, every one then has the history in him, sometime then there will be a history of every one; each one has in her her own history inside her, it is in her in her own repeating in her way of having repeating come out from her, every one then has the history in her, sometime then there will be a history of every one. Sometime then there will be a history of every kind of them every kind of men and women with every way there ever was or is or will be repeating of each kind of them.

The history of each one then is a history of that one and a piece of the history of their kind of men and women. Now there will be a history of one and then there will be histories of many more of them. Always then there will be long histories of each one.

There are then many things every one has in them that come out of them in the repeating everything living have always in them, repeating with a little changing just enough to make of each one an individual being, to make of each repeating an individual thing that gives to such a one a feeling of themselves inside them. I said each repeating in each one has each time in it a little changing, this sometimes comes nearly not to happening. Some keep on copying their repeating in their talking in the moving of their hands and shoulders and bodies in living, some keep on copying others around them, some have almost nothing in them of themselves inside them, every one has though always in them their own bottom

nature their own kind of being, that is always in them repeating, that is always in them a real being.

¶1 Many go on all their life copying their own kind of repeating, many go on all their life copying some one else or some other kind of men or women's kind of repeating, some kind of being that they have not in them. Every one mostly has in them their own repeating sometime in their living, this is real being in them, many millions are always all through their living copying their own repeating, some have this in them because they are indolent in living, it is easier for such of them just to go on
10 with an automatic copying of their own repeating rather than really live inside them their repeating. This is now a history of such a one.

¶2 There are then always the two kinds in all who are or were or ever will have in them human being, there are then always to my thinking in all of them the two kinds of them the dependent independent, the independent dependent; the first have resisting as the fighting power in them, the second have attacking as their natural way of fighting. As I was saying this is not always easy to know about them, it is not always easy to know which kind of these two kinds of being are in any one, it is hard to know it about them, it is hard to describe what I mean by the names I
20 give to them. There are then these two kinds and always every one of all of them who have human being in them are of one kind or the other kind of them. Often, as I am saying, resisting is like attacking, the attacking like resisting. Often the meekness of the patient submission of the dependent side of the dependent independent kind of them seems like the sensitive scared yielding of the dependent side of the independent dependent kind of them. Each kind of them has in them their own way of loving, their own way of eating and drinking, their own way of sleeping, sitting resting and working, their own way of learning and thinking, their own way of having themselves come out from inside them; always
30 there are these two ways of being, mostly one who knows it well about them can tell which kind each one is of them, mostly one knows about them by always looking at them as the repeating in each one makes a history of that one. Sometime then there will be a history of all of them.

¶3 Sometime there will be a history of all of them. Sometime there will be written a long book, a history of all of them of the two kinds of them. Sometime it will be clear to some one the whole history of every kind of men and women, the two kinds of them, the kinds in each kind of them, the mixture of all of them. Sometime then will be written a long book,
40 a history of every kind of men and women and all the kind of being in them.

¶4 Now this is a history of one of them. As I was saying Mrs. Hersland had three seamstresses working for her when she was living in Gossols in her middle living when she was strongest in her feeling of being herself



inside her in her living. One of these was living in a part of Gossols between the part where the Herslands were living where no other rich people were living and the part where mostly all the rich people were living. She had this one to do most of the making her child Martha's better clothing and her own ordinary dresses for her ordinary daily living. Then she had one who lived in a part nearer where the rich people were living, she went to this one. Then there was the woman who lived in a small house near them, the woman who had the three daughters who all of them sometime had beauty in them.

The one who lived in between always worked twice a year in the fall and in the spring to make dresses for Mrs. Hersland and Martha and sometimes for the governess then living in the house with them. She always came to work in the house with them, she always ate there with them, and sometimes when she was in a hurry to finish her work she remained altogether in the house sleeping and eating. Her name was Lillian Rosenhagen. She was a large woman, she had black hair and she was tall and she had long heavy fingers that were tapering and heavy again just where the nails were commencing. Lillian Rosenhagen was a stupid woman and never said anything but the children could never forget having had her in the house with them. She was of the kind of them and there are always many always being made of them who have it in them to be stupid, to be heavy, to be drifting, and yet one never forgets them when one has known them, they do nothing but they have a physical something in them that makes them.

Every kind of history about any one is important then, every kind of way of thinking about any one is important to those who need a whole history of every one.

There is then a whole to living, mostly everybody has for this an anxious feeling, some have not any such anxious feeling to the whole of them, many have the anxious feeling in every minute of their living, every minute is a whole to them in an anxious feeling which each minute ends them

As I was saying there are many ways of having anxious feeling in them in men and women. Anxious feeling in some is almost the whole living that they have in them, some have the anxious feeling every minute of their living every minute is a whole to them with an anxious feeling which each minute ends them. Some have very much anxious feeling in them but not every minute in their living, with some of such of them anxious feeling never makes an end to them, it goes on repeating in them but it does not ever to them make an end of them. Lillian Rosenhagen was such a one. Anxious feeling was in her always inside her coming to be strong in her whenever any little new thing was demanded of her, whenever she had to finish arranging anything whenever in a way there was any adjustment inside her to anything in her working or to any one around her.

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There are then many ways for men and for women to have anxious feeling in them. Sometimes it is a wonder to any one who sees anxious feeling in almost every one, in every one's making a bargain, or selling, or buying, or hearing some one calling, or going to sleep, or wakening, in cooking, in ordering, many times in eating, in drinking, in coming and going. Mostly every one has in them more or less an anxious feeling, mostly every one has in them more or less impatient feeling, some have more anxious than impatient feeling in them, some have almost the same amount in them of anxious as impatient feeling in them, some have much more impatient than anxious feeling in them, many have every minute impatient feeling in them and every minute there is a beginning for them, many have impatient feeling in them and this has nothing in it of beginning for them, some have impatient feeling in them as always an ending to them inside them, many have it in them just as their own way of going on with their living. Anxious feeling can be in some as always an ending to them, it can be in some as always a beginning in them of living, there are some who have it in them as their own way of living.

¶2

In many, anxious being is impatient feeling and sometime there will be a history of many of such of them.

¶3 20

Lillian Rosenhagen had always repeating in her an anxious feeling, she had very little in her of impatient feeling. As I was saying Lillian Rosenhagen was very good at sewing, she was very steady at working, she had always in her repeating an anxious feeling when she had to do any ending or beginning.

¶4

Some have in them nervous feeling, this is different from an impatient feeling, this is different from anxious being, many have all of these mixed up in them. Lillian Rosenhagen had one kind of an anxious feeling, she had very little impatient feeling in most of her living, she had very little nervous being in her. This will now be a long history of the kind of anxious being in her and how it is different in her from in others who are made more or less like her.

¶5

There is a servant queerness in some, a queerness that comes out in them from the kind of anxious being, from the kind of impatient feeling sometime in them which comes to be from the kind of living servants have in them comes to be in such a one a servant queerness and every one in the house knows it in that one. There is then a servant queerness in many women and in some men who are working as servants and have a servant living in them. They have many of them a servant queerness in them and that comes out of them according to the nature of them, according to the kind there is in them of a bottom nature in them and the kind they have in them of mixtures inside them which gives to them the kind that is in them of the impatient being and anxious being in each one, the kind in them of such being inside them that with the servant living makes inside such a one servant queerness. There are many ways of

having queerness in many men and women. There are many who have not any such queerness in them, many have things in them that others around them sometime think queer in them but there are many who have not such a kind of queerness in them that makes really a character in them. There are many men and women who have queerness in them, sometime there will be a history of all the kinds of them. Just now there will not be a history of such a one. Some dressmakers have a dress-making queerness in them, a queerness that comes from sitting sewing and always lying and there own kind of anxious feeling and their own kind of creat-
ing and own kind of nervous being, there are many of such of them. Lillian
Rosenhagen was not of such of them, she had in her as I was saying anxious
feeling, she had in her very little of impatient being, there never came to
be in her a queerness inside her.

Lillian Rosenhagen never had any man who really wanted to marry her. They all liked her. Mostly every one who knew her liked her. She lived together with her mother and sometimes her sister. Sometimes the sister sewed with her. Often this one did not live with her mother and her sister. She had a very unpleasant nature.

Everybody is always in their living repeating, some all through their living have strong feeling in every moment of repeating in each time their repeating comes out from them. Some have feeling only in the beginning, repeating then goes on and on inside them; some have feeling in them in the repeating coming out of them when they are changing in repeating; many have very little feeling in them in most of the repeating coming out of them in their living; many have not enough feeling in them to make it real repeating, in such of them it comes to be a copy of the repeating that once came out of them in feeling; some copy others around them and make of this a repeating in them, some make of such a copying a repeating in feeling, some never have in such a copying a real repeating feeling.

There are then many as I was saying who all their lives are repeating and each repeating has in it as strong feeling as any part of their being, there are many millions always being made such of them, sometime there will be more understanding of the meaning in this saying. There are always many millions who only sometime in repeating have much feeling, in many of such of them repeating is just going on because they are living and in living one always goes on repeating, there are some who have not enough activity inside them to go in this way in their repeating, these have to copy themselves with a certain impulsion so as to go on repeating, they copy themselves in their way of talking, sometimes in their loving, often in their way of walking, of moving their hands and shoulders, in their ways of smiling, there have been some and always will be some who copy themselves so in all their living, in their eating and drinking, in every moment of their daily living

I say some who have not much activity inside them have a kind of

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indolent and lethargic way of repeating, something in between just going on repeating and copying themselves to start them to keep going; Lillian Rosenhagen was one of such of them.

¶¹ I say that anxious feeling comes out of each one according to the nature of them, this has in almost every one every time it comes in them out of them more in it of real feeling in repeating than many things in many men and women. There are some men and women always living who can have in them anxious feeling repeating without much real being in such repeating. Lillian Rosenhagen was a little such a one.

¶² 10 Sometimes then the sister Cecilia Rosenhagen would be living with her mother and her older sister Lillian. Often she would leave them and live away from them. The Rosenhagen sisters were both born American. The father was not living. The mother was old then and did nothing but a little cleaning and cooking, the daughter Lillian did most of the supporting of the mother. Sometimes Cecilia would be helping but she never got as much money for working as Lillian and often she was not living with them.

¶³ As I was saying Lillian Rosenhagen did not have men want to marry her. She was good looking, she was tall and dark, she was a stupid woman. 20 She had good dress-making instinct in her working. She was steady in her working. She had in her anxious feeling as I was saying, a little, every time she had to do something. Cecilia had in her anxious feeling as excitement always in her. She had a very disagreeable nature. She had always suspicion in her of every one around her, anxious feeling was always an excitement to her, she had a great deal of it in her.

¶⁴ Every one then has in their living repeating, repeating of every kind of thing in them, repeating of the kind of anxious feeling almost every one has more or less always in them, repeating of the way each one has of being stupid in their living.

¶⁵ 30 Almost every one, always each one has a way of having a kind of stupidity inside them always repeating in their living. Every one then has in them some kind of stupidity inside them. In each one it is of the nature of that one, of the kind of stupid being that is natural to their kind of them. With some their stupid being is mixed up with anxious feeling, with some with their impatient feeling, in some with other things in them, in some it is just there in them it never mixes up inside them, it is just there, always in them, it is so steady and stilly in them it does not come out of them as repeating, it just lies there quiet, as the bottom of them.

¶⁶ 40 Lillian Rosenhagen was such a one. She was a stupid woman. She had anxious feeling in her whenever any little new thing was demanded of her, whenever she had to finish arranging anything, whenever in any way there was any adjustment inside her to anything in her working or to any one around her. This was the anxious feeling in her, this had nothing to do in her with the stupid being in her that made her.

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Note #30

Note #31a

In many, anxious being is impatient feeling in them, and sometimes in many, it is a suspicious feeling always in them, in many it is an excited feeling that keeps them always changing and acting. In Cecilia Rosenhagen there was a little of all these three ways of having as feeling her anxious being. Mostly it was the last kind of them the excited way of being that was strongest in her in her anxious feeling, she had it in her to have a good deal of suspicious feeling, she had less in her her anxious being as impatient feeling. In some anxious being is in them a nervous condition.

As I was saying mostly every one has in them more or less anxious being, with some it is part of their stupid being, this was not so in the sister Lillian, it was true of the other one. Each one of them had in her her own stupid being and now this is a history of it in each of them.

Lillian Rosenhagen was four years older than her sister Cecilia. Cecilia had a very unpleasant nature, she had nervousness in her, she had suspicion in her, she had anxious being as excitement always working in her. She was not a good worker, she was not a bad worker, she could find people to employ her and they would always be ready to keep her longer than her suspicious temper would let her. As I was saying sometimes she would be living with her sister and mother and then anxious being would be such an excitement inside her that she would go away and live with any friend who would let her. She always had a new friend who would take her, then she would have her anxious being as a new excitement in her and she would come back to her mother and sister. Lillian never began again with her from any goodness inside her. She had no use for her sister, they had no use for each other, they both had stupid being in them and they put up with each other when they were together, they did not quarrel with each other, they did not enough touch one another to quarrel together.

They each one of them had in them their own kind of stupid being. In Lillian stupid being was the vague bottom to her that was always there when you looked at her. It made her, it had nothing to do in her with the anxious feeling sometimes in her, not with any trouble she had in her with her mother or her sister or a customer or the daily living and everything then that happened to her. She went on repeating because in living one goes on repeating, because that is the way one does in living. Lillian Rosenhagen went on living, sometimes she had a real feeling in her living, often she had in her a kind of anxious feeling, this she had in her whenever she had any adjusting of herself to her working, her work to a fitting of herself to any one who had then something to do with her. As I said she always then had a kind of anxious feeling in her, this never came to be sorrow in her, this never came to be a puzzled or a worried feeling in her, it was just such a kind of anxious feeling in her that made a little feeling inside her that was not just going on living in her, not a copying of herself in repeating in her, not just a drifting in her, it was

pretty nearly a really anxious being in her. As I say she had a vague stupid being as a bottom to her. Mostly she went on repeating because repeating goes on always when any one is still living. She had a vague stupid bottom being, this was hardly repeating, this was just there lying in her as a bottom. She had a physical something that made an impression, that was some attraction. Mostly men did not want her for marrying, no man ever wanted her enough to have her marry him. She just went on living and dress-making.

¶1 Every one has in them their own history inside them, in each one the history comes out of them in the repeating that is always in them that sometime when all the repeating in them has been done by them and they are no longer living and so do no more repeating, that sometime will be a whole history of each one of them.

¶2 Sometime then each one will be dead and they each one will do no more repeating; there will then have been, there will then be a whole history of each one. In some as I was saying repeating comes almost without any changing any differing from the other repeating in them, in some repeating always has some changing, in some repeating has each time real feeling, in some it has so little real feeling it is only copying their own repeating. There can be then every kind of repeating with every degree of changing to some which takes strong looking to be sure it is repeating. There can then be repeating with every degree of changing, with every degree of feeling. There can be strong feeling in each repeating and the repeating have almost no changing. There is every kind of mixing, there is excitement and nervous feeling in repeating that sometimes makes it seem to be changing, there is nervous or excited or anxious being around repeating that makes it sometimes seem like a fresh feeling. Even in anxious being there can be repeating without fresh feeling. There can be every kind of mixing, this is a history of some of them.

¶3 30 Repeating then is always coming out of every one, almost always in the repeating in every one and coming out of them there is a little changing. All the repeating in each one makes a history of each one always coming out of them. There is always repeating in every one but such repeating has almost always in it a little changing, the whole repeating then that is always coming the whole repeating that comes out of them every one who has living in them and coming out from each one is a whole history of each one.

¶4 Lillian and Cecilia Rosenhagen each in their own way of being had both of them very little changing in their repeating, very little fresh feeling in their repeating. Lillian Rosenhagen had as I was saying always when she had to do finishing or beginning or a little adjusting of anything or of herself to any one around her, had always then a little anxious being that had always in it a little feeling, that had always in it very little changing, it was very much the same repeating. Mostly, in her ways of doing

there was very little in her of fresh feeling, mostly when she was with others there was in her very little of fresh feeling, she was just copying herself in her movements in repeating or else she had in her a little drifting; she had in her as a bottom her indolent and stupid being that was in her but hardly came out of her as repeating. She had almost nothing in her ever of impatient feeling

Cecilia Rosenhagen was very different from her sister Lillian. She had in her anxious feeling as the bottom and the whole of her being. No man wanted her to marry him. It was different with her from her sister Lillian, it was for a different reason. Cecilia Rosenhagen had in her anxious being as the bottom and the whole of her being. In her, anxious being was always in her excited feeling, any one who saw her knew this in her; in her, injured feeling was always suspicious feeling, every one felt this strongly with her after a very little of her; she always had a new woman friend to pity her and to commence with her, she never had any man who wanted to take care of her or marry her. It was different in her from her sister Lillian, neither of them ever came to marrying. ¶1

Cecilia Rosenhagen was a true spinster. Lillian Rosenhagen was not married because nobody had come to want her enough to take her. These two were very different in nature. 20

There is every kind of being in women who have it in common to have a spinster nature. Later there will be much discussing of this spinster nature. Now it is enough to know that Cecilia Rosenhagen had it in her. ¶3

So then they went on with their living to their ending Lillian and Cecilia Rosenhagen. No man ever married either one of them. They both went on in their own way living and dress-making to their ending. Mrs. Hersland liked to have Miss Lillian Rosenhagen in the house working. She was a good young woman for dress-making, she never gave to Mrs. Hersland anything of an injured or angry feeling. ¶4

It is very common to have in one injured or angry feeling inside one. Injured or angry feeling it is common to have inside in every one. Injured or angry feeling it is common to have sometime in almost every one. Anxious feeling and impatient feeling are more or less and sometime in almost every one. Every one has sometime something of such feelings in them. It is very common to have the injured or the angry feeling in one mixed in one with the impatient feeling and the anxious feeling sometime in almost every one. Anxious feeling, impatient feeling, injured feeling, angry feeling are all sometime in each one in almost every one who ever was or is or will be living. In many then impatient feeling and anxious being are mixed up in them in the injured feeling and the angry feeling almost every one has sometime in them. There are many then that have this mixture in them. The way it comes out of them, the way these feelings mix up in them, the way they mix up with other things in them 30 ¶5 40

make of each man or woman their kind of man or woman, make them one of the two kinds of men and women, make of them one of the many kinds in each of the two kinds of them

¶1 There are then many who have mixed up in them anxious being, impatient feeling, injured and angry feeling. Almost every one has in them their kind of stupid being, mostly every one who knows any one knows this in them. There are some who have their stupid being mixed up in them with their kind of anxious being, their kind of impatient feeling, their kind of injured, their kind of angry feeling.

¶2 10 Lillian Rosenhagen had very little of any of this mixing. She did have a very little sometimes in her injured feeling in her, there was never very much of such feeling in her but when there was such feeling in her when there was a little an injured feeling inside her it was never in her impatient feeling or anxious feeling or even angry feeling; but she could have sometimes in her a very little injured feeling inside her and this in her was connected inside her with the vague stupid being that was a bottom to her. That makes the being clear in her, there was almost nothing in her ever of impatient feeling and very little in her ever of angry feeling inside her. There was in her anxious being but that never had anything to do
20 with the vague stupid being that was the bottom to her. There was in her not often but real in her sometimes an injured feeling that was not in her ever connected with the anxious feeling often in her with the anxious being of her, it was connected when it was in her, this injured feeling which was very real in her the times it came to be inside her it was connected in her it was part in her of the vague stupid being that was the bottom to her. This had very little in her ever to do with a love matter, almost never, almost never with her sister, a little more with her mother, almost never with a customer, it just sometimes came to be in her. As I said of her she had a physical something that went with the vague stupid bottom
30 of her, that was pleasant in her, it was vague in her, she had never impatient feeling, or in living, anxious feeling, or in loving injured or angry feeling. No man came to ever want to marry her, she went on to her ending living and dress-making and now this is all the history of her.

¶3 With Cecilia Rosenhagen it was a different matter. Cecilia had a very different nature from her sister. No man ever wanted to marry her but it was a different matter from that in the case of her sister. In Lillian's case it was that no man had ever come to want her, no man ever wanted to have Cecilia; that was quite a different matter. Everything in her came from her bottom nature, she always had excitement in her, she always
40 had repeating in her and all the repeating in her was filled with the excitement always in her. She had not much impatient feeling in her, she had very much anxious feeling in her, she did not have very much real anger in her, she had always very much injured being in her. In her, injured being, anxious being, was a suspicious excited state inside her,

these were always in her, these filled her when she was living with her sister, when she left her, when she came back to her sister and her mother, when she was living with any friend who would have her, when she was working for or leaving any one who employed her. Anxious being was always in her, it was always in her as injured feeling and an excited suspicious being, that made the whole of her. This did not come to be active in her very much from her sister, a little from her mother, more from any friend who let her live with her, a little from any one who employed her, but mostly she had it in her from everything around her, from every moment of being in her. Excited suspicious living of anxious being and injured feeling, that was the whole of her. She always had a new friend who let her stay with her and then she went to another and so on until she came back again to her mother and her sister and so on to begin again with another. This was a history of her, she was not a good workwoman but not a bad one either, she was good enough so that she would always find some one to employ her, she would always leave them while they were yet willing to keep her, she would have anxious feeling then in her as excitement, as a suspicious feeling, as an injured feeling in her and so then now there is a whole history of her. Sometime perhaps there will be another history of her.

There were then in Gossols in Mrs. Hersland's middle living three sets of women who did her dress-making. There were Lillian Rosenhagen and her sister Cecilia who worked for her in the house with her to make the ordinary dresses for her and her little girl Martha and sometimes for the governess then living with her, there was the woman who lived in a small house near the Herslands then in that part of Gossols where no other rich people were living, who did just working over and ordinary sewing, and there was then another dress-maker who lived in the richer quarter who made Mrs. Hersland's best dresses for her. There will be now a history of her.

There is a certain kind of women who have in them independent dependent nature in a certain kind of way in them. They have not servant girl nature in them. They have their own way of having independent dependent nature in them. This is now a history of one of them.

Such of them have more or less fear in them, they have very little in them of anxious being, they have some impatient feeling in them, they have courage in them and they have fear in them and they have a little impatient being and they have in them almost nothing of anxious being. As I was saying they have not in them servant girl nature in them.

They have not in them servant girl nature in them, they have in them very little of anxious being, they have in them only a little impatient being, they have not in them much injured being, they can have in them angry feeling. There are many ways then for women and for men to have

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anxious being in them. These then have very little anxious being in them, they have independent dependent nature in them and so they have attacking in them as their natural way of fighting. There are many women who seem from the kind of movement in them when they are doing anything in any way attacking anything in their living, there are many women who have then always in them something that seems anxious being in them. Such of them have attacking in them as their way of fighting but they have weakness in them or a sensitive being in them or a vague being in them or an empty being in them as the bottom of them. These then

10 have attacking as their natural way of fighting, many of them have attacking in them always only from some one else acting on them, some one else giving them ideas for fighting, some one else using them for living, some one else needing them for protecting or else because they are at the last need in them for some other thing. There are many many millions always being made of such of them, they are wonderful instruments for other people's living, they never know it in them that it is other people's lives they are living. As I was saying these have in them always in attacking something that is like anxious being in them, but this is mostly

20 not true of them, it is mostly not true of them that they have anxious being in them for most of them and there are many men and many women of them most of them have not it in them to have consciously and most of them not to have any kind of fear in them. One must have some kind of fear in one to have in one really anxious being, servant girl women have always such fear in them, dependent independent men and women have almost always fear in them, these have bottom earth feeling in them, they feel their pulses to see if they are living, any one with bottom earth feeling in them can have at some time fear in them, but this is not what is now being written.

 B #22

¶1 Independent dependent men and women have attacking as a natural

30 way of fighting in them, all independent dependent men and women have attacking as the natural way of fighting, the kind of independent dependent men and women, these of that kind of them who have very much in them of weakness or sensitive being or vague or vacant being as the bottom of them such of them have in them when it comes to them to have fighting in their living and most of them have a great deal in them of fighting, some of them have it in them then to conquer whatever it is in the bottom of them that does not help them in fighting, some of them harden themselves harden the weakness in them so that it does not stop them, some fill themselves with angry feeling to concentrate in them the

40 vague being they have inside them as a bottom to them, some just go ahead with the vacant being lying there in them they go ahead and it gives to such of them a being like an anxious feeling but it is not fear in such of them it is only the vacant being in them, some get so strongly in them the fighting for some one around them that it takes away from them in attacking the

sensitive feeling that might stop them. In all of such of them there is to one looking at them anxious being in them but this is not really in them, it is only the halting that comes to them in attacking from the kind of bottom in them, from the weakness or sensitive being or vague or empty being that makes the bottom of each one of such of them. These then have in them halting in attacking, they have not in them really anxious being, they have not in them really fear in them, they have not in them servant girl nature in them, they have not in them dependent independent nature in them, they have not really resisting in them, they may help their attacking by a kind of stubbornness in them but this is never in such of them real resisting in them and sometime every one who lives near them learns to know it in them. The halting in them then in their beginning an attacking gives to such of them then an appearance to them not of timidity in them but of anxious being in them, sometimes anxious nervous being in them. They have not then really anxious being in them. Some time there will be here a history of many of them

The other seamstress who did sewing for Mrs. Hersland in her middle living, the one who lived in that part of Gossols where richer people were living, the one that made for Mrs. Hersland then all her best dresses the ones she used for visiting, this woman then was of a kind of woman as I was saying who have in them very little of anxious being or impatient being, sometimes impatient being, a little of angry feeling, sometimes some injured feeling. She was not of them I have just been describing. She is near them but not altogether of them. She has not much attacking in her living, she has more gayety in being. She is of the kind very closely like the kind I have been just describing but she is of a different kind of women from them. She has not in her any servant girl being, she has in her independent dependent being, she has in her attacking as her way of fighting but she has not much fighting in her being, she has gayety in her being, she does good dress-making, this is now a history of her kind of women and there are men too who have this kind of being. This is a history of a kind then of men and women. This is a history of one woman of this kind of men and women

Always then of each kind of being there are both men and women. Sometimes there are more women of that kind of them mostly made than men, sometimes there is a kind of being that comes oftener as men than women. Almost always in every kind of being there are millions always being made of men and women of that kind of them. Men have in them and women have in them some of them dependent independent nature in them, some of them independent dependent nature in them. There are many kinds of each of these two kinds of being men and women have in them. In all the kinds that are always in the world existing of each kind of them there are always some millions of men and some millions of women. This will come out clearer always as the history of every one of every

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kind who ever has or has had or will have human being in them comes to be written

¶1 So then there was a woman Mary Maxworthing who did dress-making in Gossols and lived in that part of Gossols where richer people were living, there was this woman who had independent dependent being and had in her a certain kind of being and there are always being made many millions of women and there are always being made millions of men who have in them the same kind of being she had in her in her living.

¶2 She had attacking in her as her way of fighting but she did not have
10 much fighting in her living, she had in her very little anxious being, she had in her a very little impatient being, she had gayety in living, she could have prudish feeling, she was a good work-woman.

¶3 Mary Maxworthing was clever not brilliant in dress-making, she had gayety in her living, she had very little in her of attacking, she had almost nothing in her of anxious being, she had very little fear in living, she had a little in her of impatient being, she had sometimes in her, injured feeling. She had not in her a stupid bottom to her, she had very little stupid being in her. She was as I said a very good dress-maker. She had as I was
20 saying independent dependent being, when there was fighting in her there was attacking but there was very little fighting in her living, when there was weakness in her of the bottom giving way in her that is always in those who have the dependent side of independent dependence in them, when that weakness came to be yielding in her it was a sensitive yielding in her but there was very little of this in her, there was very little weakness or sensitive yielding at the bottom in her. She had almost no fear in her, very little bottom yielding in her, she had almost no anxious feeling ever in her, she had almost no stupid being at the bottom of her, she had a little impatient being in her, she had sometimes a little injured being in her; any stupid being in her was connected with the little impatient
30 being in her, with the injured feeling sometimes in her

¶4 The difference between her and the other kind of women I have been just describing, the kind who have much bottom in them of sensitive being or weakness or vague being or empty being, with much in them of attacking, with very little in them of anxious being for they have not in them the kind of sense that gives fear inside them to men and women, the women then who have halting in attacking halting that looks like nervous anxious being in them not like timid being, the difference between such ones and such a one as the dress-maker Mary Maxworthing will come out later in the history of the Hersland daughter Martha, in the history of
40 Julia Dehning. Now there is a history of Mary Maxworthing and her business of dress-making.

¶5 Mary Maxworthing then lived her own life, had her own way of dress-making, she was not of them who lived other people's lives in living There are many of such of them many who have an instrument nature in

them, many who have attacking in them as their natural way of fighting but have at the bottom of them sensitive being or weakness as the bottom of them or vacant being as the bottom of them or vague being as the bottom of them. Such of them have it in them often to live other people's lives in their living, some have it less some have it more in them, it depends in them on the proportion in them of fighting power in them, in the relation in them of the attacking instinct in them with the other bottom in them, it depends in them on the way stubbornness is in them, in the way stupid being is in them; the more there is in them of stupid being or stubborn being in them the more there is in such of them of resisting, of living their own lives in their living. There are some of them who have sensitive being or vacant being or weakness as a bottom to them or vague being in them to so completely fill them that it makes a personality in them and then they live their own lives in their living.

Sometime there will be some understanding of this nature in men and in women, soon it will show in Martha Hersland and in Julia Dehning, soon it will show a little in a sister of the first governess the Herslands had ever living with them. Mr. Hersland had a nature in him that has a connection with the kind of nature that I have been just describing, a connection in one direction, Mary Maxworthig had a connection in another direction. The relation who worked with Mary Maxworthig a young woman Mabel Linker had a far away connection with such of them. Lillian Rosenhagen was not at all of this kind of them, she had a vague bottom but she had dependent independent being. She was of a different nature.

Mary Maxworthig then in her later living was very successful in her business of dress-making, I don't mean to say she ever made a fortune, she never did make a fortune, she earned a very good living. She was very successful in dress-making, she never earned real distinction, she never in living did really very personal creating but she lived her own life in her living and she had a fairly successful life from her beginning to her ending. She had men who wanted her to marry them, when she was thirty-five she did marry and she married very well then, not well enough to give up dressmaking but well enough to be very comfortable in living.

She had working with her Mabel Linker, she had other girls working for her but Mabel Linker was a kind of a partner. She was the daughter of a cousin of Mary's sister-in-law and was a very good almost brilliant dress-maker. Sometimes the two had a hard time keeping together, Mabel Linker was a little flighty sometimes and sometimes Mary Maxworthig had an impatient temper, always she had a little impatient being in her.

I like to tell it better in a woman the kind of nature a certain kind of men and women have in living, I like to tell about it better in a woman because it is clearer in her and I know it better, a little, not very much better. One can see it in her sooner, a little, not very much sooner, one

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can see it as simpler, things show more nicely separated in her and it is therefore easier to make it clear in a description of her. Such a nature as Mary Maxworthing had in her is of the kind of nature that many men and women have in them. It is clearer in her than in a man like her and so I will describe it in her. Sometime it will be clearer just why and how different her kind in a man is from her, this will all be clearer later. Now this is a history of Mary Maxworthing, and her dress-making and how Mabel Linker lived with her

¶1 It is very interesting that every one has in them their kind of stupid
10 being. It is very important to know it in each one which part in them, which kind of feeling in them is connected with stupid being in them. Sometime there will be a history of every kind of stupid being in every kind of human being in every part of the living of each one from their beginning to their ending.

¶2 Always it is important to know it in each one the stupid being in them and the way it is connected in them with the important being in them that makes each one that one, sometime then there will be a long history of every kind of way any one can have stupidity inside them. It is very important then to know it in each one and sometime
20 every one looking at any one can learn to know it in that one. Sometime every one looking at any one will learn to know it in that one. Now there will be a description of it in every one. Now there will be a description of it in Mary Maxworthing

¶3 There will be a description of the kind of stupid being Mary Maxworthing had in living, of the kind of stupid being the other kind of women I was describing have in them, the stupid being Mabel Linker had in her in her living.

¶4 Stupid being then is in every one, in some it is with the bottom in them, in some with the other nature or natures in them, in some with the
30 feeling coming out of them. In some it is always repeating, in some it is only rarely repeating, there is every kind of accent in repeating stupid being, sometime there will be a history of all of them.

¶5 As I was saying every one has stupid being in them. It is very important to know it in each one the kind of stupid being in them. Stupid being is not foolish being, it is not dull or senseless being, it is sometimes foolish being, it is sometimes dull or senseless being, it is not always any very certain kind of being, it is always in each one and sometime it comes in some fashion out of every one

¶6 Stupid being then will soon be certain in each one. This is now a
40 history of stupid being in some

¶7 Stupid being then is somewhere in each one, in every one there is in them the stupid being that is natural to them, that makes their kind of them. There is then in every one their kind of stupid being and it comes out in each one according to the nature of that one. In some, stupid

being is resisting. In many then who have independent dependent nature in them resisting is the stupid being in them. In those who have in them dependent independent nature, in them stubbornness is a resisting that is natural in them with their kind of knowing, resisting in such of them is not the stupid part of them

Each one as I was saying has in them their kind of stupid being, the kind of stupid being that is natural to their kind of them.

I say then in many who have independent dependent nature in them who have attacking as the natural way of fighting in them, who have weakness or vagueness or sensitiveness or emptiness as the natural bottom of them, in all of such of them stubborn resisting is almost always a part in them of the stupid nature in them, of the stupid nature every one has in them.

This was not so in Mary Maxworth. She almost never had in her any stubborn resisting, the stupid being in her came with the impatient being in her, with angry feeling sometimes in her, with the injured feeling sometimes in her. She had really very little stupid being in her, she had not any stupid kind of bottom to her. She did not have really very much bottom in her, she had in her gayety and sensitive being in her enough to give her a sympathetic flavor, and a very little attacking in her but enough to make successful living in her, and impatient being in her enough to make it sometimes unpleasant to live with her, and impatient and angry feeling in her enough to give a stupid being to her, and injured feeling in her enough to keep her sense of responsibility to herself alive inside her. This is a history of her.

This is now another history of her, this is now a history of what happened to her. This is now a history of her and of Mabel Linker who lived with her.

Mary Maxworth was one of the children of an American man and woman who had made a good enough living at farming.

Mary Maxworth was one of the children of an American man and woman who had made a good enough living at farming. They still had a farm and some of their children lived with them. Their name was changed some in their American living. Mary came to Gossols to work for her living when she was about sixteen. She first earned her living by taking care of children. She did not find this very amusing. She liked children but she wanted freedom. She began to think when she was about twenty-one of some other way of earning a living. She thought over everything, a little dairy to sell butter and eggs and milk and cream but she did not like that kind of work and it takes a great deal of money to begin. She thought of millinering but she was not a very good hand at hat trimming, she was very good at sewing but she knew nothing about cutting and fitting. She was then about twentyfive when she came to this decision, when she decided to do dress-making. As I was saying

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she knew then nothing about cutting and fitting, she was very good at sewing, she had good ideas about dresses for women, she had a good sense of fashion. So then she sent for her relation Mabel Linker who lived down in the country to come and join her. She went on working at being nursery governess to earn a living for the two of them while Mabel was to learn cutting and fitting and dress-making from the beginning. Mabel Linker was soon very clever at dress-making. Soon they were ready to begin. Then they started an establishment for dress-making in that part of Gossols where richer people were living. They did not then have success with their undertaking.

¶1 Mary Maxworthing had a certain gayety in being. She had not liked farming, she did not like taking care of children. She did not like farming for that is a dreary way of living, not that she was a discontented person but she liked a certain gayety in living. She had no wildness in her being, she was not really a thoughtless person, she was not a very conscientious person but she was conscientious enough for ordinary living, she was conscientious the way most people are in living, there was nothing reckless in her being. She had a kind of responsibility to others and to herself in her living, she was not at all a wild or stupid being.

¶2 20 They were at first not successful in their business of dress-making, they had troubles with each other and with not having money enough to keep going until they had customers enough to pay them

¶3 As I say Mary Maxworthing never liked the Maxworthing way of living, she never liked farming, it was to her a dreary way of living, she did not find it very pleasant taking care of children because it left her no freedom for living. She preferred dress-making and it was very disappointing when she was at first not successful in this undertaking.

¶4 They had not enough customers to pay them to keep going, Mary Maxworthing soon used up all the money she had saved up to begin this undertaking, soon then the two of them began quarreling, soon then they had for a while to give up dress-making; Mary had to go back to her place and once more begin to earn a living by taking care of children.

¶5 This was the way it came to an end for them the first effort for freedom, for Mary from nursery governessing, for Mabel Linker from sewing other people's cutting and fitting.

¶6 Mary Maxworthing had in her something of a despairing feeling when her undertaking came to such a helpless ending, when she had to go back to nurse governessing, when she had not any of the money left that she had been saving for five years for this undertaking. Mary Maxworthing always had a certain stylish elegance in dressing, she had a good sense for fashion and a feeling for gayety without any wildness in her living. There was nothing wild in her being, nothing reckless ever in her feeling, she had pride but not too much pride in her being, she had a reasonable amount of good sense and conscientiousness in living, she had started her undertak-



ing with too much ambition for the money she had been saving and the talent she and Mabel Linker had between them. That is to say more money so that they could keep on longer waiting for people to know them or more distinction in their working might have kept them going; but with the money they had for waiting and the talent there was in the two of them they were too ambitious in their beginning. What they had between them was not enough for such an ambitious beginning as they had made of their undertaking. Mary Maxworthing liked distinction, she had a certain ambition, she had not much attacking in her for winning but she had a certain kind of certainty of successful doing; she had impatient being, she had a certain gayety in her being. Mabel Linker had not any sense in her to keep any one else with her from doing anything foolish, not that she would of herself have made such a beginning but she had not the energy in her for beginning, she had not the kind of sense in her for judging, she could never have any judgment of any way of beginning. Then they had trouble in their living. As I was saying Mary Maxworthing had gayety in being, she had very little almost not any anxious being; she had independent dependent being and attacking was her natural way of fighting but there was very little fighting in her being, she had in her as a bottom a little but not very much sensitive being; she had in her as a bottom almost not any stupid being. She had in her some impatient being, she could have in her a little injured being, she could have in her angry feeling, but mostly it was the impatient being that sometimes was nervous impatient being that made her interfering, that made her always sure of knowing, that was the stupid side to her being, that made the trouble between her and Mabel Linker when they were then working together. Mabel Linker had very little common sense, she had little twittering flighty ways in her but she was a good sewer, she was a good cutter and fitter, she was almost a brilliant dress-maker, but she had very little stability in her character. Mary Maxworthing began with almost an idolising of her and then there came trouble when they began living together. Then the money was all gone and they both had become a little bitter. Mary had then almost a despairing feeling in her. Mabel took it all as a thing that had happened to her and now there would be some other thing to happen to her. She took it not so much lightly as as a thing that was over and that was all there was about it to her.

This was only the beginning of trouble for her but she always took it as it came to her, not lightly but simply and flightily as it happened to her.

Mary Maxworthing had in her something of a despairing feeling at the failure of her undertaking, at her return to nursery governing. At first she did not even get a position so she lived on with Mabel Linker who did enough work to support her. Mary Maxworthing had a miserable feeling then in her, she had not an anxious feeling in her because a living

for her was always around her, she could always find people to employ her she had this always in her, but she had for the first time in her living in her a discouraged sense of failure.

¶¹ Mary Maxworthing then had, for her, a very helpless dreary feeling at the failure of her undertaking. As I was saying it was not in her anxious being for she knew very well she never would have any real trouble earning a living but there was then for her no freedom in living, no distinction for her in the future. So she had in her, for her, really a despairing feeling. It was not a desperately despairing feeling but it was really, for her,
¹⁰ a despairing feeling. She and Mabel Linker still continued to live together. Mabel Linker went to work right away for another dress-maker, it was hard work for her but this did not make really any very great difference to her. For a little while then Mary depended on Mabel Linker to support her, after a little while some one employed her to help out in a little store near her. She stayed there all of that summer. Later she went to a friend of the last person who had employed her as a nursery governess for her, and every one who knew her thought that the future now was settled for her.

¶² Every one who knew her had a certain feeling about her. Every
²⁰ one who knew her had a secure feeling about her. There are many ways every one knowing any one feel in them the character of that one. There are very many ways then for people to feel other people around them. There are some who make almost every one who knows them have the same kind of feeling about them. In a way Mary Maxworthing was such a one. Mabel Linker was not the least bit such a one, almost every one who knew her had a different feeling. With Mary Maxworthing it was a different matter, some liked her and some did not like her, but whether one liked her or did not like her each one had about the same feeling about her, about the same estimate of her. It is a queer thing though with
³⁰ women and with men too like her, they can astonish every one and Mary Maxworthing had this in her. There are always many millions of women and of men being made like her. This is now a history of the feeling about her, the estimate every one who knew her had of her, of the thing in her that was a surprise to every one who knew her. The kind she is will then always come to be clearer. Always one must remember each one has their own way of feeling other people's nature.

¶³ There are then some kinds of men and women, some men and some women of some kinds of nature who have it in them to have every one who knows them have about the same idea of them. Some may like, some may
⁴⁰ dislike them, some may be indifferent to such a one but all of them every one who ever comes to know that one has about the same estimate of such a one. This is now a history of such a one.

¶⁴ Mary Maxworthing was then such a one. She had a certain gayety in living but no wildness no recklessness in her being and no one would think

such a thing from the certain pleasant gayety she had in living. She had attacking in fighting but really very little attacking fighting in her living and no one ever expected not to have it more strongly in her being than it really came to be seen as it came out of her. She had no reserve of fighting in her, every one who knew her knew just about how much strength she had in her. She had a little impatient being, a little unpleasant temper in her, a little insistence on interfering in her, a small amount of pride in her, enough of sensitive response to make a reasonable sweetness in her, a little tendency to angry and injured feeling in her but not very much of this in her not more of this in her than any one would expect from her. She had a reasonable sense of responsibility in her, a reasonable efficiency in her, she was in short what every one thought her. She could still then surprise every one who knew her. She was still then really what every one had thought her. It was what no one who knew her ever thought of her that the quality of being in her could ever lead her to have a certain thing happen, it did happen to her, this is a history of her then and how she really was what every one thought her. She really was what every one thought her, every one who knew her had about the same estimate of her, every one who knew her was surprised by something that happened to her. This is a history then of what happened to her and then how later a reasonable success came to her.

After she had to give up the dress-making, after she had used up all the money she had saved for that undertaking she had in her almost a despairing feeling, not anything of an anxious feeling, a little impatient feeling, nothing then of an angry or injured feeling. She had not then as I was saying anything of an anxious feeling, she was always certain of being able to earn a living, she had no fear in her in living, she had a despairing feeling for the loss of freedom and possible success and distinction, she had an impatient feeling, not altogether an irritable feeling, it was more in the nature of a purely impatient feeling because she had to go back to taking care of children

This altogether made in her something very nearly a despairing feeling in her. She was then as I was saying still living with Mabel Linker. She had not yet found a position but this was not then worrying her, she knew she could always earn a living, she had in her then her kind of despairing feeling. Mabel Linker was earning then enough to support herself and her. This is now what happened to both of them.

Mary Maxworth as I was saying was really whatever any one who knew her thought her and yet she now had something happen to her that surprised every one who knew her.

She had as I was saying in her then a kind of a despairing a little an impatient feeling, she had no really anxious or excited or fearful being then in her, she knew she could always get a good place for people always wanted her. She was then as I was saying not a very young woman. For

the rest of the summer she finally began working in a store near her, then later she got a good position as nursery governess and everything was satisfactory to her. Mabel Linker was working then in the beginning of winter around in houses sewing but she expected soon to begin again working for herself, it was she now who had a chance in her of a future. Mary Maxworthing said nothing then of working with her. One day Mary Maxworthing took a day off to go to the hospital to see a doctor. She went alone not even Mabel Linker was with her.

¶1 As I was saying Mary Maxworthing was what every one thought her.
10 Every one had about the same estimate of her. Something happened to her that surprised every one who knew her, surprised them that it should happen to her.

¶2 Mary Maxworthing had not any recklessness or wildness in her. She had very little weakness in her. She had a certain ambition a certain desire for freedom and distinction. She had no anxious being or fear in her, she had not very strong desires in her, she had a certain gayety in her, she had a reasonable sense of responsibility inside her, she had a certain delicacy and good sentiment in her, she was what every one who knew her thought her. She had a little impatient feeling in her

¶3 20 She went in to the doctor, the doctor asked her a few questions and then examined her, "you know what's the matter with you," he said to her. She grew red, she had a little impatient feeling in her, she had no fear in her and no angry feeling in her. "I don't know what's the matter with me Doctor," was her answer.

¶4 She had I was saying never any anxious feeling in her, she never really had any fear in her. She did have a little impatient feeling always in her. She had had after the failure of her undertaking a little of a despairing feeling. Now she did not have this in her. When the doctor said that to her she had no fear or anxious being in her, she grew a little red,
30 she had a little nervous impatience then in her. "You know what's the matter with you!" said the doctor. "I don't know what's the matter with me," was her answer. The doctor was a young man, he grew angry and he told her. She grew redder, she had more impatient feeling in her but she had very little shame or anxious feeling in her, she had a little more impatient feeling in her. "You'd better get him to marry you," said the doctor who was angry with her

¶5 It is very interesting that every one has in them their kind of stupid being. It is very important to know it in each one which part in them; which kind of feelings in them is connected with stupid being in them.
40 Sometime there will be a history of every kind of stupid being in every kind of human being in every part of the history of each one from their beginning to their ending.

¶6 There is then stupid being in every one. As I was saying Mary Maxworthing had very little stupid being in the bottom in her being, her



stupid being was mostly mixed up with her impatient being with her possible angry or injured feeling. The doctor was angry at her saying that she did not know what was wrong with her, he thought it was stupid bottom being in her or a way of deceiving in her, it was the stupid being in her that went with the impatient being in her. Sometime this will be clear in her. The doctor then was angry with her, "you know what is the matter with you!" he said to her

She did not then say anything farther, she was not interested in what the doctor had further to say to her. It was of no importance to her. She had then finished the stupid being in her that went with the impatient being in her. She was through with being stupid in that kind of way of not knowing whether it had really happened to her. Later impatient feeling stupid being would be again in her, this will show in the later history of her but now she knew what was the matter with her; she went home and it got told to Mabel Linker. It was told to Mabel Linker, Mary Maxworthing told it very directly to her, "I don't care I want a baby, so much the worse for me getting it in this way but I want it anyway." Mary said this always after she had told her. ¶1 10

Mary Maxworthing then had a baby in her, it had happened to her and it was a surprise to every one who knew her who learned it about her. It was the very last thing any one would have expected to happen to her. One would have thought surely Mary Maxworthing would make a man marry her before such a thing would happen to her. It was a surprise to every one who knew her. But she was always then the same that every one thought her only, as she said, alright there is nothing to say about it, it had happened to her. That was the end of the fact for her, that was not the end of the trouble for her, that was the end of the fact for her. As I was saying Mary had stupid being in her connected in her with the impatient feeling she had in her, with the injured feeling she could have sometime in her. She had no stupid being as a bottom to her, by and by this will be clearer. Mabel Linker had a hard time taking care of her. Gradually the people who employed her knew what had happened to her. They were surprised too that it could happen to her, she said nothing to explain how it had happened, she said, alright it has happened and she liked children and now she would have one. There was no hardness in her, there was then no really anxious being in her. It had happened and that was the end of that matter to her. Soon every one who knew her had the same feeling about what had happened to her. Every one continued to have the same opinion of her whether they liked her or whether they did not like her as they had had before this happened to her, then every one who knew her had still the same estimate of her. ¶2 20 30 40

She was then without real anxious feeling, the people who employed her were patient with the impatient being then in her. Mabel Linker took good care of her and stood all the impatient being then in her, the impa- ¶3

tient being that was stupid being then in her, the impatient being that was irritating then in her to every one near her, the impatient being that made her very interfering and rather nagging

¶1 This is now a history of what now happened to her and how Mabel took care of her, and of Mabel Linker and how they did and did not get along together, and what each one of them felt about the other.

¶2 Mary Maxworthing and Mabel Linker were from the same part of the country. They had always known each other. Mary was the elder.
 10 Mabel was about five years younger. Mabel Linker's cousin had married Mary Maxworthing's sister. Mary Maxworthing had always known Mabel Linker and had always been very fond of her. When Mabel came to Gossols to learn dress-making Mary almost idolised her. They were then always together, Mabel then always did what Mary told her. Mabel was then a stranger, Mary Maxworthing had already been in Gossols many years then and she took care of her. They got along very well together. As I was saying Mabel learned cutting and fitting and soon became very clever almost brilliant in dress-making, she had not the sense
 20 for fashion, she had not the sense for managing, she had very little sense about anything, she had to have some one to do directing and Mary Maxworthing did this for her in the beginning completely to Mabel's satisfaction. Satisfaction is not the right word for describing Mabel's feeling. In Mabel satisfaction was the not being aroused to escaping or resisting or in fact to any conscious feeling. Anyway they got on then very well in living and dress-making. Mary then had very little impatient being, her impatient being had then nothing nervous in it, not that she ever came to be a nervous person, her impatient being was not then too interfering and then too at that time she had for Mabel almost an idolising feeling. She liked to write down when she was sitting idling, "Mabel
 30 is an angel, angel Mabel," and this showed her feeling. She wrote this down with a pencil whenever she was sitting doing nothing, this was in the beginning when Mabel was learning dress-making, when they were first living together

¶3 It was much harder to know it about Mabel Linker what feeling she had in her about any one around her. It was always very hard to know this about her. Perhaps she did not mostly have any very strong feeling in her. It was very hard to know it about her. When she had a lover it was then certain that she was crazy to have him marry her, she only lived in having him want her. Mostly with every one else around her one never
 40 could tell what was the feeling in her. They got along then very well as I was saying when they first began living together.

¶4 Mabel then had become a good dress-maker, Mary had put together money enough and they began then their working together. At first things went pretty well and then they had some trouble living together

and they had not then enough money to go on waiting for a future. They kept on however for some time living together.

Mary Maxworthing did not have in her really an unpleasant nature, she did not really have in her a nagging temper. She had very little in her of anxious being or attacking feeling that makes unpleasant nature. She had in her very little nervous character, she had in her a little impatient feeling, she had a pleasant gayety in her. Her stupid being and her interfering never came from anxious being in her, they were not really unpleasant nature in her, they came from the little impatient being in her and the fact that she had not a very large bottom in her to her, she had a little sensitive bottom in her, a very little weakness as a bottom to her, almost no stupid being as a bottom to her, she had enough sensitiveness in her to make a pleasant sympathetic sweetness in her, she had very little fighting or attacking in her; all the unpleasant and stupid being in her was with the little impatient feeling always in her, with the angry and injured feeling sometime in her. This is a history of how she and Mabel Linker did and did not get along together. Mabel had a very different nature.

There are many ways then that people have affection in them, there are many ways of having feeling about people near one. Each one then has their own way of having affectionate feeling in them. Every one has their own kind of affectionate being. Mary Maxworthing had her way of feeling about Mabel Linker, Mabel had her own way of having loving feeling. In every one there is their way of having in them affectionate feeling. In every one there is changing. Mostly every one has changing in them in their feeling about any one. Mostly every one never thinks about the changing the other one may be having in them. This is another matter though and now this is a history of the affectionate feeling and loving feeling Mary Maxworthing and Mabel Linker had in them and how each one affected the other one of them. As I was saying in the beginning Mary had for Mabel almost an idolising feeling, no one knew very much about Mabel Linker's feeling.

Mary had for Mabel then at first almost an idolising feeling. Mabel had a quality of brilliant dressmaking, and sweetness in enduring, and no certain expression of her feeling, and a certain freedom in doing that looked like courage in her living but was only that she never saw anything except the thing that then filled her, she never had any reflection in her, she had a certain shrinking fear sometimes in her but that was only when somebody stopped her, she had a certain flighty freedom in her, she was almost a brilliant dress-maker. She never had any ideas in her, she had not much sense of fashion in her, she had not such sense in her but that was not necessary for her, Mary Maxworthing would run her, when she first lived with her Mary idolised her. As I was saying the failure of the undertaking was to Mary Maxworthing a loss of freedom, a loss of future distinction. Mabel had very little of this feeling, she had not much more

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freedom working with Mary Maxworth than in any other kind of working, not that she did not like it better, she liked it better but the failure did not make all the difference to her. Later it went better because then she had a husband to urge her. But this is all history that will be written later. Always later although they stayed together it was not as it had been earlier, it was not then an idolising of her by Mary and a yielding by her because she had no way to resist her

¶1 Freedom then in Mary Maxworth was having her own choice in living, having some distinction. Freedom for Mabel Linker was loving
 10 one man and marrying him and working only under driving. She was brilliant then in working but she needed urging, she needed always some one else's starting. She had sensitive being in her to the point of creation, she was not of the kind of women that have instrument nature in them, she never did any one else's living, she always did her own living, when she loved her own loving, when she worked her own brilliant working, but always she needed other people to keep her going, to start her, to arrange for her, to hold her down when flightiness seized her; she always lived her own life in living, she needed other people to start her, to give a beginning
 20 idea to her, she needed other people to arrange for her, to hold her when flightiness was in her. She had no fighting in her, she had very little sense of escaping in her, she had some stubborn being in her, when she seized a thing she needed in loving or living nothing could pull it away from her. She needed very few things so much that no one could take them from her, she had no sense in her, generosity had no meaning to her she would give anything to any one even when they did not ask her, she held on only to the thing in living that was life to her, she had not any strong feeling about anything except the man she needed for loving, the man she married and who was everything to her, everything else could slip away as it would from her. This made an ingrate of her, she had no sense of any
 30 one ever doing anything for her for she had no need in her, they did it she never felt anything about it in her, that made trouble for her later, that made it later hard for Mary Maxworth to forgive her, this is a history of the trouble it made for her. She had independent dependent nature in her but the dependent side of it in her to the point of sometimes exquisite creation was the whole of her. She had none of the independent side of it in her, she had no attacking in her. Stupid being in her was a negative thing in her, she had no sense for ordinary living in her, she had no sense of anything that was happening to her, she had not enough of anything in her beside the sensitive creation that was her to make any sense in her,
 40 this was the stupid being in her; that which was not in her was the stupid being of her, this made in her a lack of understanding and of living, it made an ingrate of her, it made very often a foolish person of her. Often it not being there made her flightiness control her, those who were not ever much interested really in her always said of her it was foolishness,

silliness always in her, those who took a real interest in her said she had craziness in her. She had independent dependent nature in her and the sensitive dependent side of it in her to the point of exquisite creation was the whole of her. This is now a history of her, of her loving, of her marrying, of her dress-making, of her living with Mary Maxworth.

When Mary came home from the doctor Mabel was told all that had happened to her. Mabel did everything any one could have done for her in all the trouble that then came to her ¶1

Mary Maxworth had not a despairing feeling with the baby in her as she had had at the failure of her undertaking at dress-making. She had a little more now of anxious being, she had none of despairing feeling, she had very little anxious feeling, she had none of despairing feeling, she had very little anxious feeling, mostly it was impatient feeling that filled her and injured feeling that so much bad luck should have come to her. A great deal of impatient feeling, considerable injured feeling and a little anxious feeling was what then mostly was in her. She had none of the despairing sense she had had in her after her failure, this would not effect the future for her, so much the worse for her that it had happened to her, she liked children, so much the worse that it should have come so to her, she still loved the man, he loved her, sometime perhaps he would marry her. As it happened he did marry her, he married her when she was thirty-five, when she was making her new beginning with Mabel Linker at dress-making and was succeeding. He was a decent enough man and always wanted to marry her, his family wanted him to marry another girl who was richer, he had been away on business travelling all the time she had the baby and later, when he came back finally and could arrange it he married her. It was a successful enough marriage for her. Living was always successful enough for her. 10 20

But all this was much later now she is coming back from the doctor with some impatient feeling, a little anxious feeling and some injured feeling in her. Mabel Linker then did anything any one could do for her, the people who employed her were much surprised at such a thing happening to her, no one who knew ever would have imagined such a thing would happen to her, but it did not change their feeling for her, it did not change anybody's estimate of her. It had happened to her. Everybody was good to her, everybody except the doctor who had got angry with her. He was young then, he thought she had deceit in her, this was not true of her, she was as honest as most people are ¶3 30

I don't mean that she had any great honesty in her. She did not but she had medium honesty in her. In her interview with the doctor there was no deceit in her there was only the stupidity of impatient being in her. ¶4 40

She was as honest as most people are in living, she was as conscientious as most people are in beginning, to herself she was a little more ¶5

conscientious than she really was in being, she could have in herself an injured being. She could feel that Mabel should have in her toward her a grateful feeling, she could have in herself an injured feeling, she was to herself more sacrificing, more conscientious, a little perhaps, not much more honest to her in her being than she really was in being or in living, she could have then injured feeling. Mostly, in her, she had more impatient being, more interfering, than she had angry or injured feeling. She could have angry and injured feeling.

¶1 Mostly one has injured feeling when one is to one inside in one's
10 feeling more noble than one ever is in acting than one ever is really in being, one has then inside one injured feeling. There are many kinds of ways of having injured feeling in one. Sometime there will be a history of all of the kinds of them.

¶2 Sometimes there is much sweetness inside one to one's feeling and all the time nasty words are coming out from one, in many of such of them there is much sweetness in them in their feeling, many of such of them do not know that then mean or brutal things are being said by them, so then they have rightly in them injured feeling inside them when the others respond to the nasty things said by them to them. This is a very common
20 way of having injured feeling in one, sometime there will be a history of all the kinds of them. Mary Maxworthing then had impatient being, she never knew that this really made her interfering, to herself it only made her want to have every one do what they were doing. She had in her a reasonably conscientious, honest being, to herself she had a little more of them and of self-sacrificing being than she really had in living. This could come to make in her injured and sometimes angry feeling. Just the kind she had in her of conscientious and honest being will come out more and more in the history of her as in her living it comes out of her.

¶3 She came back then from the doctor and then Mabel Linker and then
30 her employer knew what had happened to her. Everybody then was very good to her. No one then who knew her changed then in their feeling about her, this had happened to her, she was always though what every one always had thought her. The doctor had been angry with her, but he was young and thought it deceit in her, it was impatient being that was the stupid being in her.

¶4 Mabel Linker was working for her living, she had commenced again having work to do in her room and in a small way had commenced again a business of dress-making though often she had to go out sewing. Mary Maxworthing, when she would have a bad feeling in her, came to Mabel
40 Linker to have her take care of her.

¶5 As I was saying too, no one knew it about her what kind of feeling Mabel Linker had in her for Mary Maxworthing. Perhaps it will come to be clearer later. Anyhow she then took care of her, and it was not an easy matter. Mary had not even then anxious being in her, she did have very

much then impatient being in her, it was very hard sometimes for any one to put up with her.

Every one has in them their own history inside them. In each one the history comes out of them in the repeating that is always in them. Mary Maxworthing had always in her some impatient being, sometimes it had in her more and sometimes less importance in her being, sometimes it had in her almost a different meaning from other times in her living. Mostly it was in her her stupid being ¶1

This came to be very strongly in her in the trouble she had in having her baby. She did not have then in her really any anxious being, she had then in her very much impatient being and feeling ¶2

Finally she did not have a living baby, after six months it passed out of her, it was her impatient being in her that made trouble for her, this is a history of what happened to her. ¶3

Repeating then is always coming out of every one, from the kind of being always in them. Almost always in the repeating in every one and in its coming out of them there is a little changing. In Mary Maxworthing it was always the same kind of impatient being, sometimes it was in her, impatient feeling, sometimes it was, interfering with every one around her and nagging and complaining, mostly it was not complaining, sometimes it was impatient being and stupid acting. Impatient being was almost always in her, stupid acting, it was not always in her as impatient feeling ¶4

In her trouble with having the baby come out of her this was mixed up in her. Always there was then impatient being strongly in her, often there was stupid acting in her from the impatient being always in her, sometimes there was impatient feeling in her. This is now a history of these things in her. As I was saying she always had in her, impatient being. As I was saying impatient being was the stupid being in her. It was not always active in her, it was at this time often enough active in her. She did not have in her so very much impatient feeling inside her. At this time with this trouble in her, impatient being was more than usually active in her, it came out in stupid ways of doing and not doing, she had sometimes, for her, a good deal of impatient feeling inside her. Mostly in her, impatient being was not impatient feeling in her. This is now a history of what all this did in her ¶5

As I was saying Mabel Linker took care of her. It was not an easy matter. Mary went to Mabel every time she felt badly inside her. She never would go to a doctor. This was the impatient being in her, this was the impatient being in her that was the stupid being in her, this will be clearer later ¶6

Mabel Linker took care of her and it was not an easy matter. She would not go to see a doctor. Finally at six months the baby passed out of her. She almost died when this happened to her. Mabel Linker had sent then for a doctor. It came very nearly being too late then to save her. This ¶7

did not scare her until it was all over. She did not really know what was happening to her. She did not like it when she heard it later, she had no desire for dying in her. All that happened to her was from the impatient being in her. Impatient being was the stupid being in her. Every one has in them their own kind of stupid being, every one has in them a stupid part in them, this is a history of stupid being in Mary Maxworth and Mabel Linker. This is a history of what happened to each of them, of every thing that was in them, of the kind of stupid being in each one of them.

¶¹ As I was saying, at the beginning of their living together, at the
 10 beginning of their dress-making Mary had for Mabel almost an idolising feeling. No one ever thought about the feeling Mabel Linker had about Mary Maxworth. That was not important to any one. Later every one who knew them came to think about it but this was in their later living; in the beginning of their living together, in the beginning of their dress-making undertaking, the feeling Mabel Linker had about Mary Maxworth was not important to any one, no one knew whether she had little or much feeling, this was not important then to any one, not even to Mary Maxworth. This was because of the nature Mabel Linker had in her. Feeling in Mabel Linker for any one was something
 20 no one ever stopped to consider, it was enough that Mary Maxworth liked living with her, it was enough for any one who knew her to know that when Mary needed her Mabel took good care of her. Later, feeling in Mabel became more important to those that knew her. Later there was a question in the mind of every one who knew her what kind of feeling she had in her. Later every one came to feel about her that mostly she had not any feeling in her. Mary Maxworth later felt this in her. Later every one who knew her accepted this in her. Some were never very certain about her. She was different then from Mary Maxworth, she was a very different nature. Every one had the same no-
 30 tion of Mary whether they liked or whether they did not like her, she could surprise them by something happening to her but every one had and always kept about the same estimate of her. This is now more history of her

¶² There are millions always being made of every kind of men and women. Some kinds of them have it in them to have a being that makes every one who knows one of such of them think that one a singular one but always there are many millions of such of them, as many millions of such of them as of them who have it in them to have every one who sees them think there are always many existing of their kind of them. More
 40 and more in living one finds this to be true of people around them. This is now a history of every kind of them of every kind of men and every kind of women who ever were or are or will be living, of every kind of beginning of them as they are babies and children, and now this is a history of these two of them, Mabel Linker and Mary Maxworth.

There is always then repeating, always everything is repeating, this is a history of every kind of repeating there is in living, this is then a history of every kind of living. There is always then in every one, repeating, there are always being made then millions of every kind of being, there are always then living millions of every kind of men and women, there are and were and will be always existing millions of each kind of them, and the kinds of them from the beginning, and in every nation, are always the same and this is now a history of some of them. There are always then the same kinds of them and millions of them, millions of each kind there are of men and women always existing. Each one of all of them have in them their individual existing, their own history in them, their own living in them, and this is now a writing of the history as it comes out of some of them. There is then always repeating, there is then always individual existing. There is then always repeating, there is then always repeating in each one, in each kind of them, in pairs of them, in pairs of women, in pairs of men, in pairs of men and women. Always more and more in living it comes out how kinds of them in pairing are always repeating, this is true in loving, in friendly being between men and women. Sometimes in living one sees so many repeating, so many who seem when one knows them to be so individual there can never be any one anything like them, a pair of them with so individual a relation made up of two who are so singular in their being that it never seems that there can be others just like them. Always then one sees another pair of them and sometimes it is almost dizzying, it gives to each one of the pairs of them an unreal being, and then it comes again that one understands then that repeating is the whole of living. Repeating is the whole of living and by repeating comes understanding, and understanding is to some the most important part of living. Repeating is the whole of living, and it makes of living a thing always more familiar to each one and so we have old men's and women's wisdom, and repeating, simple repeating is the whole of them.

As I was saying pairing of friends and pairing in loving is always a repeating of the coming together of the kinds of them and this is not just general repeating but very detailed repeating, wonderfully alike the pairs are then in character and looks and loving and living.

As I was saying Mary Maxworthing and Mabel Linker were not altogether successful friends in their living. Later they both were married and then things went a little better for them, also they were succeeding then in their business of dress-making. This was when Mrs. Hersland knew them, when they were again living and dress-making in that part of Gossols where rich people were living

As I was saying Mary Maxworthing when she was having the baby taken, did not know how near she was to dying. All of it came from the impatient being which was her kind of stupid being. She did not know

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when the baby was passing how near she was to dying, afterwards she had about it almost an anxious feeling.

¶1 As I was saying it was hard on Mabel Linker then to take care of her. Not when the baby was passing out of her for then she had a doctor and was in a hospital with a nurse taking care of her, but before, when she would not see a doctor. She would not let a doctor see her, this was impatient being in her, she would not listen to Mabel Linker or to any one else who tried to advise her, she was full up with impatient feeling. Yes, of course sometimes she was bleeding, but she did not want to pay any attention; she was full up then with impatient feeling. Later after it was over and she knew how near she had been to dying she had for a little while less impatient feeling, she had then in her, some anxious feeling. This was the end of that thing for her. She stayed then a year or two longer with the same employer. During this time Mary Maxworthing and Mabel Linker saw very little of each other. They had had serious troubles with each other.

¶2 As I was saying when Mary Maxworthing first had Mabel Linker live with her she had for her almost an idolising feeling. As I was saying men and women, women and women, men and men do so much repeating, it is almost startling as more and more one comes to know it of them. The repeating is not only of the general kind of combining as to their being men and women, as to their being big and little, alike or contrasting, independent dependent and dependent independent, it is likeness of the type of character combining with another and these two are very individual in their being and their relation and sometimes they have in them a kind of being that makes every one who knows them think there can never have been any one like one or the other of them, surely never any two like the pair of them and then one goes on in one's living and then there is repeating of the pair and then another repeating of them and then another repeating of them and always one has about each pair of them the strong feeling of their having each one of them strongly individual being and sometimes it makes of everything a strange world for living and sometimes it makes to one's feeling the world a pleasant and familiar place for living. Strangeness has no place then in living, to one's feeling, it is a familiar thing, living, and to some, such a feeling is the pleasantest kind of feeling they can have in their living.

¶3 Mary Maxworthing then is very clear now in her being. She is very clear now to every one. There are many millions always living with her kind of being. There are in every country in every kind of living, they exist with every kind of training. Sometime there will be a history of five of them, sometime there will be a history of all of them. Now this is a history of one of them

¶4 Mary Maxworthing was what every one who knew her, whether they liked her or did not like her, thought her. She had not any recklessness



or wildness in her. She had very little weakness in her. She had independent dependent nature in her but she had very little fighting in her, what seemed like fighting was mostly impatient being in her, she had very little attacking in her. She had a certain gayety in her, she had not good nature really in her, she had no heartlessness in her, she had enough sensitive being to make a pleasant sympathetic sweetness in her, that with the little gayety in her gave to her the charm she had in her. The very little attacking, the gayety in her, the impatient being in her, the certain practical feeling for fashion and for being a success, that was in her, gave to her her desire for freedom and a little distinction in the future. She had no sordidness in her, she had not much memory in her. More and more she will be clearer, in the history of her relation to Mabel Linker, in her relation to the man who later married her, in the way she came to the undertaking again of the business of dress-making.

As I was saying, during the trouble she had in her Mabel Linker took care of her. Later they had serious trouble with each other. Finally later when Mabel had a husband to urge her and Mary Maxworthing had a little money left to her they began again to be together, they more or less stuck together though they never really got along together. They had a reasonable success together. This is now a history of Mabel Linker and the nature in her.

Mabel Linker had a different nature. She had her own being in her. Every one has their own being in them. Every one has their own repeating in them. Every one is of a kind of men and women. Every kind of men and women is a kind of a kind of them. All the kinds of them are kinds of the two kinds of them. Sometime there will be a history of all of them.

There are then the two kinds of them, independent dependent and dependent independent. Mary Maxworthing was of the independent dependent, Mabel Linker was of the same kind of them but as one might say of extreme one end of that kind of them, while Mary Maxworthing was of toward the other end of them. This difference made an attraction between them, their being of the same kind of them made it that in the end they did not succeed in continuing friendly living. It is very interesting to know the range in one kind of men and women. This is now a little about one kind of them with Mary Maxworthing and Mabel Linker both of them of that one kind of them but at the two ends of that kind of them.

Men have in them and women have in them, some of them, independent dependent nature in them. Many millions of men and many millions of women are always being made of this kind, always about half of everybody living is of this kind of men and women. This is now a description of one part of them which makes one kind of this kind of men and women. This is a description of that part of them, that kind of them as women; later there will be a description of them as men. Always it

is easier to know it in them, the details of a kind of them, in women, later this will be clearer in them. Now this is a history of the kind of them who have of them Mabel Linker and Mary Maxworthing

¶1 As I was saying the two of them had difficulties, later in their living, had difficulty in remaining friends, in beginning again with dress-making. As I was saying they had both in them the same kind of being, that is to say one was one extreme kind of such being, the other was almost the other extreme kind of such being and now there is a description of them in the kind of being there is in them, later there is a history of their living as it
10 came out of them, always there is a description of their character as in repeating it comes out of each one of them. So then.

¶2 There are as I was saying the two kinds of being in women and in men, independent dependent, dependent independent. The first of these have attacking as their natural way of fighting, resisting in such of them is sometimes impatient or dull or scared or stubborn or pig-headed stupid or vacant being, is sometimes a continuing of attacking; resisting to the dependent independent is the natural way of fighting. Those then who have in them independent dependent being as the bottom of them have attacking in them as their natural way of fighting. Many of them have
20 very little fighting in their living. This was true of both of these two who had independent dependent nature in them, Mabel Linker and Mary Maxworthing.

¶3 Those who have independent dependent nature in them may have practical and sordid nature in them but mostly they have not much earthy simple natural sense in them. This will be clearer as more of them come to be seen in the history there will be of such of them. As I was saying Mabel Linker and Mary Maxworthing had both of them independent dependent nature in them.

¶4 Mabel Linker had not an instrument nature in her, the sensitiveness
30 in her made a kind of real creation in her, made her live her own living, do her own loving. To many there may be a confusion between the sensitive instrument nature that lives so strongly the lives of others that they seem to be their own creation and one like Mabel Linker. To any one that knows them well, sooner or later this comes to be clearer.

¶5 As I was saying then the instrument nature is one having sensitive being or power of idealising or power for seizing without knowing it other people's suggestion. If the seizing is their own volition that makes another being, that is not living other people's lives in living. So then there is a kind of men and women who have in them independent dependent
40 nature in them and this is now to be a description of many variations in them and Mary Maxworthing and Mabel Linker, both of them, are of this part of the general independent dependent kind of men and women.

¶6 Sooner or later there will be histories of many men and women with independent dependent nature in them. As I was saying there is to be

Martha Hersland and Julia Dehning, there is to be a sister of one governess, and one governess with such a nature. Now there are Mary Maxworthing and Mabel Linker.

Perhaps, always it will become clearer, the independent dependent nature and later every one will see it in each one who have in them some form of such nature. Later dependent independent nature will be clearer and every one who sees any one will know it sooner or later in that one their kind of nature and the kind of the kind of nature they have in them and that in repeating comes out of them. Now then to begin again with independent dependent being, now to begin with Mabel Linker and Mary Maxworthing.

To begin again then with the instrument nature, with attacking being, with sensitive being, with weakness or vacant being, with little, with much bottom being, with little or much attacking in living, with unified or with separated natures inside each one, as in living it comes out of each one

There are then many men and many women, more or less half of all that ever were or are or will be living, who have independent dependent nature in them. I will tell about it now in women because it comes easier to tell about it in them; more and more, then, I will tell about it in men. It is the same in men as in women but it separates a little clearer in women and so it will make a kind of diagram for a beginning. As I was saying I like to tell in the beginning, I like better to tell it about women the nature in them because it is clearer and I know it better, a little not very much better. One can see it in her sooner, a little, not very much sooner, but on the whole it is clearer, things are more separate generally in her, perhaps it is a little clearer in her, perhaps I know it a little better in her

As I was saying then, every one has in them their own way of being and this comes out of them in the repeating that is always in every one, in some it does not come to be very clear in them until their middle living, in some not until their later living, but sometime in every one the nature in them comes to be clear to any one who looks well at them, sometimes in their younger living, sometimes in their middle living, sometimes in their later living. As I was saying every one has in them their own way of eating, their own way of drinking, their own way of sleeping, their own way of resting, of loving, of talking, or keeping still, of waking, their own way of working, of having stupid being in them and coming out of them, their own way of having nasty feeling in them and coming out of them, in short then, every one has in them their own being and in repeating it is all through their living always coming out of them.

As I was saying more or less half of all who ever were or are or will be living have independent dependent nature in them, that is to say attacking is their natural way of fighting, resisting is stubbornness and in many of them the stupid being in them, many of them have as a bottom to them

sensitive or weak or stupid being, some have attacking that is fighting as almost the whole of them. As I was saying this is all clearer in the women, as they have less in them a unification of these things in them, they have simpler reaction in them. Everybody knows this now in women and now this is a history of all of them.

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As I was saying then there are a kind of men and women who have in them independent dependent being and some of these have instrument nature, others are of the kind of Mary Maxworthig, others of the kind of Mabel Linker. There are many kinds of them who have independent dependent nature in them and there are many kinds connected with these kinds of them and their history will come later; Martha Hersland and Julia Dehning and Mr. Hersland and many others who came to know the Hersland children in some part of their living were connected then were of such a kind of nature. It is clear then, independent dependent being is being when the natural way of fighting is attacking, dependent independent being is when the natural way of fighting is resisting. There are some who have independent dependent nature in them and have no attacking, no fighting being in them, Mabel Linker was such a one; there are some who have in them very little fighting in their living but all fighting in them is attacking and this is true of Mary Maxworthig.

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There are then some who have in them sensitive being to the point of creating even to the point of fighting, there are some who have this in them; there are some who have in them sensitive being and this makes them live other people's lives in living, these may have fighting from attacking being in them, these may have fighting in them from the sensitive being in them that makes them live other people's lives all through their living. Later there will be written the history of such a one. These have instrument nature in them, they need other people's lives for life enhancing. Later there will be more history of such of them. There are some who have instrument nature in them without the sensitive bottom to them, with stupid or vacant or weak or vague bottom to them and an idealising sense in them and a stupid stubborn way of resisting to everything except the one thing they have made their living and this is always in such of them some one else's thinking, feeling or being. There are many millions always of such of them, sometime perhaps in Julia this will be interesting. So then there are many ways of having instrument nature in one. The dependent independents have it also in them, some of them, but with them, such of them as have it in them, it shows in different fashion from the independent dependent kind of them, such ones have earthy being, they have fear in them, that makes their way of being in them; later in the living of Mrs. Hersland and Madeleine Wyman and Alfred Hersland and young David Hersland dependent independent being will come to be clearer

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Now then there is only independent dependent being we are

considering. Later there will be more written of instrument being of this kind of them. Neither Mary Maxworthing nor Mabel Linker had this nature in them. So then to go on with them.

As I was saying Mary Maxworthing had gayety in living. She had very little fighting in her living but fighting in her was as attacking. She had very little fear in her. She had very little bottom to her, she had a little sensitive bottom to her enough to give a pleasant sweetness to her. She had a little weakness in her enough to make her a little yielding to attacking. She had very little stupid bottom in her, most of the stupid being in her was of the impatient being always in her. This was the disagreeable part in her, the little attacking in her was not enough in her to be an unpleasant being in her, injured and angry feeling in her was part of such attacking living as she had in her but these were not much in her. They were sometimes in her; they were in her when she had the baby, that such bad luck should come to her. They were in her about Mabel Linker, when to her thinking Mabel was ungrateful toward her. This is now a history of Mabel Linker, and of her and Mary Maxworthing living together and their having trouble with one another and of Mabel's loving and then their beginning again dress-making together.

Mabel Linker had a very different nature from the other. She had no impatient being in her, she had sensitive being in her to the point of creation. She had in her independent dependent nature. She had no attacking in her. This is now a history of her.

Every one has in them always their own repeating, always more and more then repeating gives to every one who feels it in them a more certain feeling about them, a more secure feeling in living. Repeating is more and more in every one the whole of that one the whole of every one, the wonder of each one is always more and more complete in each one as the repeating in them makes them a sure thing a thing certainly having being, makes for every one old men's and old women's wisdom, old men's loving and old women's feeling. Always more and more then repeating is the certain thing in every one. Always more and more then there is contentment in the secure feeling repeating in every one gives to every one. Always then there is excitement for every one in the certainty of repeating in every one. Always the wonder of each one as repeating in them makes a certain whole of them, comes to be a contentment to any one who sees them. Always then repeating is in every one and every one is a whole then and there is a secure feeling in resting in this realisation sometime one can have of every one. Repeating then is always in every one, sometime then there will be a description of all repeating and then there will be contentment in contemplation. Anyhow repeating is always in every one. Anyhow repeating is always in the pairing of two of them. This is now a history of two of them

As I was saying Mary Maxworthing and Mabel Linker both of them

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were of the kind of them having in them independent dependent being. Mostly for successful living two living together, man and woman or two women or two men, there should be in them the two kinds of them, one independent dependent the other dependent independent, one with attacking as the natural way of fighting, the other resisting as the way of being; but in loving and in friendly living this is mixed up in different ways to make a pair of friends for reasonably successful living. For loving to marrying to successful married living, there is always this combination, the independent dependent in one and in the other the dependent independent being. For loving then there is almost always this combination, in long successful friendly living there may be another mixing, a pairing of the same kinds of them. This will now be a description of some ways this is true in men and women, with every kind of nature in them.

¶1 Mary Maxworth and Mabel Linker had then both of them independent dependent nature in them. Slowly it came out in them. Slowly they had trouble with each other. Later they began again together but that was then a business matter. Mabel had then her husband to urge her. Mabel's marrying made at first great trouble between her and Mary Maxworth.

¶2 20 As I was saying, until Mabel Linker was full up with loving for the man who later married her no one ever had known what feeling she had in her about any one near her, about anything that happened to her. Perhaps nothing was important to her until loving filled her. Anyway no one ever knew what she had as feeling in her. She had as I was saying almost brilliant quality as a dress-maker. She had not much sense of fashion in her. She needed some one to urge her and start her. When a thing was suggested to her and she was pushed to begin she was almost a brilliant dress-maker. As I was saying no one knew very much what feeling she had in her. People who knew her had very different opinions of her. When Mary Maxworth first knew her, first had her living with her, she almost idolised her. This feeling lasted in Mary through the beginning of their undertaking of dress-making. It died down in her when she had her trouble in her, her impatient feeling when they were not succeeding, her despairing feeling at the failure of her undertaking, her impatient troubled nervous feeling when she had her baby in her, her anxious feeling when she knew what had almost happened to her that her baby was dead and that she had almost died with her. And then Mabel Linker had her lover, Mary found ingratitude then in her, things got so that they could no longer live together. Then Mabel got married and much later when Mary had a little money left to her from some relative down in the country and Mabel had her husband to urge her, they began with their undertaking in that part of Gossols where richer people were living. Now they were more successful and things were different between them. Mary had now mostly the business managing and the excuses

and the matching and the buying to do for the two of them and Mabel did the dress-making and she had in her with her husband's urging enough decision so Mary was stopped from doing too much interfering. They always did a fair amount of quarrelling but on the whole this time they succeeded fairly well with their undertaking. Then Mary married the man as I was saying, he had always wanted her to marry him and now his family would let him. His mother had not any longer any objection. Mary Maxworthing was succeeding well enough with dress-making, besides she saw that he would do it and it was not any longer any use objecting and resisting. This was about the time when Mrs. Hersland had them to make for her all her best dresses, all those she used for visiting.

As I was saying Mary Maxworthing when she had her baby in her had not then in her any despairing feeling but she had in her a troubled impatient nervous being. As I was saying, in their first living together she had for Mabel Linker almost an idolising feeling. She would write when she sat idling, "angel Mabel, Mabel is an angel," and this showed her feeling. She never thought anything about Mabel's feeling. Mabel was everything she wanted and that was enough for her feeling, besides it was almost impossible to know what Mabel had inside her. As I was saying Mary Maxworthing had gayety but never any wildness or recklessness in living. She had gayety in living, she had in her very little anxious being, she had in her always impatient being, she had some sensitive bottom enough to give with her gayety some attractive sweetness to her. Her gayety and her impatient being and what there was in her of attraction gave her some quality of domination, not so much as there was in her impatient being and interfering. She was then a pleasant enough person all through her living, she was a pleasant enough person with some quality of attraction. She was reasonably honest and conscientious in her living. In the beginning then she had for Mabel Linker an idolising feeling. When she was sitting idling she would often be writing, "Mabel is an angel, angel Mabel." She had for her this feeling, all through the beginning of their first undertaking. Then they had trouble living together, Mary was very interfering, she had a sense for fashion and she had given all the money they had for their beginning and Mabel never had in her any impatient being and she could endure a good deal of directing, but when they were not succeeding they began to have trouble between them. Not that Mabel said much or did much to show any changing in feeling but Mary felt that Mabel had not enough grateful feeling. Mabel never did have grateful feeling, after all she did the dress-making, after all she never thought much about Mary and her feeling, after all she was always willing, after all she never really heard very much of what Mary was always saying.

Mary Maxworthing had a certain gayety in living, she had ambition,

she had impatient feeling. She had a certain power of domination, but not as much as she had impatient feeling which made her interfering and in a certain degree nagging. She had just enough domination to keep her from being too irritating.

¶¹ Mary Maxworthig never had in her any grateful feeling to Mabel Linker for taking care of her, for doing all any one could do for her, while she was having her trouble with a baby. Mary was not like Mabel, she knew people should be grateful, she could have injured feeling in her. It was a little queer that she never felt that Mabel Linker had been good to her, that she should have any grateful feeling toward her; perhaps it was because then she had so much impatient being in her and impatient being was the stupid being of her, perhaps it was because Mabel Linker had never any feeling in her of doing anything for her. Mary told her to do something and Mabel did it for her, there was no anxious feeling in Mabel Linker ever; there was never any tenderness in her, Mary Maxworthig then had never any grateful feeling to her in her.

¶² The idolising feeling in Mary Maxworthig for Mabel Linker did not change into something else in her. It just died out of her. Later when Mabel had gone away from her and was married Mary wanted to begin again with her but always again, when she got used to her, she had no strong feeling about her, she never had for her at any time, later, an idolising feeling, but she always wanted her more than Mabel wanted her. But Mabel really only needed the man who married her, Mabel never wanted anything else to come to her. Later with her husband to urge her she got to have more feeling for a future, she wanted then for him and for herself too then success in dress-making. She and Mary came together then. Mary had some money then and they began again in that part of Gossols where rich people were living.

¶³ Mary Maxworthig had then, when she had the baby in her, nervous impatient being, she had no feeling in her about Mabel Linker or any other person near her, the idolising feeling she had had for Mabel died out of her when freedom and distinction did not come to her, not that she had liked Mabel because Mabel could possibly help her to a future, not at all, but when Mabel was always with her, when Mary was not stirred up with planning for the future, when gayety was a little dead in her, when impatient feeling was in her, she had not any stimulation to have idolising feeling for Mabel Linker. Mary Maxworthig then had for Mabel, as for every one around her then, no feeling, she was full up with impatient being. Later then, when the baby was still-born and Mary knew she had been very near to dying, she had in her then anxious impatient, a little of nervous being, Mabel then had for her very little meaning, then later when Mary began to be herself again inside her Mabel had begun loving and Mary was disapproving. So there was never again a beginning in Mary of idolising feeling

Mary Maxworthig and Mabel Linker were not altogether successful friends in their living. Later they both were married and then things went a little better between them. Mabel Linker had a husband then to make her important and to urge her inside her. Mary Maxworthig did not have a husband until some time after Mabel had one, until after she had begun again with Mabel the undertaking of dress-making.

Every one has then in them their own way of having injured feeling, Mabel Linker had never in her much of this inside her. Later with a husband to urge her to be inside her her important being, she could have such a feeling. Luckily then Mary Maxworthig had not yet her husband and so they got along together.

As I was saying when Mary Maxworthig was having her despairing feeling she lost all feeling about Mabel Linker. Mary Maxworthig had this in her, many women are like her, many men have this too in them, they have in them negative egotism in them. Later there will be histories of many of such of them.

Mary was not a complete one of such a kind of them. This is the kind they are then. Mabel Linker was not at all such a kind of one. This is now a description of them.

Many women then are always of them, many men have it in them, mostly it is a kind of them that are made more as women perhaps than as men. Every one then has their own way of having injured feeling in them. As I was saying many have it in them when they have more self-sacrificing, more noble being in them than ever comes out of them in living, when they have a noble sweetness in them to them and they are unpleasant or lazy even in living. Many of them who have negative egotism in them have lazy being as the bottom of them, lazy or vague or empty bottom to them. Some of them are dependent independent, some are independent dependent, all of them mostly have lazy or vague or empty or very little bottom to them. Some have much bottom in them and never get it into motion. Negative egotism then is when one has enough egotism never to follow any other leading, never to live anybody else's life in living, always to have the best reason why every condition in living is the wrong place for them and not to have enough egotism to live their own life, to do their own choosing, to really be resisting. These then never have any real choice in them, they have not resisting in them, they have very good reasons why there is no place for them, why conditions are always wrong to them. Often it takes years to know them, they are mostly nice women with tender hearts and pleasant natures in them, they are many of them so stirring in their living that it is hard to know it of them that they have lazy being as a bottom to them, they worry so much inside them that it is hard to believe it of them that they have not it in them to be active in taking trouble enough to be really living, they are very many then of all of such of them, they have such very good reasons

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for not finding any place for living, it takes a long time when one is living with any one of them not to be taken in by the good reasons they have for not choosing. Even when one knows them well their reasons are convincing, there is such good reason always in them and they are mostly pleasant people with tender hearts or active worrying in them and lazy being in them. Laziness is in many of them not easy to know of them. Many of them seem actively in motion many of such of them who have really lazy being in them. There are then many many millions always being made of women and of men who have negative egotism in them.

¹⁰ Some then are always existing who come nearer real egotism, these have not enough egotism for choosing, for living, some by attacking some by resisting make for themselves a protection, they do not do their own living but they keep other people off of them or clog them. There are many ways then of being in all these ways of egotism, sometime then there will be a history of all of them, a history of all of them, a history of every one, of every man and every woman who ever were or are or will be living, who have ever in them egotism, active, passive or negative.

¶¹ Alright then, there is a negative egotism in many men and in women, in very many of them. Sometime then there will be a history of every
²⁰ kind of them.

¶² As I was saying every one mostly has sometime in them some injured feeling. Mabel Linker almost never had any of it in her. Mary Maxworth could have it sometimes in her. Mabel Linker had not in her any of the thing we have been just describing. She had in her individual being, she had in her sensitive being to the point of creating. She lived her own life in living. Mostly she was not doing much living, that is she needed urging to be working, she had flightiness in being, in loving she had her complete being, then she did real creating, she was alive then to her own feeling. Mary Maxworth was more nearly of them who have in
³⁰ them negative egotism. She had a little gayety in living, she had a little sensitive bottom, but when she had impatient being as filling she had almost negative egotism. When she had impatient being then, she had not in her any sense of living, then all feeling for any one died out of her. Impatient being was not nervous being in her, it was not a bottom to her, it was sometimes the whole of her, it was stupid being in her. Mabel Linker had a very different nature.

¶³ As I was saying when Mary Maxworth was looking to a future with freedom and a dressmaking undertaking and a little distinction, she had in her a sense of herself to herself inside her, she had in her a sense of
⁴⁰ living in her, she had something of individual being in her. She had then for Mabel Linker almost an idolising feeling, this was important feeling in her. When she had despairing being in her she had only stupid being in her, she had not negative egotism then in her, she was just going on living because life was in her. All that then was in her was the impatient

being that was in her stupid being and despairing feeling, not really despairing feeling, but dull being in her. Later when she had a very little anxious being in her and a good deal of impatient being in her, when Mabel Linker was taking care of her, she was nearer to negative egotism, she had excellent reasons for all injured feeling in her, she had excellent reason why everyone should take care of her, she had excellent reason for it to be right to her that Mabel Linker should take care of her, all she had done for her and all the trouble she herself now had in her, and so it was right that she should have Mabel Linker take care of her, and that was the end of that matter to her. Mabel Linker had no injured feeling in her, Mabel never had in her any sense of any one doing any thing for her, mostly Mabel did what came to her, she did well anything she started to do because it came to her, she did brilliant dressmaking, it came natural to her, in loving she had her own living inside her. Later she had her husband to urge her, that gave to her a little more, always in her, a sense of herself to herself inside her.

Mary Maxworthing then had good reason not to have toward Mabel Linker any grateful feeling. Mabel took care of her. She had come near dying, now she was through with that trouble, slowly impatient being came to be more nearly a reasonably small part of her, and this was now to her an end of that matter.

This was then the end in her of anxious nervous being, she went back then to her old work and was not hoping and she had then negative egotism as the way of living, she had a kind of negative optimism as a way of thinking. It was then that Mabel Linker began loving, it was then that she and Mary Maxworthing almost came to the end of friendly relation. This is now the history of the two of them.

As I was saying Mary Maxworthing then had for a little time no hope for future freedom, she had just then no prospect for marrying, she was commencing to have again a little gayety in living, she had in her then still impatient being. Mabel Linker had commenced to have work enough at home to keep going. Mary just then had no hope of commencing dressmaking with her again. Mabel was flighty then and had no sense in managing. Mary was not taking much interest in what Mabel was doing, she had in her some impatient feeling, she had in her then very little important being of herself inside her to her feeling. She had in her then not much real living, she had in her then negative egotism.

It was alright for Mary Maxworthing to have the feeling she had in her about Mabel Linker. She had good reasons then for the feeling in her. It was the end of interest for her, it was the end of freedom for her, Mabel had no meaning for her when she had no connection with her, this came to her when she had her baby in her from the trouble in her that left her no feeling for any other because she had no live being in her; later when Mabel was full up with love for the man who later married her there was

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nothing of her for Mary to feel in her, there had never been anything there really, for her, but when there was nothing else in Mabel Linker it had not made any difference to any one who knew her. Mary Maxworth had then good reason for the feeling she had in her about Mabel Linker, Mary had had almost an idolising feeling about Mabel when they first lived together when they began their undertaking of dress-making together, when she would sit idling, waiting, dreaming, she would be writing, "Mabel is an angel, angel Mabel," this showed the feeling she had then in her about her. Then came the time when she was no longer hoping for the future, then there was some bitterness in her, then she felt Mabel should have more grateful feeling in her than she showed toward her, then came the despairing being in her and then the thing happened to her that surprised every one who knew her when her weakness and desire were more active in her because gayety and impatient being and ambition were then dead in her. Then she had not feeling about any one around her. Then there came to be in her, troubled impatient feeling, and Mabel took care of her. Mary was then full up with impatient being and Mabel took care of her like any other, neither the one nor the other then felt anything about the other. Then when that was over Mary knew how near she had come to be dying, then she had a little anxious impatient irritable being in her and then she and Mabel still lived together and then they quarreled more and more with each other for Mabel was beginning then with her lover and so she had then the beginning of wanting to escape, a little, in her. Then Mary was beginning to have her former being, she had begun again taking care of children. Mabel then was beginning to succeed well enough with dress-making to work at home and keep going. She was flighty then and uncertain in her working and Mary was always scolding, not for her own sake for there was nothing in it for her, but for Mabel's sake so Mabel could get along and not have people leave her disgusted with her. Mabel was very flighty then with no one to hold her, she was getting then fuller and fuller of love for the man who later married her. Mary did not want this marriage for her, he was a young fellow, Mabel's lover, younger than she was and a poor money getter. Mary did not then have for Mabel any idolising feeling, she did not take much interest in her, she always scolded her, she had in her an injured feeling because Mabel had no gratitude in her, no feeling for any one around her. This was true enough about her, Mary always had good reasons for the feelings in her, it was true enough Mabel was flighty and had no gratitude in her and had no feeling for any one ever excepting the man who later married her. And so they did not get along at all together, Mabel always had more and more escaping in her, she had not come yet to have any feeling of herself inside her, this came to her later with a husband to urge her to make her herself inside her, but she had more and more of escaping being in her, she was always getting more and more full of loving and she never had had

in her any feeling for any one around her. Before, it had not been important to any one the feeling in her for then there was not in her, loving or escaping to make any one feel any lack in her. Now it was different and Mary Maxworthing had good reason for the feeling she had in her about her. Mabel was working then but flightiness was strongly in her and people who employed her often were disgusted with her. They did not leave her for as I was saying Mabel was almost brilliant in dress-making. Mary had no patience then with her, she had injured feeling in her for she was then not of any importance to Mabel Linker. She had injured and sometimes angry feeling in her then about her. It was alright for her to have then such a feeling about Mabel Linker, Mabel had flightiness then in her, Mabel had escaping then in her, Mabel was full up with love for a man who was younger and would never earn a living for her. Mabel Linker had then her own living in her. She was full up with love for the man who later married her. 10

Things then were always getting more and more unpleasant between them. Mary Maxworthing had injured feeling in her, she had impatient being then in her, she was always scolding, she wanted Mabel not to have such flightiness in her, she wanted to keep her from marrying. Mabel then had escaping being in her and she would then sometimes answer and it was then a continued biting chatter whenever they were together and they were always together, they could not keep away from one another. Finally things got so bitter between them that Mary would have nothing further to do with her. Mabel could marry and then when sickness and trouble would come to her she would know better. Mary Maxworthing would have nothing more to do with her or with her pauper lover. Mary had a hard feeling then in her about her, she had then impatient being and injured being and angry feeling that together were in her as a hard sense of knowing that bad things would come to Mabel Linker to punish her. Mabel did not pay much attention then to her, she was having a little trouble then with the mother of her lover. The mother wanted her to take another flat to live in and Mabel had no money to pay for anything and she did not want to say it to her going to be husband's family. Mary Maxworthing had then always more and more of angry feeling in her about Mabel Linker. She told her then to get another machine to sew on, that one was hers and she needed it now for herself and Mabel could go to her lover's family and get them to give one to her, she thought they were such nice people, let them show her. Then Mabel's lover's mother made Mabel promise not to invite Mary Maxworthing to their wedding and that was for some time the end of any relation between them. Mabel Linker then was married and she and her husband had a happy enough existence. The husband's family had to help them and then his mother died and then when Mabel met Mary they began to say "how do you do," again to one another. Mabel with her husband, who was a nice bright man, to urge her, got on 40

a little better. More and more then she felt herself inside her. She was beginning to have work enough to occupy her. She had even a girl to help her. Later she and Mary got to be friendly again together. Mary had a little money left to her and with Mabel's husband to urge Mabel they began again a business of dress-making in that part of Gossols where rich people were living. Mary Maxworthing did the managing and the fashion and the excusing and the matching and the arranging for fittings and the arranging for paying and the changing, and Mabel the dress-making. They always had some trouble between them but this time they
 10 were successful enough with their undertaking. Later Mary Maxworthing married the man, as I was saying. They all four of them were successful enough in their living.

¶1 These then were the dress-makers Mrs. Hersland had in her middle living. The woman with the daughters, to do plain sewing and making over and putting on skirt braids and sometimes mending. Lillian Rosenhagen to make ordinary dresses for Mrs. Hersland and dresses for Martha and sometimes for the governess living in the house with her, and Mary Maxworthing and Mabel Linker to make her best dresses for her and once to make a dress for the last governess Miss Madeleine Wyman and there is
 20 now soon to be a history of this dress for her.

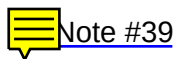
¶2 These then made Mrs. Hersland's clothes and clothes for her daughter Martha, sometimes for the governess living with her.

¶3 There were, as I was saying, in the middle living of the Hersland family, three governesses, a foreign woman, and a tall blond foreign American who later married a baker, and then Madeleine Wyman who was with them when Mrs. Hersland had in living, her most important feeling. This is now a history of the three of them and then there will be a little more history of Mrs. Hersland and Mr. Hersland and of them with them, and then there will begin a history of the three children, a long
 30 history of each one of them.

¶4 The first governess then was a foreign woman. She was a good musician.

¶5 It is very interesting that every one has in them their kind of stupid being. It is very important to know it in each one which part in them, which kind of feeling in them is connected with stupid being in them. There is then stupid being in every one. It was hard to know it in the foreign woman who was such a good musician and the first governess the Hersland family had living with them, it was hard to know the stupid being that was surely somewhere in her. It was hard to know her enough to
 40 know where to find it in her. She had a sister, in that way perhaps one could find it in her. This is now a history of her, and the sister and the Hersland family with her.

¶6 The sister was much younger. She was then in Gossols, then studying to be a teacher. She was always a little afraid of her sister. She al-



ways addressed her as sister Martha. It was very hard to find the stupid being in the governess even when she was with her sister. It was very hard to find stupid being in her then even when her sister was with her. She was then a woman nearly forty. She had been a governess ever since she was twenty. She had been, the last ten years, in America. She had brought her young sister with her, she wanted her to be educated to be a teacher, she wanted her to live in America where life would be easier. She herself did not like it in America, she wanted to go back to her old living where people spoke french and German and where it was natural for her to be a musician. It was not to her, natural to be musical in Gossols. 10 She did not stay very long with the Herslands, her sister soon got a position as teacher and then the elder sister left her, she wanted then to leave America, this did not come to her, she got as far as Cincinnati and then somehow she never got farther. She stayed there and she gave music lessons and she never got any further and she stayed there always until she died there, and she never had left America. As I was saying it was not easy to know it in her the stupid being in her. As I was saying every one has in them their kind of stupid being. In almost every one sometime to every one it is clear in them which kind of feeling in them is connected with stupid being in them. There is stupid being in every one. 20 It was not easy to know the stupid being in this first governess of the Herslands As I was saying she was a good musician. As I was saying she had been then almost twenty years in the occupation of governing. She had been ten years in America, she had not much gayety in living, she had not in her anything of dreary being

It is then very interesting always to know the stupid being in each one. It was hard to see it in this one. It was hard even to see it in her living with her sister and in this way it often comes out in women ¶1

It was hard to know the stupid being in her for no one came close to her not even her sister. No one came close enough to her to know easily the stupid being in her. With some, you have to come close to them to know the stupid being in them. This first governess of the Hersland family was such a one. She had come to have some queerness in her. Was it queerness of herself inside her or was it governess queerness in her. It is hard to tell it in one when no one comes close to that one whether it is queerness in that one from the character, or from the life that one is leading, from conditions or to earn a living. There are many then who have queerness in them. This first governess of the Herslands was such a one, no one, not even her sister Olga even dimly inside her, ever was very certain what was stupid being in her. She had queerness in her but not enough to make a strange creature of her, just enough to keep herself together. 30 No one was ever very certain whether keeping herself together was the queerness in her, whether it was governess queerness she had in her, no one was ever very certain of this in her not even her sister. To be sure ¶2 40

her sister was a young girl when they were together. Later Olga the sister stayed in Gossols and her sister left her after having established her. There was almost twenty years between them, Olga was afraid of her sister, and then she was separated from her, and they never afterwards saw each other. And so Olga never came to be sure about her sister as to what was the stupid being in her. Perhaps it was the having to keep herself together. Perhaps it was the queerness in her. Perhaps it was the not having real queerness in her, just enough to keep herself together.

¶¹ The first governess, then, did not stay a long time with the Herslands.

¹⁰ It was not that any one of them wanted she should leave them. She did not make much of any impression on any of them. It made no difference to any of them her leaving or staying. She knew some funny foreign songs and the children liked to hear them and she was a good musician and that was all the meaning she had for them. As I was saying she had a little queerness in her but not enough to make her important to those near her. She had queerness enough to keep her together. As I was saying her sister was always a little afraid of her but she was twenty years younger and they did not live a long time together, her sister never came to know the meaning of queerness in her. She was to her, sister Martha, who gave the money to make her a teacher, who had given money so she had been kept at school after the father and mother had died and left her with no one to support her. Later when she had gotten a position and was earning her own living, she, sister Martha left Gossols and went to Cincinnati. They never again came together.

 Note #39

²⁰ As I was saying the first governess of the Herslands had queerness in her, not enough to make any impression on any of the Hersland family in the time they had her, enough to keep herself together, enough to keep her sister from ever knowing any stupid being in her, enough as I say to keep her together, to make her. She had queerness in her. She had

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³⁰ stupid being in her. Some have more and some have less character. This is the amount she had in her. Later there will be a history of her sister

¶³ There are then many being made, many always existing of every kind of men and women. There are always, there always have been, there always will be everywhere in every kind of living millions of every kind of them. There are then always many millions of every kind of men and women. In all the millions of each kind of them there are all degrees of successful living. Some kind have more successful living in more of them than other kinds of them. But in all kinds of them there

⁴⁰ are all degrees of success in living in the many millions always existing of that kind of them

¶⁴ The first governess the Herslands had with them was of a kind of men and women who most of them are successful enough in living and many of them come pretty close to complete failing but few of them completely

fail in living, not many of them are really successful in living. Mostly they keep themselves from failing, this is mostly the successful being in them. Successful being in many of them is keeping themselves from failing. Some have more, some have less concentration in them, some have very much concentration in them, all of this kind of them have some concentration in them even if like in this one it is only as queerness, enough queerness to hold together the whole of them

This first governess of the Herslands, who did not stay a long time with them, had in her, dependent independent being. The two, dependent and independent being were so balanced in her that resisting was almost attacking in her, that dependence was almost independence in her. It never really came to be a force in her, she had enough concentration of it all in her to make it in a sense seem like successful being in her, it was just enough in her, the concentration in her, to keep her from failure, it was as queerness in her and that gave her for some who saw her, more concentration than was in her. There was just enough queerness in her to hold her together. There was just enough concentration in her to keep her from failure. There was enough queerness in her to make character for her. There was not enough concentration in her to make success or failure, there was enough in her to keep her from failure, to keep people from coming close to her, to make her younger sister afraid of her, to give enough dignity to her to keep her always from giving way or failure. There was not enough in her to make any impression on any one around her, though when any one thought about her they remembered her as one having character, more character than they felt when they were with her

She had dependent independent being in her. These were so balanced in her, that dependent being was like independent being, independent like dependent being in her. She was kept together. She had queerness enough in her to keep her together, to keep her from failure. This is a history of her. There are always many millions made like her, some have more some have less concentration in them, some have more some have less success in living. She always kept from failing to her dying. She never really had any success in living.

As I was saying she was a good musician. They liked her well enough, the Herslands, when she was governess to them but she made no impression on any of them. She did not give to Mrs. Hersland any important feeling of herself to herself inside her, to her feeling. Mr. Hersland had a theory of her in the beginning, he wanted to have a real foreign woman, a real governess with concentrated being, with German and french and who was really a musician. She was what he wanted then for his children and he employed her. When he remembered about her, when he saw her, or his wife or children mentioned her he knew she was what he felt they needed to have as governess in the house for the children. Theoretically, she was important to him, really she had no existence for him.

What she was was just what he wanted for his children, a foreign woman who knew German and French well and was a good musician. Then he forgot about her for she had never when with them any existence for him. Then when she left them after a little while with them because her sister had become a teacher and so she could leave her and she wanted to leave America, when she left them Mr. Hersland thought it was better that the children should have American training. They were American, they did not need french and German, they did not need to bother about music then, they could do that later, now they needed strength and gymnastics and out of door living, and swimming and shooting. And that was the end of the first governess for all of them.

¶1 They sometimes saw the sister Olga who was a teacher in Gossols but she never talked much about her sister Martha. The children liked Olga, they liked her, they liked to tease her. Mr. Hersland gave her good advice, when Mr. Hersland noticed her he was attracted by her. Olga was very different from her sister Martha.

¶2 She had as I was saying independent dependent being in her. She had very much vague being as a bottom to her. She had all sorts of attacking to make attraction in her. Later the children made fun of her. 20 Later the vague bottom in her was stupid being and nervous being and sometimes silly being in her.

¶3 No one who knew her would think of her as a woman of a spinster nature. She was round and pleasant and men liked her and she had constant attacking ways in her to give to her more attraction and men could be in love with her and she wanted to have attention from them and she made them when they were anywhere near her give it to her, made them sure of her from her actions toward them and she had as a bottom a vague being and later this was in her as nervous being in her, never as impatient being in her.

¶4 30 No one would ever think of her as a woman with a spinster nature but this was true of her. She was as I was saying a pleasant person, more, even an attractive person. She was round and kind and pretty in a fashion. She had plenty of attraction and she was full up with attacking to give to herself more attraction.

¶5 As I was saying no one would ever naturally think of her as a spinster but this was true of her and more and more later it came to be clear in her. Always she had attacking in all kinds of ways to give to herself more attraction and always she had as a bottom a vague being so that she was a ways being baffling, always making for herself a stupid escaping, 40 sometimes not an easy escaping, sometimes she had to escape by accusation.

¶6 She had in her independent dependent nature. Attacking was to her a natural way of fighting, she was full up with vague bottom and all the rest with constant pleasing attacking, she had never in her any real



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fighting. There was no connecting her attacking with her large vague bottom, with the large vague bottom in her that made her baffling, that later turned into nervous being in her. She had a spinster nature. No one who knew her ever thought about it in her. They never knew this in her. Every one just thought it was stupid being in her. Later the Hersland boys made fun of her

Later there will be more history of her as Alfred Hersland comes to make fun of her, as Martha Hersland came to know her. Mrs. Hersland always kept track of her and was good to her. Mr. Hersland knew her in his later living when he had trouble. All this will be a history of her. All this will be written later. Everybody called her Olga. It was natural to be familiar to her.

There was then in the Hersland middle living this first governess who did not stay long with them. As I was saying when Mr. Hersland employed her, he was the one who interviewed her, she was the ideal for him. He wanted a real governess, a foreign woman with governess training, one who was a good musician, one who would talk french and German with the children. After she was with them whenever he noticed her he was certain that she was what he wanted to have for the children. When she left he had already in him a new beginning.

Now he wanted the children not to have their English spoiled by french and German. Now he was certain that music was a thing no one could learn when they were children. This was something every one should have in their later living, children should have freedom, should have an out of doors gymnasium, should have swimming and public school living, should have a governess who would live with them such a life and not teach them french or German, not teach them anything, just be a healthy person with them. And so this next governess was very different from the last one

She was a tall blond woman. She had no queerness in her. Later she married a baker. She was a healthy person. There was no trouble for any one to know her stupid being. But it made no difference to any one that she had stupid being, that that was almost her whole being, there was nothing that any one wanted of her that made her stupid being a trouble in her. Stupid being was the whole of her. It was alright in her. It was not actively pleasant in her. It was just all of her.

She was not a music teacher, she had no french or German in her, she just knew the ordinary things and not very well either. The children knew the stupid being in her. Every one could see it in her, it was almost the whole of her. She had no evil in her, not much of anything in her, there was a great deal of her, she was tall and blond and stupid being filled her. She did not give it to Mrs. Hersland to have in her much sense of important being in her. They all, all the governesses and servants and seamstresses gave some of it some time to her but it was to

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come more strongly to her later through the third and last governess, Madeleine Wyman.

¶1 It is very interesting that every one has in them their kind of stupid being. It is very interesting to know it in each one which part in them, which kind of feelings in them is connected with stupid being in them. It is interesting to know it in each one the meaning of stupid being in them, it is interesting to know what each one finds as stupid being in every other one.

¶2 Each one then has in them stupid being, every one has in them their
10 own way of eating, drinking, sleeping, resting, waking, wanting things and getting or not getting them. Each one has in them their own way of succeeding in living, or in failing. Each one has in them their own way of being, their own being in them, and sometime there will be a history of all of them.

¶3 Stupid being then is in every one. Stupid being then can be in every one mixed in them with their way of eating, or their way of drinking, or loving, or working, or waking, or resting, or doing nothing, or having pleasant or angry feeling in them, or succeeding or failing. Some can have stupid being mixed up with part of all of them, with some or a few or all
20 the things in them that come out in them as repeating to make a history of them.

¶4 The second governess was a whole being, mostly to every one there was passive stupid being in her in every moment of her living. This is now a history of her.

¶5 There are some kinds of women and some kinds of men, there are then some women and some men of some kinds of nature who have it in them to have every one who knows them have about the same idea of them have about the same feeling about them. Some have more, some have less interest in such a one, some who know such a one may have a liking,
30 some who know such a one may not have any such a feeling, some may have dislike in them toward such a one, some who know them never think about them, but every one who knows such a one has the same feeling about the being in such a one, the stupid being that makes such a one. There is a kind of being then that is very convincing. The second governess the Herslands had living with them was such a one. She was a big blond woman. She had just had an ordinary education.

¶6 There are many ways of being what every one who knows such a one thinks them

¶7 There are many ways of being, there are many of many different
40 kinds of men and women who give to every one who knows them the same feeling of them. There are many millions always being made of men and women who give to different ones who know them a different feeling of them. There are some, there are many of many kinds of men and women who give to every one the same feeling about them, Mary

Maxworth in her way was such a one. The second governess the Herslands had was a very different kind of such a one. Every one who knew her had the same estimate of her. The children laughed at her, they neither liked or disliked her, Mrs. Hersland had not any feeling about her. Later this one married a baker. He was a big blond man, and they got on very well together. She had children, she grew a little larger, her face was thinner, she was a little dirtier then, not very much busier, she never surprised any one who knew her. Her father and her mother had a dairy farm and they managed to get along. She had a brother who was to succeed the father. It did not make any difference to any one who was her father or her mother or her brother. No one ever had much interest about her, not even the baker, he liked her, they got along very well together, he gave the Hersland children cream-puffs while he talked to her. She married and sometimes later the children or Mrs. Hersland or Mr. Hersland would see her, she was a little grimmer then, but nothing was changed in her, she was a little larger, her face and neck were thinner, she and the baker were satisfied with each other.

As I was saying men and women have many of them in them their individual feeling in their way of feeling it in them about themselves to themselves inside them about the ways of being they have in them. Some have almost nothing of such a feeling in them, some have it a little in them, some have it in them always as a conscious feeling, some have it as a feeling of themselves inside them, some have it as a feeling of themselves inside them as important to them, some have it as a feeling of being important to themselves inside them as being always in them, some have it as being important to the others around them, some have it as being inside them that there is nothing existing except their kind of living, some have it that they feel themselves inside them as big as all the world around them, some have it that they are themselves the only important existing in the world then and in some of them for forever in them, these have in them the complete thing of being important to themselves inside them. Some have it as a feeling of being important in them from things they are doing, from religion in them, from the ways of living they have in them, from the clothes they have on them, from the way they have of eating, from the way they have of drinking, from the way they have of sleeping, some have a feeling of importance in them from the kind of living they have in them and the others around them have in them, there are many ways of having a feeling of one's self inside one, there are many ways of having an important feeling in one, there are some who have in them a feeling of importance inside but not a feeling of importance of themselves to themselves inside them, there are some who have inside them an important feeling in them but not an individual feeling in them, there are many ways for men and women to have themselves inside to them and this is a history of some of them.

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Ms Note #

Ms Note #

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Mr. David Hersland had in him a feeling of being as big as all the world around him. He had his ideas of educating children. He was always full up with beginning. He was as big as all the world around him. He never thought about it in himself then, it was natural to him. Each beginning was in him such a feeling.

¶2

He had first seen the first governess they had and he had had a feeling in him that was the ideal governess for his children. She was a good musician, it was necessary then to him that they should have much music in their education. She was a good scholar in french and German, he talked to her about the way he would insist always that his children should talk french and German. She was an ideal to him, she was beginning to him, he would see to it that the children learned all this governess could teach them. He talked to her in the beginning often about them and his rules and wishes for them. Then she made no impression on him, she was not evident enough in the family living to attract his attention. She soon died out of him. Soon he forgot about the children and their education. Then she left them. Then he was angry with the children that they knew so little french and German

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Then there was in him a new beginning, he thought it better for their English that they should forget all the french and German the first governess had taught them. They should not spend time learning music when they needed physical training, he would have a good healthy woman, not a too well educated one, to help them with their lessons and to see that they did gymnastics and swimming. This time he wanted a big healthy woman. He did not want a small one that had no color in her face and was careful in every motion. He wanted a strong healthy woman, one who knew something about farming, one who did not spend her time in reading or piano practicing. He had in him then a new beginning. He wanted a big healthy woman who knew all about farming. The second governess then was such a one. Her father and mother had a dairy farm and she was a big blond woman and she had red cheeks and she was not a musician and she did not know any french and German and she had had only an ordinary education and she knew nothing about spending her time in reading. There was no question that she was the ideal Mr. Hersland had then in him for a governess for his children

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He never forgot about her altogether as he did about the first one. She was always some one to him, he liked big healthy women, she did not know much about farming but she listened while he talked to her about farming and about the children. Later he did not talk to her about the children, a little still about farming, but when he noticed her she made a certain impression on him. Later when she was married to the baker he would drop in to see her and eat a cake while he talked to her. He did not mind much that she was larger then and paler and a little dirtier in her dressing a little sordider, grimmer. She was not important ever to the

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children but this will come out later in the history of the children as it will be written of each one of the three of them.

There are many ways for men to have loving in them and loving come out from them ¶1

Some men have it in them in their loving to be attacking, some have it in them to let things sink into them, some let themselves wallow in their feeling and get strength in them from the wallowing they have in loving, some in loving are melting strength passes out from them, some in their loving are worn out with the nervous desire in them, some have it as a dissipation in them, some have it as they have eating and sleeping, some have it as they have resting, some have it as a dissipation of them, some have it as a clean attacking, some have it as a simple beginning feeling in them, some have it as the ending always of them, some of them are always old men in their loving. ¶2

Every one then every man and every woman have then their own feeling in loving, their own way of feeling in religion, their own way of laughing, of eating, of drinking, of going on living, of taking what comes to them, of looking for things to irritate them or content them, their own way of beginning and of ending. ¶3

Mr. Hersland then had his own way of being in him. The governesses had each one their own way of being in them. Each one had a certain effect on him. 20 ¶4

It is very interesting that every one has in them their kind of stupid being. It is very important to know it in each one which part in them, which kind of feeling in them is connected with stupid being in them. There is then stupid being in every one. There is in every one their own way of living, of eating, of drinking, of beginning and ending, remembering and forgetting, of going on and stopping. There is then in every one their own way of responding to things, to any one that touches them, to everything in living. There is in every one repeating. There is in every one a different way of repeating in their beginning and in their middle living and in their ending. Sometime there will be a complete history of every one and of all the repeating in them. ¶5

Eating and sleeping then and drinking and being loving and working and waking and resting and doctoring and having religion and beginning and ending. Mr. Hersland was now in the beginning of his middle living. He was beginning then his habits of middle living. He was beginning then his regular country house living and governesses were then part of the regular living he had in him, with his eating and sleeping and talking and beginning. Habits were beginning in him. Repeating is always in every one, it settles in them in the beginning of their middle living to be a steady repetition with very little changing. There may be in them then much beginning and much ending, but it is steady repeating in them and the children with them have in them the pounding of the steady march ¶6

of repeating the parents of them have in them. Mr. Hersland then was beginning to have in him his repeating of beginning middle living. He had then in him eating and sleeping and hygiene and much beginning and hearty laughing and impatient being and a kind of interest in some people near him and some brushing away of his wife from around him and his regular derangements in his stomach and in his dieting. He had in him then the beginning of his middle living.

¶¹ Every one, then, as I was saying, have in them, always, repeating. Every one who does not die before then has in them the steady pound of
 10 repeating in the beginning of their middle living. It becomes then more and more part of them, their way, their way of drinking, their way of beginning and of ending, their way of talking, of laughing, of having impatient being in them, their way of being attracted by women and by men.

¶² There was then the beginning of middle living now in Mr. Hersland. It was in him then already in the beginning of their living in Gossols and having the first governess for the children. For Mrs. Hersland it was not yet in beginning. It came to her later with the governess Madeleine Wyman

¶³ A part then of middle living in Mr. Hersland was his way of educating
 20 his children; his daily habits then in his country living with his wife and his children and a governess to teach them. The ideas in him then about their education were his habits of beginning middle living. The attraction each governess had or had not for him, the impression she made or did not make on him was all part of his middle living. Later in the ending of his middle living it came to be a more sodden repeating. Now repeating was in him a varied vigorous pounding. This is now a description.

¶⁴ Mr. Hersland, as I said once when speaking of the kind of loving he had in him, Mr. Hersland had then in the beginning of his middle living, had his wife to content him. She was then a pleasant feeling in him, she
 30 was then a little of a joke to him, she had then still a little resisting for him, he then did not much brush her away from around him, he did not then forget about her existing, in his feeling, she was then still important to him. As I was saying, then in their younger living, still in the beginning of his middle living she gave him all the stimulation he needed to attract him, for his loving; he was not then yet full up with impatient feeling, he had then yet a pleasant feeling in living and her resisting was important enough to him to hold him. Later he needed more to fill him, in his latest living when he was shrunk away from the outside of him, when he had not enough beginning enough impatient feeling to fill him, he needed then
 40 another kind of woman. This will come out later in the later history of him.

¶⁵ At this time then in this beginning of his middle living he had in him a cheerful sense of being, he had enough contentment from his wife, he did not then need much stimulation. He had in him then some impatient

feeling but this was not yet very strongly in him. It came to be in him then when he was going to be very soon ready for a new beginning. It was in him then when there was an end then of something or it was continuing too long to suit him, whether it was his own or some one else's talking, whether it was his own or some one else's doing, that never made any difference to him, it was the sense in him of a new beginning that gave to him impatient feeling.

In the beginning of his middle living then some women were attractive to him. It was not then much of a need in him. Mostly then it was a joke to him. Later he had more need in him. This will come out in the later history of him.

There are many ways then of having some feeling about people near one. This is different in different parts of the living in one. Now this is a history of the middle living of Mr. Hersland, of the beginning and middle of his middle living. Later there will be a history of the ending of his middle living and then of his later living, in the written history of his children.

There are many ways then that one has feeling for people near them. This is now a history of feeling in Mr. Hersland in the beginning of his middle living.

As I was saying he selected the two first governesses for his children, the first was his ideal of a governess for them then, a woman with governess training, a good musician and having a thorough understanding of french and German. She was his ideal then. When he told her what his ideals were for his children, she made an impression on him. Mostly, later, he never noticed her, she made no impression on him, sometimes later when she listened while he told her what he knew about education she made some impression but it was always a reflection, it was only when she was listening that she made an impression and that was only by virtue of her training, the listening of somebody so welltrained in education made an impression on him, it was her training it was never herself that made an impression on him. When she left the Herslands he had not any longer much interest in talking to her training, he was already then full up then with a new beginning.

He had then a feeling that he wanted a big strong healthy woman to be with his children. They could get enough education from public schools and reading, he had had that kind of education, it would be the best thing for them. He told the governess what he wanted she should do for the children, what his ideas were about them. She listened to him but her listening was not stimulating, but she made an impression, he liked well enough to notice her then and later when she was married to the baker, when she was larger then and a little grimy he still liked to see her, he would stop by at her shop where she was sitting attending to the custom and he would eat a cake there and ask her how she was getting on and he

liked that much contact with her. Later there was a third governess Madeleine Wyman.

¶1 Mr. Hersland then in the beginning of his middle living wanted mildly a little attraction in women but mostly then it was not a need in him, his wife then was existent to him, he liked well enough a little looking at women who made on him then some impression. So he liked a little to be with the second governess when she was with them and later when she was married to the baker. She was a big blond woman. She made a mild impression on him. He liked to give her advice and talk about
10 little things and later to eat a cake while she sat there sewing. This was the beginning of his middle living

¶2 There was then in Mr. Hersland in the beginning of his middle living beginning to be very completely in him as repeating his way of eating, of thinking, of laughing, of talking, of beginning, of having impatient feeling, of being attracted by women. There was then in him beginning accented repeating that later would be louder and have less changing in repeating. Later what was now an attraction to him would be then a need in him, later there will be a history of him. Now there is enough
20 history of him. Now there will be a history of Mrs. Hersland and the important feeling she had in her with the third governess Madeleine Wyman. Mr. Hersland had then in him now the beginning of his middle living repeating. This is clear now in him. Later there will be more description of this being in him as his children and his children's friends get to know it in him

The kind of loving women and men have in them and the ways it comes out from them makes for them the bottom nature in them, gives to them their kind of thinking, makes the character they have all their living in them, makes them then their kind of women and men and there are always many millions made of each kind of them.

¶4 30 The kind of loving then women have in them and the ways it comes out from them makes for them the bottom nature in them, gives to them their kind of thinking, makes the character they have all their living in them, makes them their kind of women and there are always many millions made of each kind of them.

¶5 Some women have it in them to love others because they need them, because these somehow are important to them, because somehow these they have for loving belong to them, many of such of them subdue the ones they need for loving, they subdue them and they own them; some of them who have it to be of this kind of women have it in them so lightly
40 in them this being in them as to be almost of no importance to those they have around them in their living, to have their children belong to them only as a part of them inside them, these are of the kind of them who always own their children who subdue those they need in loving but these of this kind of women have it to have this that is them very gently in

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Note #36 ¶3

them and Mrs. Hersland was of such a kind of them, these have it in them to be it so gently in them that it never comes out in them with some it comes out a very little in them, these then have it to be so timidly in them some so dimly in them, some so gently in them, some so slightly in them that their children are only a part of them as having been once in them, it is with such of them only in such a way that they can ever own them; some of such a kind of them have it all so peaceably inside them that they have not in them the feeling of being themselves inside them, it takes some one around them to need them to be owned by them to make such a kind of one own them, to make such of them feel it inside them that they are themselves inside them, to give to them anything of an important feeling. There are then this kind of women many of them are very dependent all through their living but a little in them is an independent feeling and this comes out in them when there is any one around them who makes them own them and with such a one they are important inside them any moment in their living. These are of the dependent independent kind of men and women. Mrs. Hersland had a very little such a feeling with her husband when she was first married to him, she had it in her when she was a little resisting to him; she never would have had much more in her if she had gone on living the life that was for her the natural way of being, she had it a little more in her feeling with the Shilling family in her hotel living, it came to be strongest in her in her living with a governess and a seamstress and servants in the house with her and, for her, poor people, around her, with always inside her country house feeling of right rich living, with nothing in her daily being of such a living, which was the natural way of living for her. She had it then in her to feel herself inside her and it was then strongest in her and came out in her with the governess Madeleine Wyman who was for her the one who in all her living was the one whom she had power over, not as part of her, as her children were to her, but as outside of her. She fought with the family of Madeleine Wyman for her, she had a feeling then of herself inside her.

There are then two kinds of women, those who have dependent independence in them, those who have in them independent dependence inside them; the first ones of them always somehow own the ones they need to love them, the second kind of them have it in them to love only those who need them, such of them have it in them to have power in them over others only when these others have begun already a little to love them, others loving them gives to such of them strength in domination. There are then these two ways of loving there are these two ways of being when women have loving in them as a bottom nature to them, there are then many kinds of mixing, there are many kinds of each kind of them, some women have it in them to have a bottom nature in them of one of these two kinds of loving and then this is mixed up in them with the other kind of loving as another nature in them but all this will come clear in the

history of all kinds of women and some kinds of men as it will now be written of them.

¶¹ In the Hersland family during the middle part of the family living when the children were beginning to have in them their individual living, when Mrs. Hersland was beginning to have strongest inside her her own important feeling, when Mr. Hersland was strongest in beginning and making his great fortune, during this middle living they had as governess with them Madeleine Wyman and this is now part of her history with them.

¶² As I was saying some women have it in them to own those who love
 10 them, to subdue such then, these are of them who have dependent independent nature in them, they have resisting in them as their way of fighting. Some who have independent dependent nature in them and have attacking in them as their way of fighting, and have much strength in attacking have this way of subduing those they need for loving, this is another kind then of subduing from that in Madeleine Wyman or in Mrs. Hersland. Later there will be a history of all the kinds who have attacking subduing in them. Now there is a history of Mrs. Hersland and the moment she had in her with Madeleine Wyman as governess to her children and living with her, the time in her of the strongest being of herself
 20 inside her to her. This is now some of this history in her. This is now some of the history of Madeleine Wyman. This is now a history of the Wyman family and the struggle Mrs. Hersland made to keep Madeleine Wyman as governess in the house with her. This is the history of the nature in Mrs. Hersland and in Madeleine Wyman and in every member of the Wyman family. This then is to be now a long history of Madeleine Wyman. This is a history of the affection and the knowledge and the stupid being in her and the loving and the later living and the marrying of her and the death of her husband and her later living and her power of owning and subduing what she needed for loving and the nature in her and
 30 Mrs. Hersland's feeling for her and Mrs. Hersland's feeling inside her from the being with her and Mr. Hersland's feeling for her. Then later, in the history of the Hersland children, there will be more history of her. Now this is a fresh beginning. And now there will begin a long description of her.

¶³ Many women have sensitive being in them. Many have it as a bottom to them. Some of such of them have attacking as their way of fighting, some of such of them have resisting as their way of winning. Some of such of them have yielding of them as their way of subduing, some of such of them have resisting as their way of subduing. Some
 40 have weakening in them from the sensitive being as the bottom of them, some nervous being, some creating, some loving, some suffering, some yielding, some resisting. Mrs. Hersland had sensitive being as the bottom to her being, sometimes this was in her as suffering, sometimes as loving, sometimes as resisting.

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Some then who have sensitive being as the bottom of them, some then of the many of them who have sensitive being as the bottom in them and have dependent independent nature in them, have resisting as their natural way of fighting, many then of this kind of them who have sensitive being as the bottom of them have not in much of their living much resisting. Many of such of them have not in their living very much fighting. Some have only for a little bit of their living real resisting in them, then they do not make any concession, then they have real resisting in them. Then the sensitive being in them turns into resisting being in them, this may lead to stupid acting by them, it is not stupid being in them, it is the way of fighting that should mean winning for them, when they have not enough in them for winning it often makes stupid acting, in them, it is not stupid being in them. Mrs. Hersland was such a one and it will come out in her living when she is herself inside her to her feeling. If came out a little in her in her loving, when she was young and a little resisting to her husband then to subdue him. It never showed in her with her children, not even when she was resisting her husband for them, resisting in her then was more nearly then attacking, it was defending them against him, sometimes it was real, resisting against him, it never was in her ever in her relation to any of them, they were always inside her to her feeling or they were big around her, too big and she was lost among them. She never had any feeling of herself to herself inside her ever with any one of the three of them. In her relation to servants and governesses and the families of them when any of such ones tried to be interfering then she was to herself then complete in resisting, then to herself she had not any concession ever to make to any one of them. She could have sharp angry indignation then, she could have strongly then inside her resisting, she never then could have inside her any conceding. She then often did very stupid acting, it was not in her, this resisting, stupid being, it was that sensitive being was not in her to the point of really creating resisting. It was that made her resisting then stupid acting, it was not in her then stupid being. This is clear now.

Mrs. Hersland to herself was never cut off from rich right living. She was to herself cut off from Bridgepoint living, from eastern travelling, from southern feeling, she was not to herself cut off from rich living, she was to herself part of this being, in her Gossols living. She did not do much visiting but she was to herself always part of such living. She was to herself cut off from her family living, she was cut off from Bridgepoint living, she was in the west and eastern living was natural to her being. She had done travelling when she was younger, travelling with a cousin and a sister, she was now to her feeling cut off from such living. She was never to her dying, to herself, cut off from right rich being. She did not do much visiting, she was part of right rich being. This was herself in her feeling.

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She was cut off from Bridgepoint living, from travelling, from eastern living, she had this to herself in her feeling, later she went to Bridgepoint and she was a princess to them, she was a rich woman, Mr. Hersland had then just made his great fortune. She was a princess to them, she was not of them, she never was to herself ever after the beginning of her Gossols living, ever again part of Bridgepoint living. She was always to herself cut off from eastern living, from her family being. As I was saying when she went much later on a visit to Bridgepoint she was a princess to them. Earlier her early eastern living was a romance to her feeling. Always it was a romance to her feeling. Always even after she had visited them and been like a princess to them, for them, with them, eastern living was a romance to her feeling. Always she was cut off from eastern living, she never was to herself cut off from ordinary right rich being.

¶2

Always then, eastern living, her early travelling, was a romance to her feeling, it was later a little a romance to her children. Later they had a sore feeling that their third governess shared it with them, that she owned the romance of the early living more than they owned it in them, more than it belonged to their mother in their feeling, it belonged then to Madeleine Wyman to their feeling, she owned the romance of their mother's early living, she owned then, later to their feeling, their mother's living, they had no freedom in their mother's living, later, in their feeling, Madeleine Wyman had the romance of their mother's early living as her possession. This was later a little a sore feeling in them, later when their mother's romance was no longer interesting to them, Madeleine Wyman had then come to own their mother and their father, to them. This was always a sore feeling in them.

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Mrs. Hersland had then all through her living her feeling of being always a right part of right rich ordinary being. Her children then were more of them the poor people living near them than they were of their mother's living then, though they were all of their mother's being then, all of her daily living then. Her husband was beginning then to be more then of the daily living around him than she was of him, of the men and women near them, not so much as the children were then but more than she ever could be in her feeling. He was then in the beginning of the middle part of his middle living, soon then he would begin to be more full up with impatient being. The children then as I was saying were more then of the living of the, for her, poor queer people around them than they were of their mother's living then. Her husband Mr. Hersland was beginning to have in him more feeling of brushing people away from around him, of being of them whoever it was that was at the moment near him. It was then, Mrs. Hersland had in her, strongest inside her, her feeling of herself to herself in her, she had then her strongest feeling of important being in her of herself inside her and she had this with Madeleine Wyman living in the house with her.

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 B #15

There are many ways of being, there are many ways of loving. Some subdue the ones they need for their loving. There are many ways of subduing. There are many ways of owning other ones around one. This is a history of some of them. This is a history of two of them.

The Hersland family, then, had three governesses living with them. There was the first one, the good musician with a regular governess training, there was the second one without too much education, there was a third one and this is now a history of her.

This is now a history of her with her family, with Mr. Hersland, with Mrs. Hersland, with every one she ever knew in her living from its beginning to its ending.

This is now a beginning of the history of her, Mrs. Hersland talked a great deal to her. Madeleine always listened to her. This is now a history of their talking to each other. This is now a history of how they owned each other.

It is very interesting that every one has in them their kind of stupid being. It is very important to know it in each one which part in them which kind of feeling in them is connected with stupid being in them. There is then stupid being in every one.

There is then stupid being in every one, there is some subduing, some escaping in every one, there is some resisting and some attacking in every one. It is interesting to know it in each one what in them is stupid being for them, what kind of acting is stupid being in them, what kind of stupid acting is or is not stupid being in them. Sometime some one will know it of every one, what is and what is not stupid being in each one. This is now a history of two of them. This is now a history of more of them. This is now a history of Mrs. Hersland and Madeleine Wyman and the subduing power in each one of them and the escaping in each one of them and the resisting and attacking in each one of them and the stupid being in each one of them and the important being in each one of them. There is then now to be a history of the two of them, there is then now to be a history of the two of them and of all of the others near them, of the servants living in the house with them, of Mr. Hersland and later of the three Hersland children, of the Wyman family, the father and the mother and the two sisters and the brother of Madeleine Wyman. There is now then to be a history of all of these then, of Mrs. Hersland and Madeleine Wyman and of every one near them or connected with them. There was then as I was saying in Mrs. Hersland when Madeleine Wyman was living as governess with them, the time in her living when she had in her her completest feeling of being herself inside her in her feeling. This is now then a description of her being.

As I was saying Mrs. Hersland was never to her feeling, cut off from rich right living. She was to her feeling cut off from her family and from eastern living and eastern travelling. She was to herself cut off from it

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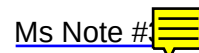
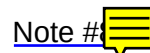
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to her feeling even when later she went to Bridgepoint to visit her early living. She was always to herself then cut off from her early being. Later Madeleine Wyman owned this early being. The three children later in their living had the feeling that Madeleine Wyman owned their mother's early Bridgepoint being, it gave to them a sore feeling. This is now a history of how the third governess Madeleine Wyman came to own Mrs. Hersland's early being and how Mrs. Hersland with Madeleine Wyman as governess in the house with them came to have in her her most important being of herself inside her and what feeling and being Mr. Hersland had in him.

¶1 Mrs. Hersland was never important to her children excepting to begin them. She never had a feeling of herself to herself from them. She was of them until they were so big that she was lost among them, she was lost then between them and the father of them.

¶2 Mrs. Hersland was never important to her children excepting to begin them. She was never, even to them, important to their being, they had later a sore feeling in them because Madeleine Wyman owned their mother and a little their father, entirely their mother later to them, they had a sore feeling in them, not because their mother was ever important to them, but she had made them, she so belonged to them, she was so part of the personal being of each one of them. Madeleine Wyman owning their mother, was to them, not an owning of them, but a cutting off a piece from each one of them. Their mother then was of them, they were not of her then excepting, as she was making them, Mrs. Hersland was never important to her children excepting to begin them.

¶3 Later there will be more history of the little sore feeling the children had in them because of Madeleine Wyman, who was married then, and their mother was no longer living, of Madeleine Wyman owning the mother of them. Later then in the history of each one of them there will be a description of the sore feeling they each one had in them at Madeleine Wyman's owning the mother of them and a little the father of them. Not that Madeleine Wyman had any influence over any of them, over the mother or the father or any one of the children. It was nothing of such a thing that happened to them. It was that she owned the mother of them by living in her feeling their mother's early living, by being the reason of their mother having in her then when Madeleine Wyman was with them the being herself to herself more inside her in her being than at any other time in all her living. So Madeleine Wyman owned Mrs. Hersland, to her children. She a little owned Mr. Hersland for them but that was mostly in so much as he belonged to the mother of them. Madeleine Wyman to them, to the children, never owned them, it was only the parents of them that she held in her possession. It was not a sore feeling ever in any one of the three of them that owning their mother and a little their father that she ever the least bit owned any one of the three of them. It

was that in owning their mother's early living, in her feeling, owning their mother's moment of being most herself to herself in her feeling, owning their father's early living and their mother's feeling for their father then in her important being and their father's feeling for their mother then, it was by such owning that they felt something cut off from them. A part that should have been them Madeleine Wyman held in possession. It was not of them then, it was cut off from them. It should have been then as a piece of the whole of each one of the three of them. Madeleine Wyman held it in possession. In their very later living they each one had it again in them. They came again to own their mother and their father in them. In their early living they had about Madeleine Wyman a very sore feeling. They hated to hear her talking. Their mother and a little their father were really more important to Madeleine Wyman than they were to any of the three of them except as to having made them, to them, in their early living. They could not deny this to Madeleine Wyman. She had by her feeling of the importance of their mother in the world of beings, she had then by this a right to her owning, to her possession, they could not deny this any one of the three of them, it was not the importance of their mother as a being that counted for any of the three of them, it was that she was part of them, having made them. They were not any, any one of the three of them ever very much of her in their feeling. She was of them to their feeling. Not a lively feeling in them, it was important to them only when this possession was cut off from them by Madeleine Wyman's owning of her and her early living and her important being. She was then, Mrs. Hersland, important to her children, only to being them. She belonged to them then not by her important being in her feeling; Madeleine Wyman then had a right to her possession. The children all three of them by her possession of the mother of them and a little of the father of them had cut off from them in their later younger living a part of them and they had then a right to their sore feeling at her possession of their mother and a little of the father of them. There will be now more history of Madeleine Wyman in this possession.

There is stupid being in every one. There is stupid being in every one in their living. Stupid being in one is often not stupid thinking or stupid acting. It very often is hard to know it in knowing any one. Sometimes one has to know of some one the whole history of them, the whole history of their living to know the stupid being of them. Every one then, mostly every one, has in them stupid being. It is hard to know stupid being in such a one as Mrs. Hersland or even in such a one as Madeleine Wyman. Stupid being in Mrs. Hersland was in her when she was acting. It was not in her when she was resisting but then she had very little resisting in her being. She had very little real fighting in her being, real fighting in her would be as resisting. She had very little of this in her in her living. She had a little of it in her with her husband in

the beginning and always a little all through her living. She had a little of it in her with her children when they were first beginning, and then she was of them but soon they were not of her then and she had no winning fighting being for them or with them. Sometimes about a servant she had attacking being, later about Madeleine Wyman and that was in her stupid being. Madeleine Wyman had in her stupid being in wanting to be subduing. Not with Mr. or Mrs. Hersland, there she was yielding to be subduing and that was not in her stupid being, yielding was never in her stupid being, attacking was in her stupid being. With Mrs. Hersland and with Mr. Hersland too she had in her yielding and so she came to own them. She yielded herself to them and so she came to live in them and in their early living and then she came to own them. This was not in her stupid being. Stupid being with her was in her failing, in her attacking, in her sometimes when resisting. Mostly in her as attacking for subduing and this was in her stupid being. This was true of her with the Hersland children, this was true of her in her later living. This will sometime be clear in her as there comes to be completely a history of her, a history of all the living in her from her beginning to her ending.

¶1 There is then stupid being in every one. In many, one has to have
20 a whole history of all their living from their beginning to their ending to know it in them. Mrs. Hersland was such a one.

¶2 Mrs. Hersland as I was saying was never important for her children excepting to begin them. She never had a feeling of herself to herself from them. She was of them until they were so big that she was lost among them, she was lost then between them and the father of them.

¶3 So then to begin again with the Hersland family's living with the third governess Madeleine Wyman with them and with a history of her and every one who came to know her and of the Hersland family with her. To begin again then with Mr. Hersland and his ideas about education

¶4 30 To begin again with Mr. Hersland and his choosing of the governess for the education of his children. To begin again with Mr. Hersland and his theories of education.

¶5 As I said the first governess was a real governess and knew french and German and was a good musician. She was theoretically satisfying to him in the beginning but personally after she began living in the house with them she made no impression on him. Then his theories changed in him and he wanted a woman who was strong and used to farming and he got one and she was pleasanter for him for she had a physical meaning for him and then she married the baker and they all sometimes saw her after but
40 that was the end of her governessing and for some time then they had no one. Then they heard of Madeleine Wyman who was everything. They needed a governess then so the father thought because the children had forgotten all their french and German and the daughter Martha that year had missed annual promotion. Besides in their half country living they

needed some one to keep the family living apart from the living around them. Anyway in Madeleine Wyman they had everything, she knew french and German, she was an American, she had had good American schooling, she was a fair musician, she was intelligent and could talk as well as listen to Mr. Hersland about education, she wanted to listen always to Mrs. Hersland's Bridgepoint living, she felt always the gentle fine being in Mrs. Hersland's country house living, she was good looking, she liked walking and wanted to learn swimming. She had everything, every one was content then, her parents were glad to have her in such a good situation, every one was suited then and then there was a beginning. Madeleine Wyman was the third governess the Herslands had living with them. 10

Madeleine Wyman's father and mother were both living. There were in all, four children. Madeleine was the oldest of them, then Louise, then Frank, and then Helen. The Hersland children later knew all of them. Later there will be a history of them in the history of the three children. There will then also be a history of Mr. and Mrs. Wyman and the later living of Madeleine. Now there is a history of her, when she was a governess, and the feeling about her all through her living with them in Mr. and Mrs. Hersland. First then to begin again with Mr. Hersland and his feelings about education 20

Some men then and some women have cowardly but not fearful being in them. This is true then of many of them who have cowardly being in them and are of independent dependent kind of men and women. The dependent independent way of having cowardly being in them, many of them, is to have always fearful being in them. These are given to supposing, they always see death and danger around them in their living. Mr. Hersland was not of them, he had independent dependent being, attacking was his natural way of fighting, resisting was weakness in him, he had not any fearful being in him, he could be a coward in his living, he could brush people away from around him, when he could not keep them brushed down from in front of him he went another way and he never knew in him that he was a coward then in living, he had no fearful being in him. Later his children told it to him when they were angry with him and the impatient feeling that then filled him. Mr. Hersland always had it in him to be strong in beginning, he always had it in him to feel himself inside him to be as big as all the world around him, later he was full up with impatient being. Always he had beginning in him, always he had theories of education, always he talked to every one around him, always he was advising every one, always he was talking about education, about eating, about drinking, about washing, about healthy living, about doctoring, about what men and women needed to make them successful in living. Always he was talking about eating and education and marrying, and drinking, and sleeping, and doctoring. Now there will be more description of the talking in him. 30 40

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There are many ways then for women to like men, there are many ways for men to like women. Some like the other one for the health in them, for the life in them, some for other things in them, some need many kinds of things to content them in those they want to have near them, some need very little in them. For some health in another one, for some youth in another one is enough to content them. Some women want a man to be florid and have a reddish beard when he has one, some want him brown with a black one, some then want health, some want youth in those near them, for some one thing for some other things mean health in those near them. There are many men and many women who want to see people having lots of health, near them. For some men one kind for some men quite a different kind is to them a fine figure of a woman. Many men and many women want those near them to have strongly in them the feeling and appearance of healthy being, many men say it of women and of trees and other things near them, that's a healthy looking one, that is in such of them the highest kind of commendation. Mr. Hersland was such a one. Not in the woman he needed for a wife for him, she was pretty and dark, and healthy enough looking but that was not in her a striking thing. Mr. Hersland wanted his children to be healthy looking, in choosing the second governess he chose her for this being in her. In his middle living he needed this kind of fine healthiness in women to content him, later he needed a more active being in them, they had then to be energetic enough around him to fill him in where he had been shrunk away then from the outside of him. In his middle living then he wanted a woman to have a good figure and to be healthy looking. The second governess had been such a one and Mr. Hersland always had a certain pleasure in having her in the house with them. Later when she had married the baker he sometimes on his way home would stop to eat a cake and talk to her, tell her about what was the best way to give milk to the baby, to keep strong and not to need a doctor, what kind of a doctor she should have to take care of her, what was the right way for her to do to content her husband and save money and never have any trouble to come to her. He always gave advice to her; he ate a cake, he told her whether she was getting fatter or thinner, how to get thinner when she was getting fatter and later after she had had another baby and was always looking dragged and getting thinner, he would tell her what she should do to get fatter. He always gave advice to her, later always about her doctor and that she had a good man to be a husband to her a good baker and later when she was getting thinner what she should do to get fatter. He always gave advice to her. When she was beginning to be a governess to them he had talked to her about education and his children, later he mostly talked to her about eating and marrying, and gave advice to her about how to keep in condition.

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With Madeleine Wyman it was a different matter. She was not a



healthy woman to give pleasure simply by having health in her, and a fine figure. She was healthy but not the kind to make one feel it in her. She had a trim figure, she was not pretty, nor ugly either, she was pleasant and bright and had some energy. With her Mr. Hersland could always talk about education in a different way from that in which he talked with the second governess who had married the baker. Madeleine Wyman was young and had understanding in her, she was young and ready to try to carry out his theories in the way he wanted from her. She wanted to educate the three children in music, french and German, gymnastics, swimming, and with at the same time good American public school training. With the first governess it had been different. She always had listened to Mr. Hersland but she had a real governess being in her and she did what this governess being in her demanded from her. She was polite and intelligent but she had real governess being in her. After Mr. Hersland had gotten through telling her all the advantages of European education over American and she had politely agreed with him, there was nothing for him to say to her. He became indifferent later about telling this to her and so she had no existence for him although whenever he was conscious of her he had respect for the genuine governess being in her, for her being a thorough musician, for her really knowing french and German.

Madeleine Wyman then was a good person to listen to him. Better than the other two to him. Personally she was pleasant to him, she was not so large as an impression personally on him of agreeable healthy feeling as the second governess had been. She was more satisfying as a listener to him. Not so satisfying for advising, really she was more important to Mrs. Hersland than she was to him. She really had more advice from Mrs. Hersland than from him. He liked to talk to her but it was not a personal feeling. She had understanding in her, she was young and ready to carry out his feeling about education but really she was not very personal for him, she was very personal for Mrs. Hersland, she was to Mrs. Hersland a part of Mrs. Hersland's most important living. They had then for each other these two women very important being. This is now a history of them.

With Madeleine Wyman living in the same house with them, Mrs. Hersland had in her her feeling of being to herself inside her strongest in her whole living, stronger than later when she went to Bridgepoint to visit her family and was like a princess to them, a very rich woman from the far country and in her feeling for them a part of them but to them and really to herself then not a part of rich right living; more important than earlier when she met Mr. Hersland and her marrying was then her important being. She had never then at any time in her living so completely to herself then a realization, a feeling of herself to herself, a being in herself to her own feeling important in her being, not from doing, not from feeling, not from being, not from having, not from anything in her living or

her being but from being to herself in herself then an important person as she had then in her middle living with the third governess in the house with them. Some one needed her, not for their living or their feeling, but needed her for their self-creation. And so, it was in her middle living with Madeleine Wyman in the house with them that she had in her really individual being

¶¹ As I was saying the children later had a sore feeling that Madeleine Wyman owned their mother's early living. They had a sore feeling because they were so, cut off from part of their own being

¶² 10 Madeleine Wyman made Mrs. Hersland really an attacking being and this was the most stupid being she had in her in her living. Mrs. Hersland then, was important to Madeleine Wyman to give to her individual being, with her feeling and living in her being to make for herself a being. Mrs. Hersland then had from Madeleine Wyman individual being, from Madeleine Wyman's living her early being. This is now again a history of them.

¶³ The Wyman family was foreign American. The mother was always pretty foreign. No one of their children excepting perhaps the second one Louise ever knew very much what their father had in him. Their children did not really know much about what was in either of them, the father or the mother in the house with them. The old people were too foreign to them for them ever to really know anything about them. The second one Louise, Madeleine was the eldest of the children, the second one Louise was not foreign in her being but she was in some way nearer in understanding to the old folks who were very foreign perhaps not understanding to her feeling, but understanding to anyone to every one who saw her with them. There seemed more connection between her and her father and her mother, there was not any connection to anybody's feeling between the foreign old woman and the old man, and anything 30 in their living, there was not much connection to anybody's feeling between the old man and the old woman, perhaps they were not so very old then, they lived a long time after and so they could not have been so very old then, there was then to everybody who saw them not much connection between the foreign woman and the foreign man who was a little vague to every one, there was only the connection between that neither of them seemed to be connected with any other one. Later when one knew the children better and still later when no one any longer saw any of them and only remembered them, one then could reconstruct the foreign father and mother out of the children and so could come to 40 an understanding of them, a realisation that they had been alive then and human. Later then there will be a reconstruction of them, not from any impression from them but from what their children had in them as nature in them and so the parents will come to be made soon to us out of the memory of the children as later one remembered them, the chil-



dren when one no longer saw them. The mother and the father then were to every one then disconnected from every one, a little less from the second daughter Louise, she had some connection with them then to every one who knew them. Later there will be more description of this connection of hers with them. The Herslands had never then very much impression of them, not indeed then or even later in their living, of any of the Wyman family except Madeleine, although they later, especially the three children and Mr. Hersland some too then, Mrs. Hersland was weakening then and less then in everybody's living, came to know the others of them the two sisters Louise and Helen and the brother Frank very well in their later living. They never however any one of them, the three Hersland children came to any realisation of them until later they remembered them and reconstructed them and realised them and then reconstructed and realised the foreign parents from a reconstruction from their reconstructed children. Every one had then when they knew them an impression that the daughter Louise knew then what kind of woman her mother the old foreign woman was and what a kind of a man she had as a husband but no one ever knew how they came to have this feeling that this Louise had such a knowledge of them, that she had such understanding. This is now a history of the Wyman family and the living and the being in all of the six of them, the mother and the father and the four children, Madeleine, Louise, Frank, and Helen. Now there will be a history of Mrs. Hersland to them. Later there will be new history of them in the history of each one of the three Hersland children. Now then for the six of them, the mother and the father and the four children Madeleine and Louise and Frank and Helen, and Mrs. Hersland and a little Mr. Hersland to them. First there will be the impression every one had of them then and the history of their living and then there will be a reconstruction of the four of them from the memory of the impression of them and then a reconstruction of the father and the mother out of the reconstructed four children. This is now then a history of them and of Mrs. Hersland and a little of Mr. Hersland to them. Later there will be a history of the three Hersland children with them.

Madeleine Wyman stayed with the Herslands about three years and then there was a struggle for her by her family who wanted her to marry John Summer who wanted to marry her but was not very anxious to have her, and she had not about it any very strong feeling but she liked it with the Herslands as she was then living and she did not care very much about marrying. Later she married him and he was later then a more or less sick man with his own ways in him of eating and doctoring. He was a rich man and her family wanted she should marry him. She had no objection then, only she liked it so very well being with the Herslands then, she did not want any changing. There was no way to really convince her family that she was very well content to stay with the Herslands then,

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Mrs. Hersland tried to convince them. Once to convince them she paid double wages to Madeleine Wyman and had Madeleine a dress made then by Mary Maxworth and Mabel Linker who made Mrs. Hersland's dresses for visiting, to convince the Wyman family that Madeleine was best off with the Herslands then and should stay with them. There was then about three months of sharp struggle between the Wymans and Mrs. Hersland and Madeleine and a little Mr. Hersland with them. Then Madeleine had to leave them, the parents, that is the whole family of them, the Wyman family, would not listen to reason or to higher wages even or to a dress in the most fashionable way of dressmaking. John Summer was content to have Madeleine stay where she was then. Sometime he wanted to marry her but there was no hurry about it for him. He had plenty of life before him to be married in. Later Madeleine went home and later then she married him and later then they adopted a little girl, they could not have any children, and later then they gave up this one, and later then he took to ways of eating and ways of doctoring and then he was no longer working and they were rich enough then to try every kind of way of eating and travelling and doctoring and she was faithful to him and he died then and this was many years after and Mrs. Hersland and Mr. Hersland had long been dead then, but Mrs. Wyman was still living, and now there is a history of all the Wyman family, of the six of them of the father and mother and Madeleine and Louise and Frank and Helen and of Mrs. Hersland to them and a little of Mr. Hersland to them. This is now the beginning of the knowing of the Herslands and the Wymans, this is now the beginning of Madeleine Wyman and her governing.

¶1 This is now as remembering the Wyman family and reconstructing the children from remembered parts of them and reconstructing the parents from the reconstructed children, this is what the Wyman family was then. This is now a history of them. They were, none of them, people to make a strong impression. To every one then the second daughter was more of the father and mother who were very foreign than the other three children. No one knew quite why this was true of her and of them. Every one who knew them felt it in them. This is now a history of all six of them, of Mr. Wyman and Mrs. Wyman and Madeleine, Louise and Frank and Helen Wyman, of the nature in each one of them, of the living that came to each one of them.

¶2 The mother and the father, Mr. and Mrs. Wyman were not so old then as they seemed to be to every one who knew them then. They were very foreign, that made them then with grown up children a very old man and a very old woman. They were not so very old then for they lived a long time after, longer than Mr. and Mrs. Hersland who were young then to them. Mr. and Mrs. Wyman were old then to every one and mostly no one knew much about them. They were foreign now in one's



later living by remembering their children one can reconstruct them and know what they were then. Mr. Wyman then had a nature in him a dependent independent earthy instrument nature in him and all being was vague in him, Mrs. Wyman had independent dependent being and it was concentrated being but not very efficient being, it was enough to make some attacking in her being, it was enough to make such attacking pretty persistent and sometimes insinuating, rarely winning but very often annoying. She was not efficient in her being but she was fairly insistent in attacking, sometimes insinuating almost hypocritical in her kind of attacking but on the whole not very efficient in her living, on the whole not very often winning. She could be persistent, insinuating, and annoying. She had some winning in persisting with Mrs. Hersland, her daughter for six months had double wages given to her and a new dress made by Mabel Linker and Mary Maxworth-
 thing and then after all she got her daughter to leave the Herslands so that later she would marry John Summer. But all this was not really winning, for Madeleine always intended to marry John Summer and Summer always intended to marry her, so really all that Mrs. Wyman had as winning in her was to be annoying to Mrs. Hersland and to give to her a sense of struggling, and to have had her daughter Madeleine get for six months more money than she was earning and a dress made by Mabel Linker and Mary Maxworth-
 thing. As I was saying Mr. Wyman had earthy dependent independent instrument nature. He was very vague in his nature. His son Frank was like him. Madeleine in efficiency was like her mother, in her kind of nature like her father. Louise was like her mother altogether excepting that there was less to her nature, less insinuating attacking in her being. Later there will be a history of her. She had some connection, to those who knew her, with her father and her mother. The son Frank was vague like his father and like him in his nature, only he was younger and had more beginning in him and more chance of later keeping going than his father had had who was foreign. Helen was even more spread and vague than her father ever had been, with her mother's nature in her. Later in her living queer things happened to her

There is always then repeating, there is always then in every one beginning and ending, there is always then in every one stupid being, there is always then sometime some one to every one who ever was or is or will be living who knows the being in that one. There was then once a whole family of them the Wyman family, the six of them, Mrs. Wyman and Mr. Wyman and Madeleine and Louise and Frank and Helen Wyman. There is always then sometime some one who has it in them to envisage the whole life and being of every one. This is now then one who remembering can reconstruct the being in Madeleine and Louise and Frank and Helen and from them can reconstruct the being in Mrs. Wyman and

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Mr. Wyman and so now there is a history of them. There is always then as I was saying some one to know the being in every one. Mostly every one knows the being in some one, some in many others around them, some not in any one. There are then many ways of knowing being in other people and this reconstruction is one of them. There will be now then a history of the Wyman family, of all six of them.

¶1 As I was saying Mrs. Hersland never had any real connection with them, any real feeling about any one of them excepting Madeleine. Mr. Hersland had less understanding, less connection with her being, the
 10 Hersland children had their connection with her mostly from remembering, from their sore feeling that their parent's early living had been cut away from them, not that any one of the three of them had a tender feeling for their parent's early living, it was only that it was part of their existing and not something for a stranger to be owning. Mrs. Hersland then of all the Hersland family had the most personal relation to Madeleine Wyman, Mr. Hersland as I was saying liked to talk to her liked her intelligence and her trim neat figure, liked the way she listened when he talked, and the way she was ready to carry out ideas he explained to her, to the three children then she was mostly then a governess to be in
 20 the house with them. Each of them had a different feeling about her then and that will be clearer in the history of each one of them. They were all three then as I was saying more of them then the poorer people living in small houses near them than they were of their mother's or their father's living then, than they were of rich country house living with a governess in the house with them. What each one of them felt in their being then about this governess living with them will come out later in the history of each one of them. In their later early living they came to know more of the three others Louise and Frank and Helen. Madeleine had been married then to John Summer, the three Hersland children
 30 never knew very certainly what then to call him or her. They then called Louise and Frank and Helen by their first names but they never were at ease then about what they should call John Summer or Madeleine. They never to the end felt very certain what was the right thing to call them. But this is all later history, the being in Louise and Frank and Helen is all later history, no one then in the Hersland family knew them, later the three Hersland children knew them, Mr. and Mrs. Hersland never knew much of the brother and sisters of Madeleine Wyman. They knew a little more of her father and mother. Not very much though, to Mrs. Hersland and Mr. Hersland Madeleine was apart from her family, to them
 40 her family had really no part in her, no right to interfere with them and with her, her marrying John Summer was to Mrs. Hersland and Mr. Hersland more their affair than the affair of Mrs. or Mr. Wyman. This is now a history of the trouble they all had together.

¶2 Mrs. Wyman and Mr. Wyman then to almost every one who saw

them then, hardly any one knew them then, to almost every one then they were very foreign, they were not part of any living, they were not part of their children's living, the children were another generation and American. To every one there was some connection between Louise and them, not that she was foreign but she was so clearly connected in kind with her mother's being that being young and of another generation and a part of American and not foreign being and a part of her sister's and her brother's living was not enough to cut her off from being part of the being her mother and her father too had in them. This was always true in her being and every one who knew them the Wyman family at any time felt this in them, though always to every one Louise was part of the younger American generation.

Madeleine Wyman was the last one of the three governesses the Herslands had had in the house with them in their middle living in that part of Gossols where no other rich people were living. When Madeleine Wyman was with them, then in the middle living of Mr. Hersland and Mrs. Hersland, Mrs. Hersland had in her her most important being, she had in her then her completest feeling of being herself inside her to her being. She had this in her from her relation to Madeleine Wyman. Madeleine was twenty-four then. She stayed with the Herslands two years, two years after, she married John Summer. Then she went away to another town with him and she came to Gossols sometimes and then she would see Mrs. Hersland. Later then she went travelling to live again the early being of Mr. and Mrs. Hersland which was her possession. Travelling, eastern living had for her this meaning, she was then again living the early life of Mrs. Hersland and Mr. Hersland then. Later Mrs. Hersland was weakening and later she died and then when Madeleine Summer met the young Hersland people she told them what their mother had been, she told them what travelling and eastern living had meant to her, Madeleine, it had meant the re-living of their mother's early living, of their mother's and their father's early being. Then later John Summer had queer notions of eating and much later he died and Madeleine went to live with her sisters and her brother, and mother who was not dead yet then. Sometime there will be a complete history of Madeleine Wyman's married living, it will be very interesting. Sometime there will be then a complete history of her being and her living and the living and being of all six of them, the Wyman family. This will be such a history in the long histories of each one of the three Hersland children. Now there is to be only a little suggesting of the being in each one. Now Madeleine has just come to be a governess to the Hersland family to live with them in that part of Gossols where no rich people were living.

Madeleine Wyman had had a pretty good education. She knew french and German, not as the first governess the Herslands had had knew them, but well enough to teach them. She was not a musician



but she knew enough music to oversee the Hersland children's practising, she knew enough music to teach music when there were music lessons to be given. She had a good enough English education, she had a good enough American governess training. She and her younger sister Helen were the only ones of her family who had had much education. Helen was more modern than Madeleine in her feeling. She was more modern in using her education in her living and in her feeling, later when Helen Wyman came to know the Hersland young people she was more of them than any of her family had been for she was more modern, not more American perhaps but really more modern, anyway more of them, the Hersland children then at the ending of their first beginning living, than Madeleine or Louise or Frank even ever were of their generation. They had not many friends then the Wyman family. Frank and Helen Wyman were the first of their family to have friends of people around them. The others of the Wyman family had never been of any generation and so they had not friends of any of them who were of their generation.

¶1 There were then in the Wyman family, six of them; the mother and father and Madeleine and Louise and Frank and Helen. The mother Mrs. Wyman had her nature in her. The second daughter Louise and
 20 the youngest daughter Helen were of her. The father Mr. Wyman had his nature, the son Frank and the eldest daughter Madeleine were of this nature.

¶2 The youngest daughter Helen was all spread and all vague in her nature. She had a good education for she was interested in studying, she was almost interested in writing. She was not so much interested in teaching but teaching was to be her occupation. As a matter of fact she never did much teaching. She did a little teaching but somehow the Wyman family always managed to have enough money to go on living, the father with his book-keeping, the daughter Madeleine first with governing and then with marrying a rich man always could help them, later, much later, after trying many things Frank Wyman became a nurseryman and with Louise to help him and much later with Madeleine to help him he always kept going, he even took to marrying and having children and with plenty of help around him he always managed to keep going. So as I was saying Helen really never did much teaching although this was intended to be her occupation. There was no opening then for a girl like Helen except teaching, as I was saying she was almost interested in writing but this was never active enough inside her to start her going, just active enough inside her to make her more modern than her sister
 30 Madeleine who was the other one in the family who had had education. So then Helen was all spread and all vague in her independent dependent nature, but people who knew her had a friendly feeling for her. She was more of them the people who came to know them the Wyman family, than any other one of them. The son Frank was in that respect a little

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like her. The two youngest then Frank and Helen were more of their generation than Louise and Madeleine ever had been of the generation around them. So then Helen had vagueness in her like her father, she was spread out more inside her than any other of the Wyman family, she had independent dependent being in her, it was mostly as dependent being in her, it was all spread and all vague in her this being in her. As I was saying she never did much teaching though this was to be the end of her education. As I was saying she came almost to the point of being interested in writing but it remained as vague and spread out as her being, it never came to any thing. Later there was marrying in her living and that was a very strange proceeding. Later in the history of the Hersland children there will be a history of the marrying of Helen which as I was saying was a very strange proceeding.

Mrs. Wyman then had her nature in her. The second daughter Louise and the youngest daughter Helen were of her. The father Mr. Wyman had his nature, the son Frank and the eldest daughter Madeleine were of this nature.

The youngest daughter Helen was all spread and all vague in her nature.

The second daughter Louise was almost as concentrated as her mother but there was less to her nature. There was about as much efficient living in her but there was not any insinuating attacking, her attacking was more a steady pushing. It came to about the same thing as efficient being, it made her less interesting, less menacing, more agreeable to be knowing. It came to about the same amount of efficiency in her nature as her mother had in her and more than that in any of the rest of the Wyman family.

The important things in her living were the marrying, first of Madeleine, later the strange marrying of Helen and then the taking charge of her, later the helping her brother in his business of nurseryman; the keeping everything going in the later Wyman living when old Mrs. Wyman's methods had no more efficiency for their living. And so she succeeded to her mother's living, she never was married, she never bore children, as I was saying she was of her mother's being but there was less to her nature, there was less variety in her when she was younger, when she was in her middle living, when she was older. There was less variety to her, there was no insinuating attacking to her, there was steady shoving in her that made up in her for any less active attacking there was in her than there was in her mother. She was a drier person than her mother. There was very little change in her, she always had much the same being in her. Her being part of the mother and father's being, that which every one who knew her felt in her was never important to her. To herself inside her she was not more part of her mother and father than were her sisters and her brother. To herself she was part of the livings of her sisters

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and her brother, that was important being in her, being part of the being of her mother and father was not important being to her. She did not know it in her that she was nearer them than were her sisters and her brother. If she had known it she would not have liked it inside her. Important being in her to herself inside her was being part of the living and the being of her sisters and her brother. It was the marrying of her sisters and the business of her brother that were important to her not the being and the living in her father and her mother. She was to herself then strongly of the being of her sisters and her brother. Her father and her mother were not to her very important inside her. Later then in the histories of her sisters and her brother, in the description of her mother and her father there will be more history of her.

¶1 The son Frank was almost as vague in his nature as his father.

¶2 He was tall then and had a long head and thick hair and at that time he had mild humor in him. He could make jokes at children, give him time he could make jokes at girls and at women. He was not slow but he was not very decided inside him. He was vague inside him as his father was inside him but he was younger then and pleasanter, he was blonder, and milder in manner than his father, but his father was much older and had dried down and he was not really quicker it was only that there was a tender youthful being in the son that threw over him a glamor of being slower and pleasanter than his father. The father was darker and drier and seemed to be quicker. Really they had about the same nature, the two of them, neither of them had an efficient nature. The son had an easier life because he had his sisters, and his wife, later. When he married her she was not stronger in her nature than he was in his nature, but he had the start of her by having his sisters around her. He always all through his living was tall and slow and pleasant and mildly joking and not lazy and not active either and there was always the appearance as if his women, Louise and Madeleine and his wife and Helen were holding him up so that he would keep on standing. His mother had never done this for him. While she was directing the family he had been drifting. He had tried one way of earning a living and then another way and then nothing. It was not till later that he became a nurseryman with women around him to support him. So Frank had a pleasant enough life all his living and successful enough life in his living. He and his father, as I was saying, were both of them alike in this nature. They both had resistance enough to keep going, the father in his book-keeping, with a wife and family around him that he felt only enough to awaken in him some resisting; the son with enough resistance in him to have his women keep on holding him up while he pleasantly and vaguely kept on living. This then is a history of the two of them. Sometime perhaps there will be more understanding of the nature in the two of them.

¶3 The mother Mrs. Wyman had her nature in her. The second daugh-

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ter Louise and the youngest daughter Helen were of her. The father Mr. Wyman had his nature. The son Frank and the eldest daughter Madeleine were of this nature. In the eldest daughter the nature of the father was more concentrated to make her. It did not make her really an efficient nature. She really had resistance in her.

Madeleine Wyman had had a pretty good education. She knew french and German well enough to teach them. She knew enough music to teach music when there were music lessons to be given. She had had a good enough education. She had intelligence to listen with understanding to Mr. Hersland's talking. She had a kind of interest in his theories of education. She tried to put them into execution. This is now a little description of them.

She was then different from the first governess who was a real european governess and a musician, she was different from the second governess who had known nothing. She came to the Herslands in answer to an advertisement and Mr. Hersland had been pleased with her

The three Hersland children then were having their regular public school living, they had then all the feeling of country children. They had too then every kind of fancy education anything that their father could think would be good for them.

The third governess was really then only to keep them up in music practising and a little in french and German, mostly then just to be in the house with them. Mr. Hersland was just then deciding that what the children needed was to be kept going and Madeleine Wyman had enough education in every direction to keep them going. Then too, they all of them had the feeling of needing a governess in the house with them. Mrs. Hersland liked her, Mr. Hersland took less interest in engaging her than he had with the first or second one. She came then to be a governess to them because they still had a feeling that the children ought to have some one and Mrs. Hersland liked her and Mr. Hersland had not much interest just then in education. Soon though he began to talk to her about what he wanted her to do for each one of the three of them and what he thought was the right kind of education for children and the difference between European and American education.

As I was saying Madeleine was like her father in her nature but this was much more concentrated in her than it was in her father or her brother, it was almost as concentrated as their kind of nature was in her mother and her sister Louise. It did not make her a really efficient nature but it gave real resistance inside her and it gave her a certain power with those whose ideas she tried to realise for them. This was the case with Mr. Hersland. It gave her power when she was part of some one's living as with Mrs. Hersland. It did not give her power in teaching because in educating she tried attacking and with this, for her, there was no succeeding so she had never any real power with any one of the three children.

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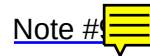
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Later she was married to John Summer. Later they had for a little while an adopted daughter. Madeleine had not wanted her, it was Summer who very much wanted children and did not seem to be able to have any of his own who insisted upon choosing and adopting one. They did not keep her long for soon they took to travelling and Madeleine had not wanted to have her and so they sent her back to the home from where they had gotten her. Madeleine as I was saying had not really an efficient nature, she had not much influence on any one near her. She had none on the adopted child although she nagged her as her mother had done when she had brought up her children, but it was as attacking in Madeleine for she had not wanted the child with her. And so what strength was in her was in living in other people's lives, not in attacking or even really in resisting. With her husband she had no influence, for she had not a feeling of living in him as she had with Mrs. Hersland and with Mr. David Hersland, and Mrs. Hersland's early living, with her husband she was a good enough woman, a wife to travel with him, to induce him to give up business and to take to travelling, but she had no influence with him in the things that were his living, his ideas of eating, of doctoring, of wearing warm clothing. He was a man who had these things in him as a sad religion. Later he died for them. Later there will be much history of him, and his doctoring, and later his dying, and always his strong feeling for ways of eating, for ways of doctoring, for ways of digesting. Madeleine then could keep him travelling, she could induce him to quit business living, she could make it that the adopted child no longer lived with them, she had really had no power in him, she had really no efficient being. She had it in her later to give a sore feeling to the Hersland children by to them owning the father and the mother. Earlier when she was a governess to them Martha sometimes had had a little feeling against her when Madeleine tried to carry out Mr. Hersland's theories of education. The Hersland children were not accustomed to having any one really try to be systematic in such realisation, they were accustomed to have only the pleasant new beginnings of new ways of learning and of out of door living. As I say Martha and sometimes a little David did not like her way of interfering with them, Alfred had not any such reason for a feeling for he was older than David, and a boy, not a girl like Martha, and so Madeleine had nothing really to do with him, Martha then, and a little David then, did not like her way of interfering with them, then they had no feeling about her being with their father and their mother, they really never cared very much then about anything going on in the house with them. They were then all three of them, the Hersland children, more of them, the poorer people who lived in the small houses near them than they were of their father's or their mother's living then. Mr. Hersland's living just then was the beginning of the middle living in his great fortune, the beginning of a struggling to resist a beginning of an ending to his for-



tune. The beginning of resisting was just then dimly beginning in him, he had not just then such a keen feeling about education. He talked to Madeleine Wyman then about his theories of education but they were not then so live in him as they had been. She tried to realise them for him, that to the children was interfering, that, to him, was not really interesting. He took less and less interest in the children just then excepting when they came up against him. That was then their only existing, for him. Madeleine was conscientious in trying to realise the ideas she knew he had in him. This as I was saying was to Martha and a little to young David, interfering. Later Madeleine had her own trouble in her and the children then went on with their living as was natural to them, having their regular public school living, having all the feeling of country children, having various kinds of fancy education and outdoor living, being of them the poor people near them.

Mrs. Hersland then had in her her time of being most herself to herself in her feeling. Her important being was then existing from Madeleine Wyman's living in her being, being in her early living, later needing protection against her parents' nagging, needing to be held against them by extra wages which Mrs. Hersland induced Mr. Hersland to give her and a dress made by Mary Maxworth and Mabel Linker.

Later then there will be more description of Mr. Hersland and his ideas on education, later then in the history of each one of the Hersland children there will be a description of Madeleine Wyman's effort to realise Mr. Hersland's ideas of education. Now there is to be a description of Madeleine Wyman and Mrs. Hersland and the important feeling in her, and the trying of Mr. and Mrs. Wyman to make Madeleine leave her, and then the leaving of Madeleine and her later marrying John Summer.

The mother Mrs. Wyman had independent dependent nature in her. The second daughter Louise and the youngest daughter Helen were of her. The father Mr. Wyman had dependent independent earthy instrument nature, the son Frank and the eldest daughter Madeleine were of this nature.

The youngest daughter Helen was all spread and all vague in her independent dependent nature, more spread and vague in her nature, more spread and more vague in her nature than her father was in his nature. The second daughter Louise was almost as concentrated as he mother but there was less to her nature. The son Frank was almost a vague in his nature as his father. Dependent independent instrument nature was concentrated to make the eldest daughter, Madeleine Wyman, but it did not make of her really an efficient nature. She had about the same concentration in her as her mother and her sister Louise had in their nature. There was real resisting in her, there was some power in her, there was not very much efficiency in her, there was about the same in

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her as there was in her sister Louise and in her mother. In her it was as dependent independent instrument being, in them as independent dependent being.

¶¹ Mrs. Hersland had as her being dependent independent gentle nature with some real resisting in her. Stupid being in her was attacking. Having the children as part of her, having a little resisting to her husband inside her, in her was her winning nature. Resisting winning was in her, in her relation to Mr. Hersland, to attract him, and so to come to be a little a real thing, inside him. Being part of them was her being with her children. She was of them as if they were still a physical part of her. Later they were big around her and she was lost among them and she had weakening inside her. Now they were really not of her, they were more of them the poor people around them than they were of their mother's living then, though they were to her all there ever was of being in her. Now her living was Madeleine Wyman's living in her and later, she and Madeleine resisting to the old Wyman's, Mr. and Mrs. Wyman's trying, by attacking. As I was saying attacking was in Mrs. Hersland stupid being. As I was saying this was in her in her resisting Mr. and Mrs. Wyman. This was in her sometimes with servant girls and their leaving, as I was saying earlier. It was in her most in her defending Madeleine Wyman against Mr. and Mrs. Wyman's trying to make Madeleine leave her.

¶² Madeleine Wyman then as I was saying had come to be governess to the Herslands because a governess in the house with them had come to be a habit in the family living. They had had two of them, the first had left them to leave America, the second had married, and now it was natural to have a third one. This third one was the first one who was really important to Mrs. Hersland. Mr. Hersland found some important being in all three of them, they were like everything around him, part of him, part of the world around him, part of the beginning always in him. The second one had made more impression on him, she was a healthy woman, he liked to have a feeling of having her in the house with them. The first one had been mostly an ideal to him. The last one Madeleine, was pleasant to have listening to him, she had a neat figure, she was intelligent in listening, he had less active impression from her than he had from the one before her. None of them then, the first or second or third governess were really important then to the three Hersland children, they had existence for them, sometimes they interfered with them, sometimes they were pleasant to have in the house with them, but mostly they were not then any one of the three of them very important to the three children. Later this will come clearer, later in the long histories of each one of the three Hersland children which will now soon be commencing. First there will be a long history of Martha, then of Alfred, and then of young David, and of all of them together and of every one who ever came to know them. Before then there must be some more history

of Mrs. Hersland and the important feeling in her that came to her from having Madeleine Wyman as governess in the house with her.

Mrs. Hersland as I was saying had in her then completely in her being the feeling of rich country house living, with servants and a governess and a seamstress in the house with them and not cut off from right rich living, although really doing very little visiting. To herself then, she and her husband and her children were part of right rich being, not doing much visiting, not needing to see much of richer people but always of them. To herself she was cut off from her family being and from accustomed living, to herself the other rich people in Gossols who were living there rich right living were too cut off from their family living, from their accustomed being. She was to herself leading rich country house living, it was a natural living to her being, it was all of her middle living, it was all her important living and her children's being, it was the natural living to her, to herself then she was leading rich right living, to herself then she was cut off from her family living, from eastern travelling. Madeleine Wyman then lived in Mrs. Hersland's feeling.

In Mr. Hersland, his early living was not, then in his middle living, in him, in his feeling. It was in him as part of him, it came out of him sometimes in talking, it was not in him then in his middle living nor in his later living, it was not in him then in his feeling. It was not important to him excepting as so much talking coming out of him. That was all the meaning his early living had in him to him and to every one who knew him. Even to Madeleine Wyman who lived in the early living of Mr. and Mrs. Hersland it was not as Mr. Hersland's early living that it was important to her being, it was as Mr. and Mrs. Hersland's early living that it made its impression. As I was saying it was a different matter to Mrs. Hersland who was to herself cut off from her family living. To Mr. Hersland eastern living was a past part of him, it was in him as being little as a baby or a child was in him, it was not something still existing cut off from him, it was part of him and not in his feeling. He had in him in his feeling, his beginning, his having it in him to be as big as all the world around him.

In Mrs. Hersland then it was a different thing, her early living was a continuous living that was going on then and she was cutoff from it, to her feeling. When she later went to visit them her family who were still living in Bridgepoint in their natural way of living, she was still then cut off from them, she was of them but a princess to them, she was of them but a stranger to them with a husband and children who had not in any way any connection with them, she was of them but cut off from them by her Gossols living which was a different way of being though it was not a living that to herself was cut off from rich right being.

Madeleine Wyman then had in her the feeling of the early living of Mr. and Mrs. Hersland and this all her later life was an important part

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of her being and her feeling. She had this in her always as a possession, she had it in her more than Mr. or Mrs. Hersland had it in them, she had it in her as much as Mrs. Hersland had it in her talking, she had it in her more than Mrs. Hersland had it as a feeling, her having it in her gave to Mrs. Hersland her important feeling of herself inside her. Mrs. Hersland could never have had this in her from her own feeling, from her own talking of her early living, she would only have it in her from Madeleine Wyman having this as a possession.

¶¹ It is clear then, Mr. Hersland had not in him any feeling of his early
 10 living, it was part of him because it had happened to him, it came out of him sometimes as bragging, sometimes as illustration, sometimes as moralising, but it was not really ever then in him in his middle or in his later living as feeling. It was in him only as having happened to him.

¶² It is clear then that Mrs. Hersland had in her early living in her as something that was in her, in her middle living, as part of her feeling. Really, her being was her children and her husband and her country house living. To herself in her feeling she was never cut off from right rich living, really she was then not at all of such living, later when she met
 20 any of such of them she was cut off from them, to herself then it was not that she was cut off from right rich living, to herself then it was a little then that she was cut off from her family living and eastern travelling and visiting. This was stronger in her from Madeleine Wyman. It always had been all through her Gossols living, a little in her. It had not, before Madeleine Wyman was in the habit of listening to her, it had not been in her, a conscious feeling. Later then it was more consciously in her, it was really then not an important part of her being, it was really then an important part of her feeling herself inside her in her being. Her feeling herself inside her in her feeling was not an important part of her being, her feeling herself inside her to herself from her family being, from
 30 her children, a little from her husband, was the important being in her. Feeling herself to herself inside her was not really ever very important being in her. Feeling herself to herself inside her from her talking to Madeleine Wyman, from her defending her against her nagging father and mother was not really important being in her, feeling herself to herself inside her from having in her as part of her her family living, her husband and her children, her country house living, was important being in her.

¶³ As I was saying his early living sometimes came out of Mr. Hersland as talking. Mrs. Hersland's early living and her early living with her husband sometimes came out of her as talking, very often, to Madeleine
 40 Wyman in the house with her. It was very different in the two of them, in Mr. and in Mrs. Hersland.

¶⁴ As I was saying it came out of him, sometimes as bragging, sometimes as illustration, sometimes as moralising, sometimes as just talking, but it was not in him as feeling, it was not to him really then in his middle

living an important part of his being. It was as I was saying early living to him, it had no more meaning than that in him.

In Mrs. Hersland it was in her as feeling, not really as very important feeling, but it had really meaning in her as feeling. It came out of her in talking, it had then to her real meaning, more even than it had to her feeling.

She had always talked some about her early living, when she was living at the hotel sometimes with Sophie Shilling, sometimes when she was visiting she would speak of eastern living to other ones in right rich living who had back of them too early eastern living, sometimes she told stories of it to her children, it was in her a little then as feeling, in the beginning in the hotel living it was in her fairly strongly as a feeling, not really a lonesome feeling, her children, her husband, Sophie Shilling, and Sophie's sister, Sophie's mother were then all the feeling really in her but she had then still a little in her a feeling of her early living and eastern travelling. As I was saying she would speak then of it but it did not then make her even a little important to herself inside her. This came to her later, this came to her when she told it over and over to Madeleine Wyman who was living then the complete being of Mr. and Mrs. Hersland in their early living. It came then to be in Mrs. Hersland her feeling of herself to herself in her feeling. This was not in her resisting or yielding, it was not like her being with her husband or her having anger in her or being a part of the children around her, it was in her like her being with the servants and seamstresses and poor people near her, being of them and above them, it was being herself inside her to her. It was the important being of herself to herself inside her it was not really the important being in her, important being in her really was herself as part of her family, as resisting to her husband or yielding in him, as being part of her children, as being part of rich right living.

As I was saying those having in them dependent independent being have in them resisting as their way of winning fighting. Resisting though is not their only way of fighting they can have yielding winning in them. Resisting and yielding then are not in them stupid being. Mrs. Hersland had in her dependent independent being. Madeleine Wyman had in her dependent independent being. Mrs. Hersland then had in her resisting and yielding to give her winning. Madeleine Wyman then had in her resisting and yielding to give her winning. Resisting and yielding then in both of them was not stupid being in them. Attacking then for both of them was stupid being. This is now a description of the different ways these things came out in them.

There is as I was saying two kinds of being, independent dependent, dependent independent. Resisting is to the dependent independent the natural way of fighting. Those then who have in them dependent independent being as the bottom of them have resisting in them as their natur-

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al way of fighting. Many of them have very little fighting in their living. This was true of both of them, Mrs. Hersland and Madeleine who both had dependent independent nature in them.

¶1 Resisting fighting is for these then who have dependent independent being in them not their only way of winning. They can have yielding and sensitive being and instrument being in them, sometimes for winning just to keep going, sometimes for winning to subdue some one near them.

¶2 Mrs. Hersland and Madeleine Wyman were then for a while then
 10 closely in each others living, Madeleine always then all the rest of her living was in her being in Mrs. Hersland's living. In Mrs. Hersland later there was weakening, she had never had Madeleine Wyman in her as real being. In Mrs. Hersland, real being was rich right living, her Bridge-point family living and her marrying, and her country house living and her children. Later in her living she was weakening inside her, she was scared then, her children were big around her and outside her, trouble was coming then, the country house living was ending and often then Mr. Hersland forgot her as being and later then she died away from among them and they soon, all of them then, lost remembering her among them.
 20 So then this was real being in her this was really being herself inside her. This was a real history in her. Her early living, later when she talked so much about it to Madeleine Wyman it was real in her but it was important to her then more than it really was as being in her. It was sentimental feeling and romantic feeling in her, it was not real being in her. To Madeleine Wyman, this early living of Mrs. Hersland was being, it was real being inside her, inside in Madeleine Wyman, it was not sentimental and romantic in her, it was real being in her. It was a little too then real being in Mrs. Hersland but in talking it came to be to her feeling more important than it was then in her being. This was the difference then
 30 between them. Mrs. Hersland then had a real being from her early living but it was not, later then, so important to her being or her feeling as in her talking of it to Madeleine Wyman she made it come to be in her Mrs. Hersland's feeling. Later more and more when she was weakening, it was all fainter and fainter in her. In Madeleine Wyman, Mrs. Hersland and Mrs. Hersland's early living was real being. It came to be always stronger in Madeleine Wyman always more and more a part of her being, Mrs. Hersland and Mr. Hersland and their early living. Later the Hersland children had a sore feeling at her having such possession.

¶3 To begin again then with dependent independent nature, with resist-
 40 ing being, with sensitive being. To begin again then with dependent independent nature, with earthy instrument being, with little or much resisting, with little or much yielding, with little or much winning.

¶4 To begin again then with dependent independent nature, with resist-
 ing being, with sensitive being. To begin again then with dependent

independent nature, with earthy instrument being, with little or much resisting, with little or much yielding, with little or much winning.

Neither Madeleine Wyman nor Mrs. Hersland had in them really efficient being. They both had in them some resisting fighting, some yielding winning. It showed in the two of them in very different fashion. Madeleine had in her really more instrument being than Mrs. Hersland had in her. Mrs. Hersland had in her more sensitive earthy being than Madeleine Wyman. Neither the one nor the other had really an efficient nature. They were very different from each other. Madeleine was drier and had more energy in her, not enough to carry her, to make for herself a living in her, but enough to make her want to listen and answer, and to carry into action Mr. Hersland's talking about education, enough to make her have later Mr. and Mrs. Hersland as a possession, enough to make her then have Mr. and Mrs. Hersland's early living a part then of her being. Mrs. Hersland had enough energy in her to be a mother, to be a little resisting to her husband in their beginning, to have the dignity in her of country house living and Bridgepoint Hissen family being, she had her own being in her, her children were a part of her, she had a sensitive and later a scared weakening being in her, she could have anger in her and a sharp indignant injured feeling, she had not instrument being in her. Later this will be clearer. More and more then it will be clearer the difference between the being in Madeleine Wyman and in her. They both had in them dependent independent being, it was in them in different fashion, Madeleine had in her instrument being, Mrs. Hersland had not in her such being, she had yielding in her but that was to loving in marrying, yielding in her to the being that was part of her as in her children and her sisters and her brothers and her mother and her father. She had not instrument nature, she had not any living in any being that was not in her a part of her. She was different then from Madeleine Wyman.

Neither the one nor the other of them had in them really efficient being. This came out more and more in them in their later living. This came out in them in their resisting to the trying of the Wyman family when these wanted Madeleine to marry John Summer.

As I was saying attacking in Mrs. Hersland was stupid being. It was in her when she had inside her her feeling of herself to herself in her, when she was resisting the Wyman family about Madeleine. In Madeleine, attacking was stupid being but she was then not showing such being, she had no attacking with which to resist her family's trying. Stupid being then was in her as attacking but it showed then only in her handling of children. Later she showed it with her husband, later when she had really no power over John Summer. She could sometimes stop him in business or in adopting a daughter, she could never really have any effect inside him. Now, then, stupid being as I was saying was in Mrs. Hers-

land's attacking to stop the Wyman trying, the giving Madeleine double wages and a dress made by Mabel Linker and Mary Maxworth. Then Madeleine was not attacking, was not having stupid being excepting with the children in trying to carry out Mr. Hersland's ideas for them. Mostly then she had strongly in her instrument being. She was living in Mrs. Hersland's and in Mr. Hersland's being

¶¹ The Wyman family then the mother and the father with their children as a background to make a more solid seeming, won out then with trying, Madeleine went back to them and later married John Summer.
 10 She really had no objection to marrying John Summer, she did not want to leave the Hersland family, she was willing to marry John Summer later.

¶² In all of them who have dependent independent nature in them, there is resisting and yielding and stupid being as attacking. Sometime there will have been written a history of many of them as by repeating it comes out of them. Sometime some one will know the amount of resisting, yielding and stupid acting there is in every one who ever has or has had or will have dependent independent being in them. Some have less, some have more of one or the other of these things in them, in some it
 20 changes in them in the different parts of their living, in the way they have in them excitement or nervous or quiet or melancholy or happy or contented or diseased or healthful or hungry or thirsty or tired or satisfied being in them. Mrs. Hersland then had stupid attacking being mostly in her when she was having important feeling of herself inside her with a servant or a governess or a seamstress or, for her, poor people to arouse it in her and to give to her indignant and injured feeling inside her. This then was strongest in her when Madeleine Wyman was with her, when she was making to herself a being by always telling of her early living, when she was resisting for Madeleine the Wyman family's trying, when
 30 she was making Mr. Hersland pay money for her attacking fighting. This then now is always getting clearer.

¶³ To begin again then with the dependent independent being in Mrs. Hersland.

¶⁴ It is interesting in each one, the success and failure, that one has in living. Every one has their own nature in them. This comes out of them as repeating. This comes out of them as making success or failure in their living. Mrs. Hersland and Madeleine Wyman had not in them either of them very efficient being, they had not success or failure in living, they went on well enough both of them from their beginning to their
 40 ending. This is now to be a history of each one of them.

¶⁵ Mrs. Hersland then had in her dependent independent being. She did not have in her much stupid being. That was in her only as attacking and that was in her sometimes when a servant or a seamstress or a governess or some one, living in a small house near them, did something that



was to her not right for them to be doing, when such a one was ungrateful or unpleasant to her. Then she could have a sharp angry feeling in her, then she could have a hurt or injured, or hurt and injured feeling in her, then she would do something for such a one to show such a one that if they demanded something from her that it was not right that they should demand from her she would give them more than they had asked of her. This was angry and injured feeling in her. As I was saying this could be in her from a servant or governess or seamstress or people living in small houses near her. In her earlier living this could be in her from people she knew as friends to her or of her family, she could then in her early living sometimes have it in her from a sister or a brother, but in her later living in that part of Gossols where no other rich people were living this feeling in her came to her only from servants or governesses or seamstresses or store-keepers or dependents in the small houses near her

She could have then a feeling of herself inside her. This was in her as a gentle dignity in her, as having as a part of her her early living, her country house being, her husband and her children. She could have then a feeling of herself inside her from angry or injured feeling in her, she could have a feeling of herself inside her from Madeleine Wyman's having her Mrs. Hersland's being as part of her. So then Mrs. Hersland had in her in living a sense of herself inside her. This was most active in her when Madeleine Wyman was living in the house with her.

Slowly there is building up a solid structure of the two different kinds of nature. Later any one who looks at any one will see the nature in them. Sometime then there will be a history of every one

As I was saying Mrs. Hersland and Madeleine Wyman had neither of them a very efficient nature. They went on well enough both of them from their beginning to their ending. It must be clear soon the nature in the two of them and the difference between them. They had both of them dependent independent nature in them. Madeleine had an instrument nature and stupid being as attacking in her. This is now a history of her.

Mrs. Wyman the mother of Madeleine was a foreign American and always remained very foreign, not to herself but to every one who came to know them the Wyman family in their American living, Mrs. Wyman had independent dependent nature in her. She had in her not very efficient being, about as efficient being as Madeleine, enough to bring Madeleine away from Mrs. Hersland by her trying, enough to have Madeleine later married to John Summer, enough to keep her family going, but none of these were very hard things to be doing, she had not in her a very efficient nature. She had in her about the same efficiency as Madeleine had in her and that will later come to be clearer. She had in her about the same efficiency that her second daughter Louise had in her, Mrs. Wyman had more variety to her nature than her daughter Louise,

she had about as much variety in her nature, Mrs. Wyman, as her daughter Madeleine had in her.

¶1 Mrs. Wyman then had in her independent dependent nature. The second daughter Louise and the youngest daughter Helen were of her as to nature, they had in them both, independent dependent nature. The daughter Louise had about as much efficiency in her as her mother, she had less variety to her nature, she had no liveliness of cringing in her as had her mother, independence and dependence in the daughter were solid substances inside her, in the mother were more lively and more cringing and more attacking and more lively in their changing. In the 10 youngest daughter Helen there was independent dependent nature but this nature was in her as his nature was in her father, vague and uncertain and wide, and without ever any accentuation. Mrs. Wyman then had independent dependent nature in her. The second daughter Louise and the youngest daughter Helen were of her in their nature.

¶2 Mr. Wyman was a foreign American like Mrs. Wyman but nobody felt it very much about him whether he was always foreign, he was foreign, it was not very important to any one excepting his wife and children. He had a dryness of being in him like that in the second Wyman daughter 20 Louise, he had a vagueness in him like that in the youngest daughter Helen, Mr. Wyman then had in him dependent independent nature, the son Frank and the eldest daughter Madeleine were of this nature. The son Frank was like his father only he was always all his life fresher and younger. He had it in him always to have fresher and younger being in him than his father had had in living. He had it in him, the son Frank, with his fresher, younger being to have people like to take care of him, his sister Louise and his sister Madeleine and later his wife and later all three of them with the youngest sister Helen hanging on the outside of them, did this for him. There was in him all through his living fresher 30 and younger being than his father had ever had in him. The eldest daughter Madeleine had in her nature like her father. It was not so earthy in her as it was in her father and her brother. It was not as vague in her as it was in her father, it was never in her so young and so fresh as it was in her brother, it was about as various and as efficient in her as her mother's nature was in her, it was not as solid in her as the nature in her was in her sister Louise, it had in her a little of the dryness that his nature had in her father, the variety and the efficiency that her nature had in her mother. This makes her clearer and now for a history of her.

¶3 All four of the Wyman children were born and brought up American. 40 Madeleine had had a governess training. It was really a little more foreign than the training of the other three children. Louise in her training was between Madeleine, and Frank and Helen, these last two being entirely American, being entirely of their American generation in education and feeling. Madeleine was still a little foreign, Louise was between

them but education was not really important in her being. She was to be all through her living important in running the family living, in helping and protecting Frank, and then Helen, then Madeleine in her marrying, then Frank in his business of being a nurseryman, then Helen after she came back out of her strange marriage experience back to them, and then Madeleine when she too came back to them with John Summer after their travelling when John Summer was dying of queer ways in eating. Always then she was of the living her brother and sisters had in them. She was not an instrument nature for she was an under-pinning always to them but all her living was her brother's and sisters' living and being. ¹⁰

Madeleine then had lingering in her a little, being foreign. She was American, her brother and sisters were American and her father and mother, in their feeling. They were all of them American, the mother and father were very foreign to every one that came to know them, Madeleine had lingering in her, a little, being foreign, Louise was very American in her feeling, Frank and Helen were simply American. Madeleine and Helen had most of the education, Helen was almost literary in her feeling, Madeleine had had a pretty good education for American governessing. She knew french and German, not as the first governess the Herslands had had knew them but well enough to teach them and talk french and German with the children when parents insisted that there should be talking of french or German. She knew then enough french to teach it to children, enough German to teach it and talk it and to listen with intelligence to Mr. Hersland's explanation of the fine qualities in foreign education. She was not a musician, she knew enough music to oversee the Hersland children's practising, for they had then, that was their father's theory for them, real musicians to teach them, she knew enough music to teach music when there were music lessons to be given, when parents had notions not so completed about education as the Herslands had then. She had a good enough English education, she was not like her sister Helen literary in her feeling, she had in short a good enough American governess training. ²⁰

Note # 

Note #1 

Madeleine Wyman came to be a governess to the Herslands, for the Herslands had not come yet to the understanding that for their then family living a governess was not any particular use to them. The children were having then their regular public school living, they had then all the feeling of country children, they had freedom in coming and going, they were then as I was saying more of them the people around them than they were of the family living then though they were then the large part of the family being. They had then their regular public school living, they had then too every kind of fancy education that their father could think would be good for them, they had out of door living and swimming and shooting and horse back riding and perfect freedom, they had not any ³⁰

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need then in living for a governess in the house with them. More and more then this last governess became important in their mother's living, more and more then in the children's living she had no meaning, sometimes she would be interfering but mostly she had not even so much importance for them, this will be clearer in the long histories of each one of them.

¶1 More and more then this last governess was really then only in Mrs. Hersland's living. She was pleasant enough at moments in Mr. Hersland's living, but she was prominent only in Mrs. Hersland's living. Mrs. Hersland and Mr. Hersland never thought about her not being important
10 in their children's living, she kept on being in the house with them and then came her people's nagging and then the arousing in Mrs. Hersland of attacking resisting and Mr. Hersland had not then about it any very strong feeling. He went, in her action, along with Mrs. Hersland but it was not then important to him. The children then had completely drifted away from governess training, they had then perfect freedom in living, the governess then was not existing for them. This was the last governess the Hersland children had living with them.

¶2 John Summer's father had come from the same part of the country as Mr. Wyman. They had known each other in Europe. The old Mr.
20 Summer was dead then and his wife John Summer's mother did not like Mr. and Mrs. Wyman and never came to see them. She did not want to know that they were still living in Gossols in the same town with her. John Summer was not a young man now when he wanted to marry Madeleine Wyman, he was much older than she was, about fifteen years older. This match was not the work of Mrs. Wyman, it was only that Summer was used to Madeleine Wyman and he came to want to marry her. Madeleine was willing enough to marry John Summer, he was pretty rich and could go out of business after marrying and go travelling or any thing that would please her. Mr. Hersland thought it a good match for her,
30 Mr. Hersland always wanted girls to use their sense in marrying and Madeleine Wyman certainly ought to marry John Summer. Mr. Hersland always believed girls should have common sense in them, he always gave them advice about saving money and marrying and cooking. He always gave advice to the second governess who was married to the baker, how she should act so that her husband would be contented with her. In his later living he was strong in sensible advice to women in their living. Now he said it would be the best thing Madeleine could be doing, marrying John Summer. Mr. Hersland always gave advice to the second
40 governess who had married the baker, he would stop there and eat a cake and look at her and give her a lecture. He liked the feeling of women and he wanted them to have sense in them.

¶3 Mrs. Hersland always wanted Madeleine some time to marry Summer but she wanted it to be put off a little longer so that their feeling would be tenderer, so that there should not be any forcing from Mrs. Wyman.

Then too she wanted Madeleine to stay in the house with her for the important feeling in her through her, though she did not know this in her. Now her children were drifting away from being a part in her. Now Mr. Hersland was beginning to have more and more in him impatient feeling and brushing her away from around him. Mrs. Hersland did not know it inside her but she wanted Madeleine in the house with her, she wanted to have from her important being of herself to herself inside her. Now Mrs. Hersland had less and less in her the feeling of her children being in her as inside her, they were getting big then around her and were coming more and more then to be apart from her. She was beginning then more to have her husband forget her, country house living then was an old story to her, they never had visitors any more then and though to herself then she still always had inside her the feeling of rich right country house living, still then it was not lively to her feeling, there was nothing to make it strong then inside her, in her feeling. She had then her early living, her Bridgepoint family being, she had the talking of this to make for her of it to her then a stronger thing in her feeling than it really was in her being. This was then in those years in the middle of her middle living her important being in her talking, and her important feeling; her early living, her marrying and her eastern travelling, Madeleine Wyman was then the important part of her important feeling. Her children were then not living by her being, her husband was then not living by her being, Madeleine Wyman was living by her being, from Madeleine Mrs. Hersland had then all her active important being and this is interesting.

Now it is clear, the kind of being Mrs. Hersland had in her and that which Madeleine Wyman had in her. More and more it is surer that this kind of describing leads to complete understanding of men and women. Sometime then there will be a complete history of every one who ever was or is or will be living.

To some beginning is always in their living, to some ending is always in them to their feeling, in them and in every one, to them. To some, it is different in their beginning, their middle living and their ending, the sense of beginning or of ending always being in them. In many there is always all through their living either beginning or ending always in their feeling, in themselves, in everything that happens to them, in everything that happens to every one.

Sometimes then to one all the world is full of beginning to them, to some then sometimes, all the world is filled up full with ending. To some then sometimes all the world is filled up full with beginning, to some then sometimes all the world is filled up full with ending, to some then sometimes all the world is filled up full with continuing. To some the world always is filled up full with beginning, to some everything and every one is always filled up full with continuing, to some always all their liv-



ing every one they ever see around them, everything, is ending. There are then many kinds of ways of feeling. Every one has sometime some kind of feeling in them of every one and everything, as always beginning, always continuing or always ending, many have a mixture in them

¶1 Repeating then is in every one, in every one their being and their feeling and their way of realising everything and every one comes out of them in repeating. More and more then every one comes to be clear to some one.

¶2 Slowly every one in continuous repeating, to their minutest variation, comes to be clearer to some one. Every one who ever was or is or will be living sometimes will be clearly realised by some one. Sometime there will be an ordered history of every one. Slowly every kind of one comes into ordered recognition. More and more then it is wonderful in living the subtle variations coming clear into ordered recognition, coming to make every one a part of some kind of them, some kind of men and women. Repeating then is in every one, every one then comes sometime to be clearer to some one, sometime there will be then an orderly history of every one who ever was or is or will be living

¶3 Repeating then is in every one, repeating then makes a complete history in every one for some one sometime to realise in that one. Repeating is in them of the most delicate shades in them of being and of feeling and so it comes to be clear in each one the complete nature in each one, it comes to be clear in each one the connection between that one and others to make a kind of them, a kind of men and women. Repeating is a wonderful thing in being, everything, every one is repeating then always the whole of them and so sometime there surely will be an ordered history of every one. More and more then this is a clear thing. Everyone has their own being in them, every one has repeating always in them always of the whole of them, always the kinds of them come to be clearer and the division again into kinds of them. Sometime then there will be an orderly history of every kind of men and women and that will be very interesting.

¶4 There is now then coming to be an ending of the beginning of the history of the Hersland family. There are then now living in the ten acre place in that part of Gossols where no other rich people were living. Mr. and Mrs. Hersland and the three Hersland children. There will now come to be a history of each one of the three children and in the history of each one of them more history of Mr. and Mrs. Hersland and more history of the governesses and the seamstresses and servants in the house with them and more history of the families in the small houses near them, and histories of every one they ever came to know in their living, all three of the Hersland children. There is then to be a history of each one of the children, there is then to be a history of the later living of Mr. and Mrs. Hersland, there is then to be more and more a history of everyone

who ever was or is or will be living. Sometime there will be written a long book that is a real history of every one who ever were or are or will be living, from their beginning to their ending, now there is a history of the Hersland and the Dehning families and every one who ever came to know them.

This is now a history of the Hersland family being and of the being of the people they came to know in their living. There has now been some description of the Hersland family and their living in the beginning and middle living of Mr. David Hersland and his wife Fanny Hersland. There has been already a little description of them. There will be later more description of them. There is now to be a beginning of the description of the being and the living in each of the three Hersland children. There is now to be a beginning of description of the being of the oldest of them, there is now to be a beginning of a description of the being of Martha Hersland and a beginning of a description of the being in every one she ever came to know in her living. Later there will be a description of the being in all three of the Hersland children and a description of every one they ever came to know in their living. Now there is a beginning of description of the being in the oldest of the three children, now there is a commencing a beginning of a description of the being and the living in Martha Hersland the oldest of the children and of every one she ever knew in her living. To begin then.

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Note # NB5 NE Ms Note # Ms Note # 

CHAPTER TWO

MARTHA HERSLAND

I am writing for myself and strangers. This is the only way that I can do it. Everybody is a real one to me, everybody is like some one else too to me. No one of them that I know can want to know it and so I write for myself and strangers. ¶1

Every one is always busy with it, no one of them then ever want to know it that every one looks like some one else and they see it. Mostly every one dislikes to hear it. It is very important to me to always know it, to always see it which one looks like others and to tell it. I write for myself and strangers. I do this for my own sake and for the sake of those who know I know it that they look like other ones, that they are separate and yet always repeated. There are some who like it that I know they are like many others and repeat it, there are many who never can really like it. ¶2

There are many that I know and they know it. They are all of them repeating and I hear it. I love it and I tell it, I love it and now I will write it. This is now the history of the way some of them are it. ¶3

I write for myself and strangers. No one who knows me can like it. At least they mostly do not like it that every one is of a kind of men and women and I see it. I love it and I write it. ¶4

I want readers so strangers must do it. Mostly no one knowing me can like it that I love it that every one is of a kind of men and women, that always I am looking and comparing and classifying of them, always I am seeing their repeating. Always more and more I love repeating, it may be irritating to hear from them but always more and more I love it of them. More and more I love it of them, the being in them, the mixing in them, the repeating in them, the deciding the kind of them every one is who has human being. 20 ¶5

This is now a little of what I love and how I write it. Later there will be much more of it. ¶6

There are many ways of making kinds of men and women. Now there will be descriptions of every kind of way every one can be a kind of men and women. 30 ¶7

¶1 This is now a history of Martha Hersland. This is now a history of Martha and of every one who came to be of her living.

¶2 There will then be soon much description of every way one can think of men and women, in their beginning, in their middle living, and their ending.

¶3 Every one then is an individual being. Every one then is like many others always living, there are many ways of thinking of every one, this is now a description of all of them. There must then be a whole history of each one of them. There must then now be a description of all repeating. Now I will tell all the meaning to me in repeating, the loving there is in me for repeating.

¶4 Every one is one inside them, every one reminds some one of some other one who is or was or will be living. Every one has it to say of each one he is like such a one I see it in him, every one has it to say of each one she is like some one else I can tell by remembering. So it goes on always in living, every one is always remembering some one who is resembling to the one at whom they are then looking. So they go on repeating, every one is themselves inside them and every one is resembling to others, and that is always interesting. There are many ways of making kinds of men and women. In each way of making kinds of them there is a different system of finding them resembling. Sometime there will be here every way there can be of seeing kinds of men and women. Sometime there will be then a complete history of each one. Every one always is repeating the whole of them and so sometime some one who sees them will have a complete history of every one. Sometime some one will know all the ways there are for people to be resembling, some one sometime then will have a completed history of every one.

¶5 Soon now there will be a history of the way repeating comes out of them comes out of men and women when they are young, when they are children, they have then their own system of being resembling; this will soon be a description of the men and women in beginning, the being young in them, the being children.

¶6 There is then now and here the loving repetition, this is then, now and here, a description of the loving of repetition and then there will be a description of all the kinds of ways there can be seen to be kinds of men and women. Then there will be realised the complete history of every one, the fundamental character of every one, the bottom nature in them, the mixtures in them, the strength and weakness of everything they have inside them, the flavor of them, the meaning in them, the being in them, and then you have a whole history then of each one. Everything then they do in living is clear to the completed understanding, their living, loving, eating, pleasing, smoking, thinking, scolding, drinking, working, dancing, walking, talking, laughing, sleeping, everything in them. There are whole beings then, they are themselves inside them,

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repeating coming out of them makes a history of each one of them.

Always from the beginning there was to me all living as repeating. This is now a description of my feeling. As I was saying listening to repeating is often irritating, always repeating is all of living, everything in a being is always repeating, more and more listening to repeating gives to me completed understanding. Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. Soon then it commences to sound through my ears and eyes and feelings the repeating that is always coming out from each one, that is them, that makes then slowly of each one of them a whole one. Repeating then comes slowly then to be to one who has it to have loving repeating as natural being comes to be a full sound telling all the being in each one such a one is ever knowing. Sometimes it takes many years of knowing some one before the repeating that is that one gets to be a steady sounding to the hearing of one who has it as a natural being to love repeating that slowly comes out from every one. Sometimes it takes many years of knowing some one before the repeating in that one comes to be a clear history of such a one. Natures sometimes are so mixed up in some one that steady repeating in them is mixed up with changing. Soon then there will be a completed history of each one. Sometimes it is difficult to know it in some, for what these are saying is repeating in them is not the real repeating of them, is not the complete repeating for them. Sometimes many years of knowing some one pass before repeating of all being in them comes out clearly from them. As I was saying it is often irritating to listen to the repeating they are doing, always then that one that has it as being to love repeating that is the whole history of each one, such a one has it then that this irritation passes over into patient completed understanding. Loving repeating is one way of being. This is now a description of such feeling.

There are many that I know and they know it. They are all of them repeating and I hear it. I love it and I tell it. I love it and now I will write it. This is now a history of my love of it. I hear it and I love it and I write it. They repeat it. They live it and I see it and I hear it. They live it and I hear it and I see it and I love it and now and always I will write it. There are many kinds of men and women and I know it. They repeat it and I hear it and I love it. This is now a history of the way they do it. This is now a history of the way I love it.

Now I will tell of the meaning to me in repeating, of the loving there is in me for repeating.

Sometime every one becomes a whole one to me. Sometime every one has a completed history for me. Slowly each one is a whole one to me, with some, all their living is passing before they are a whole one to me. There is a completed history of them to me then when there is of them a completed understanding of the bottom nature in them of the

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nature or natures mixed-up in them with the bottom nature of them or separated in them. There is then a history of the things they say and do and feel, and happen to them. There is then a history of the living in them. Repeating is always in all of them. Repeating in them comes out of them, slowly making clear to any one that looks closely at them the nature and the natures mixed up in them. This sometime comes to be clear in every one.

¶1 Often as I was saying repeating is very irritating to listen to from them and then slowly it settles into a completed history of them. Repeating is a wonderful thing in living being. Sometime then the nature of every one comes to be clear to some one listening to the repeating coming out of each one.

¶2 This is then now to be a little description of the loving feeling for understanding of the completed history of each one that comes to one who listens always steadily to all repeating. This is the history then of the loving feeling in me of repeating, the loving feeling in me for completed understanding of the completed history of every one as it slowly comes out in every one as patiently and steadily I hear it and see it as repeating in them. This is now a little a description of this loving feeling. This is now a little a history of it from the beginning.

¶3 Always then I listen and come back again and again to listen to every one. Always then I am thinking and feeling the repeating in every one. Sometime then there will be for me a completed history of every one. Every one is separate then and a kind of men and women.

¶4 Sometime it takes many years of knowing some one before the repeating in that one comes to be a clear history of such a one. Sometimes many years of knowing some one pass before repeating of all being in such a one comes out clearly from them, makes a completed understanding of them by some one listening, watching, hearing all the repeating coming out from such a one.

¶5 As I was saying loving listening, hearing always all repeating, coming to completed understanding of each one is to some a natural way of being. This is now more description of the feeling such a one has in them, this is now more description of the way listening to repeating comes to make completed understanding. This is now more description of the way repeating slowly comes to make in each one a completed history of them.

¶6 There are many that I know and always more and more I know it. They are all of them repeating and I hear it. More and more I understand it. Always more and more I hear it, always more and more it has completed history in it.

¶7 Every one has their own being in them. Every one is of a kind of men and women. Many have mixed up in them some kind of many kinds of men and women. Slowly this comes clearly out from them in

the repeating that is always in all living. Slowly it comes out from them to the most delicate gradation, to the gentlest flavor of them. Always it comes out as repeating from them. Always it comes out as repeating, out of them. Then to the complete understanding they keep on repeating this, the whole of them and any one seeing them then can understand them. This is a joy to any one loving repeating when in any one repeating steadily tells over and over again the history of the complete being in them. This is a solid happy satisfaction to any one who has it in them to love repeating and completed understanding.

As I was saying often for many years some one is baffling. The repeated hearing of them does not make the completed being they have in them to any one. Sometimes many years pass in listening to repeating in such a one and the being of them is not a completed history to any one then listening to them. Sometimes then it comes out of them a louder repeating that before was not clear to anybody's hearing and then it is a completed being to some one listening to the repeating coming out of such a one. ¶1

This is then now a description of loving repeating being in some. This is then now a description of loving repeating being in one. ¶2

There are many that I know and they know it. They are all of them repeating and I hear it. More and more I understand it. I love it and I tell it. I love it and always I will tell it. They live it and I see it and I hear it. They repeat it and I hear it and I see it, sometime then always I understand it, sometime then always there is a completed history of each one by it, sometime then I will tell the completed history of each one as by repeating I come to know it. ¶3

Every one always is repeating the whole of them. Every one is repeating the whole of them, such repeating is then always in them and so sometime some one who sees them will have a complete understanding of the whole of each one of them, will have a completed history of every man and every woman they ever come to know in their living, every man and every woman who were or are or will be living whom such a one can come to know in living. ¶4

This then is a history of many men and women, sometime there will be a history of every one. ¶5

As I was saying every one always is repeating the whole of them. As I was saying sometimes it takes many years of hearing the repeating in one before the whole being is clear to the understanding of one who has it as a being to love repeating, to know that always every one is repeating the whole of them. ¶6

This is then the way such a one, one who has it as a being to love repeating, to know that always every one is repeating the whole of them comes to a completed understanding of any one. This is now a description of such a way of hearing repeating. ¶7

¶1 Every one always is repeating the whole of them. Many always listen to all repeating that comes to them in their living. Some have it as being to love the repeating that is always in every one coming out from them as a whole of them. This is now a description of such a one and the completed understanding of each one who is repeating in such a one's living.

¶2 Every one always is repeating the whole of them. Always, one having loving repeating to getting completed understanding must have in them an open feeling, a sense for all the slightest variations in repeating, must never lose themselves so in the solid steadiness of all repeating
10 that they do not hear the slightest variation. If they get deadened by the steady pounding of repeating they will not learn from each one even though each one always is repeating the whole of them they will not learn the completed history of them, they will not know the being really in them.

¶3 As I was saying every one always is repeating the whole of them. As I was saying sometimes it takes many years of listening, seeing, living, feeling, loving the repeating there is in some before one comes to a completed understanding. This is now a description, of such a way of hearing, seeing, feeling living, loving, repetition.

¶4 20 Mostly every one loves some one's repeating. Mostly every one then, comes to know then the being of some one by loving the repeating in them, the repeating coming out of them. There are some who love everybody's repeating, this is now a description of such loving in one.

¶5 Mostly every one loves some one's repeating. Every one always is repeating the whole of them. This is now a history of getting completed understanding by loving repeating in every one the repeating that always is coining out of them as a complete history of them. This is now a description of learning to listen to all repeating that every one always is making of the whole of them.

¶6 30 Now I will tell of the meaning to me in repeating, of the loving there is in me for repeating.

¶7 Always from the beginning there was to me all living as repeating. This is now a description of loving repeating as a being. This is now a history of learning to listen to repeating to come to a completed understanding.

¶8 To go on now giving all of the description of how repeating comes to have meaning, how it forms itself, how one must distinguish the different meanings in repeating. Sometimes it is very hard to understand the meaning of repeating. Sometime there will be a complete history of
40 some one having loving repeating as being, to a completed understanding. Now there will be a little description of such a one.

¶9 Sometime then there will be a complete history of all repeating to completed understanding. Sometime then there will be a complete history of every one who ever was or is or will be living.

Sometime there will be a complete history of some one having loving repeating to a completed understanding as being. Sometime then there will be a complete history of many women and many men.

Now there is to be some description of some one having loving repeating to a completed understanding as being. Then there will be a complete history of some.

More and more then there will be a history of many men and many women from their beginning to their ending, as being babies and children and growing young men and growing young women and young grown men and young grown women and men and women in their middle living and growing old men and growing old women and old men and old women.

More and more then there will be histories of all the kinds there are of men and women.

This is now a little description of having loving repeating as being. This is now a little description of one having loving repeating as being.

Loving repeating is one way of being. This is now a description of such being. Loving repeating is always in children. Loving repeating is in a way earth feeling. Some children have loving repeating for little things and story-telling, some have it as a more bottom being. Slowly this comes out in them in all their children being, in their eating, playing, crying, and laughing. Loving repeating is then in a way earth feeling. This is very strong in some. This is very strong in many, in children and in old age being. This is very strong in many in all ways of humorous being, this is very strong in some from their beginning to their ending. This is now some description of such being in one.

As I was saying loving repeating being is in a way earthy being. In some it is repeating that gives to them always a solid feeling of being. In some children there is more feeling in repeating eating and playing, in some in story-telling and their feeling. More and more in living as growing young men and women and grown young men and women and men and women in their middle living, more and more there comes to be in them differences in loving repeating in different kinds of men and women, there comes to be in some more and in some less loving repeating. Loving repeating in some is a going on always in them of earthy being, in some it is the way to completed understanding. Loving repeating then in some is their natural way of complete being. This is now some description of one.

There is then always repeating in all living. There is then in each one always repeating their whole being, the whole nature in them. Much loving repeating has to be in a being so that that one can listen to all the repeating in every one. Almost every one loves all repeating in some one. This is now some description of loving repeating, all repeating, in every one.

To begin again with the children. To begin again with the repeat-

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ing being in them. To begin again with the loving repeating being in them. As I was saying, some children have it in them to love repeating in them of eating, of angry feeling in them, many of them have loving repeating for storytelling in them, many of them have loving repeating being in them for any kind of being funny, in making jokes or teasing, many of them have loving repeating being in them in all kinds of playing. Mostly every one when they are children, mostly every one has then loving repeating being strongly in them, some have it more some have it less in them and this comes out more and more in them as they come
 10 to be young adolescents in their being and then grown young men and grown young women.

¶1 To begin again then with children in their having loving repeating being. Mostly all children have loving repeating as being in them but some have it much more and some have it much less in them. Loving repeating being is more of that kind of being that has resisting as its natural way of fighting than of that kind of being that has attacking as its natural way of winning. But this is a very complicated question. I know very much about these ways of being in men and women. I know it and can say it, it is a very complex question and I do not know
 20 yet the whole of it, so I can not yet say all I know of it.

¶2 As I was saying all little children have in them mostly very much loving repeating being. As they grow into bigger children some have it more some have it less in them. Some have it in them more and more as a conscious feeling. Many of them do not have it in them more and more as a conscious feeling. Mostly when they are growing to be young men and women they have not it in them to have loving repeating being in them as a conscious feeling.

¶3 Mostly every one has not it in them as a conscious feeling as a young grown man or young grown woman. Some have it in them, loving repeating feeling as steadily developing, this is now a history of one.
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¶4 Many men and many women never have it in them the conscious feeling of loving repeating. Many men and many women never have it in them until old age weakening is in them, a consciousness of repeating. Many have it in them all their living as a conscious feeling as a humorous way of being in them. Some have it in them, the consciousness of always repeating the whole of them as a serious obligation. There are many many ways then of having repeating as conscious feeling, of having loving repeating as a bottom being, of having loving repeating being as a conscious feeling.

¶5 40 As I was saying mostly all children have in them loving repeating being as important in them to them and to every one around them. Mostly growing young men and growing young women have to themselves very little loving repeating being, they do not have it to each other then most of them, they have it to older ones then as older ones have it to

them loving repeating being, not loving repeating being but repeating as the way of being in them, repeating of the whole of them as coming every minute from them.

In the middle living of men and women there are very different ways of feeling to repeating, some have more and more in them loving repeating as a conscious feeling, some have less and less liking in them for the repeating in, to them, of mostly every one. Mostly every one has a loving feeling for repeating in some one. Some have not any such loving even in the repeating going on inside themselves then, not even for any one they are loving. ¶1

Some then have always growing in them more and more loving feeling for the repeating in every one. Many have not any loving for repeating in many of those around them. ¶2

There are then many ways of feeling in one about repeating. There are many ways of knowing repeating when one sees and hears and feels it in every one. ¶3

Loving repeating then is important being in some. This is now some description of the importance of loving repeating being in one. ¶4

Some find it interesting to find inside them repeating in them of some one they have known or some relation to them coming out in them, some never have any such feeling in them, some have not any liking for such being in them. Some like to see such being in others around them but not in themselves inside them. There are many ways of feeling in one about all these kinds of repeating. Sometime there will be written the history of all of them. 20 ¶5

To begin again then with some description of the meaning of loving repeating being when it is strongly in a man or in a woman, when it is in them their way of understanding everything in living and there are very many always living of such being. This is now again a beginning of a little description of it in one. ¶6

Repeating of the whole of them is then always in every one. There are different stages in being, there is being babies and children and then growing young men or women and grown young men or women and men or women in middle living and in growing old and in ending. There are many kinds of men and women and soon now there will be a beginning of a history of all of them who ever were or are or will be living. There will be then here written a history of some of them. To begin again then with loving repeating being as a bottom nature in some. To begin again with the developing of it in one. ¶7

As I was saying children have it in them to have strongly loving repeating being as a conscious feeling in so far as they can be said to have such a thing in them. It gives to them a solid feeling of knowing they are safe in living. With growing it comes to be more in some, it comes 40 ¶8

to be less in others of them. Mostly there is very little conscious loving repeating feeling in growing young men and women.

¶1 In the beginning then, in remembering, repeating was strongly in the feeling of one, in the feeling of many, in the feeling of most of them who have it to have strongly in them their earthy feeling of being part of the solid dirt around them. This is one kind of being. This is mostly of one kind of being, of slow-minded resisting fighting being. This is now a little a description of one.

¶2 Slowly then some go on living, they may be fairly quick in learning, 10 some of such of them seem very quick and impetuous in learning and in acting but such learning has for such of them very little meaning, it is the slow repeating resisting inside them that has meaning for them. Now there will be a little a description of loving repeating being in one of such of them.

¶3 The kinds and ways of repeating, of attacking and resisting in different kinds of men and women, the practical, the emotional, the sensitive, the every kind of being in every one who ever was or is or will be living, I know so much about all of them, many of them are very clear in kinds of men and women, in individual men and women, I know 20 them so well inside them, repeating in them has so much meaning to knowing, more and more I know all there is of all being, more and more I know it in all the ways it is in them and comes out of them, sometime there will be a history of every one, sometime all history of all men and women will be inside some one.

¶4 Now there will be a little description of the coming to be history of all men and women, in some one. This is then to be a little history of such a one. This is then now to be a little description of loving repeating being in one.

¶5 Almost every one has it in them in their beginning to have loving 30 repeating being strongly in them. Some of them have attacking being as the bottom nature in them, some of them have resisting being as the bottom nature in them. Some of both these kinds of them have more or less in all their living loving repeating being in them, it works differently in them to come out of them in these two kinds of them. Later there will be much description of the way it comes out from them and is in them in the different kinds of them. Now there is to be a little description of it in one having resisting as the way of winning fighting. This is now some description of such a one having loving repeating being developing into completed understanding. Now to slowly begin.

¶6 40 The relation of learning to being, of thinking to feeling, of realisation to emotion, all these and many others are very complicated questions. Sometimes there will be much description of them with the kinds of men and women with being in them, with mixtures in them, that complicates them. There will sometime be a history of every one. This is a sure thing.

Now again to begin. The relation of learning and thinking to being, of feeling to realising is a complicated question. There will now be very little talking of such way of being. As I was saying some have it in them to have slowly resisting as their natural way of being can have learning and thinking come quickly enough in them. This is then not bottom being in them. It is bottom being in some of such of them. This is very clear now in my knowing. Now to begin again with it as telling.

Some then who are of that kind of being who have slow resisting being as their way to wisdom have it in them to be quick in learning and in thinking and in acting. As I was saying in some this is not of the bottom nature in them, in some it is bottom nature in them for the slow resisting winning bottom to them was not put in in the making of them, in some it is in them but dull and not mixing in their living, in some it is not sensitive to action in their living, it is there in them going on inside them not connecting on with the rest of them. This is not just talking, this all has real meaning. These are all then of a kind of men and women who have resisting being as the real wisdom in them. In some of such of them they seem to be winning by acting by attacking they live so very successfully in living but nevertheless they are of the kind of them that have resisting winning as their real way of fighting although never in their living does this act in them. Careful listening to the whole of them always repeating shows this in them, what kind they are of men and women.

To begin again. This is now some description of one having loving repeating as a way to wisdom, having slowly resisting winning as the bottom being. As I was saying learning in such a one and thinking about everything can be quick enough in the beginning.

The important thing then in knowing the bottom nature in any one is the way their real being slowly comes to be them, the whole of them comes to be repeating in them.

As I was saying some can have quick learning and nervous attacking or one or the other in them with slow resisting being in them as their natural way of winning. There is every kind of mixing. There is every degree of intensification. There is every degree of hastening the resisting into more rapid realisation. There is every degree of hurrying. In short there are all degrees of intensification and rapidity in motion and mixing and disguising and yet the kind he is each one, the kind she is each one, comes to be clear in the repeating that more and more steadily makes them clear to any one looking hard at them. These kinds then are existing, the independent dependent, the dependent independent, the one with attacking as the way of winning, the other with resisting as the way of wisdom for them. I know then this is true of every one that each one is of one or the other kind of these two kinds of them. I know it is in them, I know many more thing about these two kinds of them.

Slowly they come to be clearer in every one, sometime perhaps it will be clear to every one. Sometime perhaps some one will have completely in them the history of every one of everything in every one and the degree and kind and way of being of everything in each one in them from their beginning to their ending and coming out of them.

¶1 This is then a beginning of the way of knowing everything in every one, of knowing the complete history of each one who ever is or was or will be living. This is then a little description of the winning of so much wisdom.

¶2 10 As I was saying the important thing is having loving repeating being, that is the beginning of learning the complete history of every one. That being must always be in such a one, one who has it in them sometime to have in them the completed history of every one they ever can hear of as having being.

¶3 There are so many ways of beginning this description, and now once more to make a beginning.

¶4 Always repeating is all of living, everything that is being is always repeating, more and more listening to repeating gives to me completed understanding. Each one then slowly comes to be a whole one to me, 20 each one slowly comes to be a whole one in me, slowly it sounds louder and louder and louder inside me through my ears and eyes and feelings and the talking there is always in me the repeating that is the whole of each one I come to know around, and each one of them then comes to be a whole one to me, comes to be a whole one in me. Loving repeating is one way of being. This is now a description of such being.

¶5 Always from the beginning there was to me all living as repeating. This was not in me then a conscious being. Always more and more this is in me developing to a completed being. This is now again a beginning of a little description of such being.

¶6 30 In their beginning as children every one has in them loving repeating being. This is for them then their natural being. Later in conscious being some have much in them of loving repeating being, some have in them almost nothing of such feeling. There are then these two kinds of them. This is then one way of thinking of them.

¶7 There are two kinds of men and women, those who have in them resisting as their way of winning those who have in them attacking as their way of winning fighting, there are many kinds, many very many kinds of each of these two kinds of men and women, sometime there will be written a description of all the kinds of them. Now this division is 40 accepted by me and I will now give a little more description of loving repeating being and then go on to describing how it comes to slowly give to me completed understanding, loving repeating being always in me acting, of this one and that one, and then there will be some description of resembling coming to be clear by looking at the repeating in men and

women and then there will be more history of Martha Hersland and the being coming out of her all her living and the being in every one she came to know in living.

Always then from the beginning there was in me always increasing as a conscious feeling loving repeating being, learning to know repeating in every one, hearing the whole being of any one always repeating in that one every minute of their living. There was then always in me as a bottom nature to me an earthy, resisting slow understanding, loving repeating being. As I was saying this has nothing to do with ordinary learning, in a way with ordinary living. This will be clearer later in this description. ¶1 10

Many have loving repeating being in them, many never come to know it of them, many never have it as a conscious feeling, many have in it a restful satisfaction. Some have in it always more and more understanding, many have in it very little enlarging understanding. There is every kind of way of having loving repeating being as a bottom. It is very clear to me and to my feeling, it is very slow in developing, it is very important to make it clear how in writing, it must be done now with a slow description. To begin again then with it in my feeling, to begin again then to tell of the meaning to me in all repeating, of the loving there is in me for repeating. ¶2 20

Sometime every one becomes a whole one to me. For many years this was just forming in me. Now sometimes it takes many years for some one to be a whole one to me. For many years loving repeating was a bottom to me, I was never thinking then of the meaning of it in me, it had nothing then much to do with the learning, the talking, the thinking, nor the living then in me. There was for many years a learning and talking and questioning in me and not listening to repeating in every one around me. Then slowly loving repeating being came to be a conscious feeling in me. Slowly then every one sometime became a whole one to me. ¶3 30

Now I will tell of the meaning in me of repeating, of the loving repeating being there is now always in me. ¶4

In loving repeating being then to completed understanding there must always be a feeling for all changing, a feeling for living being that is always in repeating. This is now again a beginning of a description of my feeling. ¶5

Always then I am thinking and feeling the repeating in each one as I know them. Always then slowly each one comes to be a whole one to me. As I was saying loving repeating in every one, hearing always all repeating, coming to completed understanding of each one is to me a natural way of being. ¶6 40

There are many that I know and always more and more I know it. They are all of them repeating and I hear it. They are all of them living ¶7

and I know it. More and more I understand it, always more and more it has completed history in it.

¶¹ Every one has their own being in them. Every one is of a kind of men and women. Always more and more I know the whole history of each one. This is now a little a description of such knowing in me. This is now a little a description of beginning of hearing repeating all around me.

¶² As I was saying learning, thinking, living in the beginning of being men and women often has in it very little of real being. Real being, 10 the bottom nature, often does not then in the beginning do very loud repeating. Learning, thinking, talking, living, often then is not of the real bottom being. Some are this way all their living. Some slowly come to be repeating louder and more clearly the bottom being that makes them. Listening to repeating, knowing being in every one who ever was or is or will be living slowly came to be in me a louder and louder pounding. Now I have it to my feeling to feel all living, to be always listening to the slightest changing, to have each one come to be a whole one to me from the repeating in each one that sometime I come to be understanding. Listening to repeating is often irritating, listening to 20 repeating can be dulling, always repeating is all of living, everything in a being is always repeating, always more and more listening to repeating gives to me completed understanding. Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me.

¶³ In the beginning then learning and thinking and talking and feeling and loving and working in me mostly was not bottom being in me. Slowly it came out in me the feeling for living in repeating that now by listening and watching and feeling everything coming out of each one and always repeating the whole one gives to me completed understanding.

¶⁴ There was a time when I was questioning, always asking, when I 30 was talking, wondering, there was a time when I was feeling, thinking and all the time then I did not know repeating, I did not see or hear or feel repeating. There was a long time then when there was nothing in me using the bottom loving repeating being that now leads me to knowing. Then I was attacking, questioning, wondering, thinking, always at the bottom was loving repeating being, that was not then there to my conscious being. Sometime there will be written a long history of such a beginning.

¶⁵ Always then there was there a recognition of the thing always repeating, the being in each one, and always then thinking, feeling, talk- 40 ing, living, was not of this real being. Slowly I came to hear repeating. More and more then I came to listen, now always and always I listen and always now each one comes to be a whole one to me.

¶⁶ This will be clearer now in a description of how several men and several women came to be a whole one to me. Later then there will be

more description of the knowing of the kinds there are of men and women, of the resembling that makes kinds of them around one. Now there will be a little description of the slow way repeating makes a whole one to me. Later there will be again a continuing of the description of the living of the Hersland family, the father and the mother and the three children.

Now this is the way I hear repeating. This is the way slowly some men and some women, each one, comes to be a whole one to me. ¶1

There are many that I know and always more and more I know it. They are all of them repeating and I hear it. More and more I understand it. Always more and more I know it, always more and more it has completed history in it. ¶2 10

Every one then has their own being in them. Every one is of a kind of men and women. Always then I listen and come back again and again to listen to every one. Always then I am thinking and feeling the repeating in every one. Sometime then there will be for me a completed history of every one. Every one is separate then. Every one is always repeating the whole of them. ¶3

Sometimes it takes many years of knowing some one before the repeating in that one comes to be a clear history of such a one. Sometimes many years of knowing some one pass before repeating of all being in such a one comes out clearly from them, makes a completed understanding of them by some one listening, watching, hearing all the repeating coming out from such a one. ¶4 20

As I was saying always then I listen and feel and say and come back again and again to the repeating in every one. Sometime then each one comes to be to me a completed being. This is now the slowly completed history of some. ¶5

There are many that I know and I know it. They are many that I know and they know it. They are all of them themselves and they repeat it and I hear it. Always I listen to it. Slowly I come to understand it. Many years I listened and did not know it. I heard it, I understood it some, I did not know I heard it. They repeat themselves now and I listen to it. Every way that they do it now I hear it. Now each time very slowly I come to understand it. Always it comes very slowly the completed understanding of it, the repeating each one does to tell it the whole history of the being in each one, always now I hear it. Always now slowly I understand it. ¶6 30

There are many that I know and always more and more I know it. They are always all of them always repeating themselves and I hear it. Always I stop myself from being too quickly sure that I have heard all of it. Always I begin again to listen to it. Always I remember all the times I thought I had heard all of it all the repeating in some one and then there was much more to it. Always I remember every way one ¶7 40

can hear only a part of it, the repeating that is the whole history of any one and so always I begin again as if I had never heard it.

¶¹ Always I love it, sometimes I get a little tired of it, mostly I am always ready to do it, always I love it, listening up to completed understanding of the repeating that sometime is a completed history of each one is all my life and always I live it. I love it and I live it. Sometimes I am tired in it, mostly I am always ready for it.

¶² Mostly in the beginning as I was saying I heard repeating, I was learning, thinking, talking, living not really anything I was really knowing. Slowly I came to be living, loving thinking, feeling, hearing every one repeating, beginning again and again so as to feel all changing, remembering all the ways one always can come to be mistaken. Sometime there will be more history of it the way some young people live it the beginning and then slowly the bottom in them comes to be all them. Sometime there will be a history of all young living, feeling, talking, thinking, being. Some have their real being in young living, some do not have it then in them. Later there will be a history of all of them, of every one.

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¶³ To begin then again with a little description of my coming to completed understanding of some now that I am always hearing, seeing, feeling all being in each one repeating. Later there will be a description of earlier learning. Now there will be some description of realising some, now when hearing repeating is my natural way of learning. To begin then.

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¶⁴ There are many that I know and always slowly I understand more, and more of it, the way I know it, the way I come to know it. There are many that I know. Always slowly I understand more and more of it. Slowly each one that I know comes to be a real one to me.

¶⁵ Every one has their own being in them. Slowly in listening, seeing, feeling all the repeating in each one of them slowly each one of them comes to be a whole one to any one that so hears and feels and sees them. This is now a little description of some, this is now a little description of how hearing, feeling, seeing repeating in some makes of such of them to such a one completed beings. This is now a little such a description to lead up to kinds of men and women. To begin then.

¶⁶ Every one I am ever knowing slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. Sometimes for many years some one is baffling. I hear them and I see them and I feel them in all the repeating I can see and hear and feel from them and seeing, hearing, feeling does not give to me completed understanding of the completed being in them.

¶⁷ Sometimes some one for many years is baffling. The repeated hearing, seeing, feeling of repeating in them does not give to me then a history of the complete being in them. Slowly then sometime it comes to

be clearer of them, I begin again with listening, I feel new shades in repeating, parts of repeating that I was neglecting hearing, seeing, feeling come to have a louder beating. Slowly it comes to a fuller sounding, sometimes many years pass in such a baffling listening, feeling, seeing all the repeating in some one. Then slowly such a one comes to have real meaning. Many times I begin and then begin again. Always I must not begin a deadened following, always their repeating must be a fresh feeling in my hearing, seeing, feeling. Always I must admit all changing. Always I must have a sensitive and open being, always I must have a loving repeating being. Often listening to them is irritating, often it is dulling, always then there must be in me new beginning, always there must be in me steadily alive inside me my loving repeating being. Then sometime every one is a completed being to me, sometime every one has a completed history to me. Always then it comes out of them their whole repeating, sometime then I can feel and hear and see it all and it has meaning. Sometime then each one I am ever knowing comes to be to me a completed being, and then always they are always repeating always the whole of them.

There are many that I know then. They are all of them repeating and I hear it, see it, feel it. More and more I understand it. I love it, I tell it. I love it, I live it and I tell it. Always I will tell it. They live it and I see it and I hear it and I feel it. They live it and I see it and I hear it and I feel it and I love it, sometime then I understand it, sometime then there is a completed history of each one by it, sometime then I will tell the completed history of every one as by hearing, feeling, seeing all repeating I come to know it. Now I will just tell a few short histories to explain it, to explain hearing, feeling, seeing repeating and understanding being by it. Now I will tell a few short histories in it to show loving repeating being in me and how I use it.

As I was saying every one I am ever knowing slowly comes to be a whole one to me. Each one slowly comes to be a whole one to me. Some come to have for me complete meaning quicker then others of them. Mostly all of them come pretty slowly to be a whole one to me. This is now a little description of some who have come to be inside me as a whole one to me, some very slowly, some quicker to me. Always I am hearing, feeling, seeing all repeating in them, always I have as a bottom loving repeating being.

Everybody is a real one to me, everybody is like some one else too to me. This is always there in me this and loving repeating being, always, in me.

Everybody is a real one to me, everybody is like some one else too to me. Every one always is repeating the whole of them. Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me.

¶1 Some one coming to be a whole one in me is now what I am describing. Every one is like some one else too to me, that will have more meaning later when I am talking of the kinds there are of men and women. Always every one is repeating the whole of them, that is always there to bring to me completed understanding. That is always there in every one to some one. That is always there in every one to be a complete history always coming out of them.

¶2 To begin then again with a few of them who slowly come to be each one of them a whole one to me.

¶3 10 Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. Every one always is repeating. As I was saying sometimes it is very irritating hearing, feeling, seeing repeating in some one, in every one. More and more then when such a one is a whole one to me, more and more then as loving repeating is all my being, more and more then I am happy in my loving repeating being. Now then.

¶4 Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. This is now a description of learning one.

¶5 20 There are then many ways of learning, there are then many ways of having men and women come to be a whole one to me, come to be a whole one in me. To begin now with one.

¶6 This one very slowly came to be a whole one to me. This one very slowly came to be a whole one in me. Always now this one is a complete one to me. Always now all the repeating I am hearing coming from this one has real meaning. This is now a description of this learning.

¶7 Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. This one very slowly came to be a whole one in me. This then is now a description of one way of learning to listen, 30 feel and see all the repeating in some. Then there will be descriptions of other ways of learning. Now to begin again with this one.

¶8 Each one slowly comes to be a whole one to me. Each one slowly comes to be a whole one in me. With some, right understanding of the repeating always coming out from them takes many years of loving repeating being in me to bring me to such understanding.

¶9 Each one slowly comes to be a whole one to me. Sometimes listening, feeling, seeing, repeating in such a one is very irritating. Slowly it comes clear and the one comes to be a whole one to me.

¶10 40 There are many ways then of learning the complete being in any one, this is now a description of one. There are many that I know and I know it. Sometimes it takes many years to learn it. Sometime each one is a whole one to me. Sometime each one is a whole one in me. Sometimes alter I have them so I lose them and then I must begin again to learn them. Mostly when I know them they keep on being a whole one

in me. Some are easier to keep as a whole one to one than others around one. Some are easier to hold as a whole one when one is thinking of them, some are easier to keep as a whole one when one is hearing them coming out from them. There are all kinds of ways then of knowing, there are all kinds of ways then of remembering, there are all kinds of ways then of losing a thing after it is knowledge in one. Each one then sometime is a whole one to me. Each one then sometime is a whole one in me. This is now a description of one. This is now a description of one who very slowly came to be a whole one in me. This is now a very short description of learning this one.

10

Sometimes it takes many years of listening, seeing, living, feeling, loving the repeating there is in some one before one comes to a completed understanding of such a one. Sometimes it is very irritating to do such hearing, seeing, feeling living. Always there is loving repetition being in one doing such listening, seeing, feeling, often it is then very irritating, always then loving feeling for repetition can make one go on living, hearing, seeing, feeling all the repetitions coming out of such a one. As I was saying almost every one has some one who sometimes has listened to all the repeating in that one. This is from the loving feeling some one, sometime has had for that one. Every one mostly, sometimes has listened to all repeating in some one, has heard and felt and seen all the repeating in some one. Mostly every one has sometime had some one hear and see and feel all the repeating coming out of them. Some have it to love every one. Some have it to love many men and many women or many men or many women, some have it to love the repeating in them, some have it to love every one and the repeating in every one, some have it to love some and to love repeating in every one. This is now some description of learning of complete understanding in such a one.

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Every one then sometime comes to be a whole one to me. Each one sometime comes to be a whole one in me. Always loving repeating is my way of being. This is now some description of my studying.

30 ¶2

There are many that I know and always more and more I know it. They are all of them repeating and I hear it. More and more I understand it. Always more and more I see it, hear it, feel it, always more and more it has to me completed history in it.

¶3

Every one has their own being in them. Everybody is a real one to me. Each one sometimes is a whole one to me. Each one is sometimes a whole one in me. Some come very slowly to be a complete being to me.

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This is now a description of learning to listen to all repeating that every one always is making of the whole of them. This is now some description of learning to hear, see and feel all repeating that each one always is making of the whole of them. Each one as I was saying some-

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time comes to be a whole one in me, each one sometime comes to be a complete being to me. Sometimes after they are this to me I keep on knowing it inside me, sometimes I lose it, sometimes I doubt it, it is too clear or too vague or too confused inside me. Sometime then I have it all to do again. Always I keep on hearing, feeling, seeing all repeating in each one for always it has more and more being to my feeling.

¶¹ This is now then some description of my learning. Then there will be a beginning again of Martha Hersland and her being and her living. This is now then first a little studying and then later Martha Hersland
10 will begin living. Now then to do this little studying.

¶² As I was saying each one sometime is a whole one to me. Sometimes some one very very slowly comes to be a whole one to me. Every one is a real one to me. Every one always is repeating the whole of them.

¶³ Every one is sometime a puzzle to me. Every one is sometime a whole being to me. Some one sometimes is many years a puzzle to me. Sometime every one, each one is a whole being to me.

¶⁴ Some one sometimes for many years is a puzzle to me. Some slowly come to be a whole one in me. Some all of a sudden come to be a whole one to me. Mostly every one is sometime a puzzle to me. Mostly every
20 one is for some years a puzzle to me. This is now a little a description of how one was a puzzle to me and then came to be clear inside me, came to be a whole one to me. More and more then as they are a whole one to me they are friendly to me there inside me. Always they come to be more and more in me. Always they come to have more and more meaning to me in the repeating which then they are doing clearly to me, of the whole of them.

¶⁵ Many of them then are many years a puzzle to me.

¶⁶ Slowly then each one comes to be to me a whole one, always they are repeating the whole of them then.

¶⁷ 30 Every one is puzzling to me, some for some reason others for other reasons, always every one is puzzling, sometime every one becomes a whole one to me, mostly then they go on repeating clearly to me the whole of them, sometimes they commence again to be a puzzle to me, sometimes I lose the way of hearing clearly the repeating of the whole of them that always every one is always doing.

¶⁸ This one then was puzzling for many years to me and then slowly this one came to be a whole one to me, many others then came to be clear to me. Always then this one has been a whole one to me, always then the whole of this one always is repeating to me. Often, as I was saying, it
40 is very irritating to be listening, irritating when it is puzzling, irritating just to be hearing repeating. More and more as each one is a whole one to me repeating from them is not irritating to me, it is friendly there inside me, they are then each one a whole one in me.

¶⁹ This one then for many years was puzzling to me. Slowly then

this one came to repeat clearly to me the whole being and then this one came to be a whole one to me.

Slowly then this one came to be a whole one to me.

¶1

Always then I was listening, feeling, looking, always then I was hearing, feeling, seeing the repeating always coming out of this one and always it was puzzling, and mostly it was irritating listening, and always this one was not then a whole one to me.

¶2

There is a certain feeling one has in one when some one is not a whole one to one even though one seems to know all the nature of that one. Such a one then is very puzzling and when sometime such a one is a whole one to one all the repeating coming out of them has meaning as part of a whole one. When some one is not a clear one to one, repeating coming out of them has not this clear relation. Then such a one is puzzling until they come to be a whole one. Then repeating coming out of them has clear meaning.

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Always then I am hearing, feeling, seeing the repeating always coming out of every one. Loving repeating being is in me always every moment in my living. Sometimes as I was saying hearing repeating is very irritating. Always sometime it comes to be to me a completed history of each one I am ever knowing.

¶4

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As I was saying, then always I was seeing, feeling, hearing all repeating coming out of this one. As I was saying often it was irritating. As I was saying it was not for many years a clear repeating of a whole being. Slowly then this one came to be a whole one to me. This is now some description.

¶5

Sometime each one comes to be a whole one to me. Sometime the bottom nature in each one, the other nature or natures in each one, the mixing or not mixing in them of the natures in them comes to be clear in each one, each one then is a complete one, each one then keeps repeating the whole history of them.

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Some then are puzzling a long time, almost every one is puzzling, mostly every one is puzzling to me, sometime mostly every one comes to be a whole one to me.

¶7

As I was saying there is a bottom nature in every one, the other nature or natures in them may be of their kind of men and women, if they are at bottom resisting the other nature or natures in them may be of a kind of resisting, they may be of a kind of attacking being. All this is very confusing. All this is very puzzling. Always more and more I know it of each one the being in them the mixtures in them, always more I come to have a completed understanding of each one.

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As I was saying every one sometime is a whole one to me. Every one sometime is a complete being in me. Sometimes for many years some one is puzzling, slowly then they come to be clearly a whole one, then all the repeating coming out of them always tells and keeps on tell-

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ing to me the whole of them. Always then this repeating of the whole of them has more and more completeness to me, more and more of beauty for me, more and more a friendly feeling in me.

¶¹ In learning one I have been describing there was very long listening, often listening was very irritating, there were many years of puzzled being, there were many years then of believing in the heard, seen, felt repeating which was every one's hearing, feeling, seeing, without puzzling, slowly then there came to be in me a puzzled feeling, slowly then I knew I was not hearing all the repeating this one was doing, I was not feeling,
 10 hearing, seeing the repeating that was a complete history of this one, always then I was puzzling, slowly then the repeating coming out of this one was a complete history of this one. Always I am listening to, feeling, seeing what every one thinks about any one. Always I am ready to feel some one will hear some repeating coming out of one that I have not begun yet to see or hear or feel in that one. Always then I am seeing, feeling, hearing what every one else sees or feels or hears as repeating in each one. So then always sometime there will come to be in me a complete seeing, hearing, feeling of the repeating coming out of each one making a complete history of each one.

¶² 20 One then I have been describing was to me a very slow long learning. Always in the beginning the repeating I was hearing, feeling, seeing coming always out of this one was to me a complete history of the being of this one, the being I was first describing that every one who knew this one felt was the being of this one. More and more then hearing this repeating was irritating, more and more then there was in me always a beginning again of listening to, of seeing, feeling the repeating coming out of this one. Slowly then there came to be in me puzzled feeling. Slowly there came to be in me a feeling that it was not a complete repeating I was hearing, not a complete history of her being. Then always I
 30 had in me a puzzled feeling, slowly then there came to me to see in this one other repeating that always was repeating but that slowly came to have meaning. Always I was hearing, feeling, seeing every one else feeling, listening to, seeing this one. Slowly then this one came to be a complete one to me. Slowly then all the repeating came to be a complete history of the being of this one always coming out of this one always repeating the whole of the being this one had all of her living. Slowly then every one, everything always helping, slowly then, I always listening, looking, feeling, always then I slowly, always hearing, seeing, feeling came to have this one to be a whole one to me, came to have this one
 40 to be a whole one inside me. Always then more and more I heard and saw and felt all the repeating always telling the whole being in her, more and more then I had in me a completed friendly feeling of the whole being that was this one.

¶³ Each one comes to be a whole one to me. Each comes to be a whole

one in me. Some come very slowly to be a whole one to me. Some come fairly quickly to be a whole one in me. Some come fairly quickly to be a whole one in me, and then this whole one which was just outlines comes to be more and more filled up for me. Some come to be very slowly a whole one to me. There are every kind of way to have men and women, in their beginning, in their middle being, in their ending be a whole one inside any one to that one. Sometime there will be a description of every kind of way any one can know anything, any one can know any one.

Some one sometime comes to be a whole one to me, there are many ways of learning in me, there are many ways of loving learning in me, there are many ways of keeping everything that learning has given to me, inside me. There are many ways then of having some time to have it come that some one is a whole one in me. This is now some description of another one coming to be a whole one to me. ¶1 10

Sometimes I know and hear and feel and see all the repeating in some one, all the repeating that is the whole of some one but it always comes as pieces to me, it is never there to make a whole one to me. Some people have it in them to be in pieces in repeating the whole of them, such of them almost come never to be a whole one to me, some come almost all their living in repeating to be succession not a whole one inside me. Sometimes sometime such a one has a way of loving which makes a whole one of such a one long enough to hear the whole repeating in such a one as a complete one by some one. Such a one comes then sometime to be a whole one and then one loses the whole one repeating of them and they are pieces then of repeating and always it is changing back to pieces of repeating from the little time of loving that a little time makes of them a whole one. There are very many of them and this is now a little a description of the nature in this kind of them, this is now a little a description of learning to know them to make of them a complete one. 20

Every one then sometime is a whole one to me, every one then sometimes is a whole one in me, some of these do not for long times make a whole one to me inside me. Some of them are a whole one in me and then they go to pieces again inside me, repeating comes out of them as pieces to me, pieces of a whole one that only sometimes is a whole one in me. 30 ¶3

There are then a kind of them, a kind of men and women, there are very many of them always living who have it in them to be inside them to be mostly to every one, to be always to mostly every one pieces coming out of them, pieces that never make of them a whole one, not because of complication in them, not because of difficulty of envisaging them but because really such of them are in pieces inside them, always in their living. This kind then of men and women have it to have it to be true of them that nothing in them dominates them, not mind, nor bottom nature in them, nor other nature or natures in them, nor emotion, nor 40 ¶4

sensitiveness, nor suggestibility, nor practicalness, nor weakness, nor selfishness, nor nervousness, nor egotism, nor desire, nor whimsicalness, nor cleverness, nor ideals, nor stimulation, nor vices, nor indifference, nor beauty, nor eating, nor drinking, nor laziness, nor energy, nor emulation, nor envy, nor malice, nor pleasure, nor skepticism. It is not as it is in some that there is contradictory being in them, there is not in such of these of them domination of anything in them to make contradiction, to make changing of one thing to another in them. Always they are in pieces then but pieces are not disconcerting to them or any one, hardly
 10 not puzzling. Some of such of them sometimes then make melodrama of themselves to themselves to hold themselves together to them. Some of such of them make of themselves to themselves and sometimes to other ones that know them a melodrama of themselves to make to themselves each one of themselves a whole one to themselves and sometimes to make of themselves a whole one to others around them. This is a very interesting thing, this is sometimes the explanation of melodrama in some one.

¶1 Some then some men and some women are not whole ones inside me for long times together. Sometime one of such a one was a whole one in
 20 me and then it was clear to me why such a kind of one was not for long times continually a whole one in me.

¶2 In first beginning to know such a one if they make of themselves melodrama to make to themselves a whole one of themselves to themselves then such melodrama is very confusing, it is not natural melodrama to them, melodrama in such of them is mostly not a natural way of being, mostly such of them have pride to hide themselves to themselves from knowing that there is not a whole to them, pride to hide this from themselves and from every one. So then melodrama in such a one is confusing. When melodrama is taken from such a one then they remain confusing,
 30 there is nothing then to guide any one to know them as a whole then such a one.

¶3 Such a one, now with no melodrama, just there as many pieces to some one, remains confusing, not because they are not acting, not because they are not repeating, they may be acting, every one always is repeating, it is that nothing in them is dominating, they are in pieces to themselves then and to everyone. They have not weakness, nor laziness, nor dullness to make them confusing. They are in pieces, there is not in them anything dominating, not the bottom nature in them, not other nature or natures in them, not confusion in them, not struggle or contradiction, or weakness or indifference in them. So then such a one is puzzling.
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¶4 Sometime then as I was saying each one comes to be a whole one to me, sometime then each one comes to be clear inside me, sometimes as I was saying it is slow growing this coming to completed understanding inside me, sometimes it is a quick illumination, sometimes it is a mixture

of these two ways of learning knowing, sometimes it is other ways of learning knowing in me.

As I was saying every one is surely sometime puzzling to me. As I was saying such a one, one being in pieces was a long time puzzling to me. Always this one was in pieces though always loving being was a louder piece than other pieces in that one. ¶1

So then such a one by not going on being a whole one after being illuminated by seeming a whole one by that one's way of loving was not any longer puzzling. This gave to me then an understanding of the being in such ones, such a one then was not together for long times as a whole one to me but to my understanding then from that time on always was a whole one to me. ¶2

Every one then sometime is a whole one to me, every one then always sometime comes to be clear to me, comes to be really a whole one inside me. ¶3

This is clear then that there are many ways of hearing, feeling, seeing repeating come out of every one. Always then I am seeing, hearing, feeling all repeating coming out of every one. Always then sometime every one I am ever knowing comes to be a whole one to me. This is now a little a description of another way of learning one. ¶4

Sometime then every one I know comes to be a whole one to me. Mostly every one comes very slowly to be a whole one inside me. Mostly every one is sometime and sometimes for a very long time a puzzle to me, sometime some one only very slowly comes to be a puzzle to me. Sometimes some one is never really a puzzle to me, sometimes some one suddenly comes to be a whole one to me. Often now when I know as much as I know now of kinds of men and women, some men some women come to be quickly a whole one to me, mostly still yet they come very slowly to be whole ones to me, mostly yet each one is a long time a puzzle to me, earlier every one mostly came very slowly to be a whole one to me, sometimes then some one came suddenly and soon to be a whole one in me, sometimes then some one was never really a puzzle to me. This then is another way of learning in me. This is now then a little a description of such a learning of one, one who was not really more than for the time of intensely looking for one time of seeing a puzzle to me. 20 ¶5

This is now a little description of learning quickly, one. ¶6

There was one, I knew some things about this one, I knew a number of things about this one, I had heard descriptions of this one, I was interested but not more than I am in every one. I was not then very much interested in this one. As I was saying I had heard descriptions of this one, they were ordinary descriptions, they were not very interesting, they had not very much meaning. Then I saw this one, then I looked intensely at this one, then this one was a whole one to me. Then the whole being of this one was inside me, it was then as possession of me. I could not get it out from inside me, it gave new meanings to many things, it ¶7

made a meaning to me of damnation. I had then to tell it to this one, that was the only way to loosen myself from this one who was a whole one in me. I had then to tell this one of the meaning in damnation that this one being a whole one inside me had made clear to me. Always then later this one was a whole one to me, it was then a gentler possession of me inside me than when this one first was a whole one inside me, a damned one to me. It was still true to me later inside me the whole of this one hut it did not then possess me. This is then one way of learning a whole one, by seeing them completely by one long looking at them. This
 10 is now a little more description of this one and being possessed by this one as a whole one inside me. To begin again then

¶1 There are many that I know and they know it. Very often I tell it, mostly I must tell it, sometimes I tell it because I like to hear it, sometimes I have to tell it to loose myself from it. This one was one that I knew then and I made this one know it. I told it then to loose myself from it. Mostly very slowly each one I know comes to be a whole one to me, mostly I tell it then because I like to hear it, sometimes I write it, sometimes I tell some one else, not then, about it. Mostly I tell it and I write it, mostly I tell it or I write it, there are many that I know and they
 20 know it. Mostly in some way I tell it.

¶2 This one then very soon knew it, very soon then I had had to tell it. This is now some more description of it.

¶3 There are many that I know and they know it, they are all of them repeating and I hear it, sometimes I tell it, mostly I tell it, there are many that I know, they are all of them repeating and I hear it, sometimes I see a whole being in it, sometime, always, I see the whole being in it. There are many that I know and they know it, sometimes they soon know it, sometimes I soon tell it, sometimes I wait a long time to tell it, sometimes I slowly tell it. There are many that I know and mostly
 30 always sometime they know it.

¶4 There are many that I know, they are all of them repeating and I see it, feel it, hear it. Always I listen to it and look at it and feel it, sometime always I understand it. There are many that I know and they know it, sometime each one is a whole one to me, mostly then I tell it, sometimes it is a long time before I tell it, sometimes I tell it as soon as I know it, sometimes I begin to tell it before I really know it, sometimes I tell it puzzling at it, sometimes I slowly tell it. There are many ways then of learning the whole one each one is from the repeating always coming out of each one. There are many ways of telling it to each one what is the
 40 whole of them, there are many ways of telling it about them what is the whole being in each one. Sometime, then, each one is a whole one to me, I was just now beginning telling about one. As I was saying this one was not one I ever thought about or felt before I knew this one as a whole one. This is interesting then as one way of learning. This

was interesting then as a way of telling for then this one possessed me by my feeling the whole being that made all this one's repeating and I had to tell this one the whole being that was the whole of this one, the whole meaning of the repeating that was the being of this one so as to free myself from the possession this one's whole being being inside me then had of me. This now is to be a little more description of the being in this one and the feeling in me in learning the whole being of this one and the meaning of the repeating of this one and the telling of my knowing it and what I knew, to this one.

There are many that I know and they know it. This time I knew it and suffered in it and was possessed by it, the knowledge of it, and I told it to this one to free myself from it. This is a little more description of my knowing it and of my telling it, and some description of what I knew and what I told of the whole being in this one always coming out as repeating from this one. ¶1

There are many that I know and they know it. This one I knew quickly and then I told it and then this one knew it and this is now a little history of all of it. ¶2

There are many kinds of men and women and I know it, each one is a real one to me, each one sometimes is a whole one to me, they repeat it and I hear it and I see it and I feel it, each one sometime is a whole one to me, sometime, always, I tell it. ¶3

There are many kinds of men and women and I know it, always I know some of it, always more and more I know more of it. There are many that I know and they know it. There are many that I know and sometime I tell it, somehow, somewhere, all of it. ¶4

There are many then now that I know, there are many then now that know I know it. Every one always is repeating the whole of them. Every one sometimes is a whole one to me. ¶5

Always then I have known some, more and more I know more of them, more of men and women, more and more then always I know of the kinds there are of them. ¶6

Every one has their own being in them, every one always is repeating the whole of them, they repeat it and I hear it and sometimes I get a whole one inside me from listening, looking feeling it. Sometimes I quickly understand it, sometimes I quickly tell it. This is now a history of the way some one did it, this is now a history of the way I understood it, this is now a history of the way I told this one the whole of it, the whole repeating always coming out of this one and the meaning of it, the being in it. ¶7

Sometimes then I know many things of some one, always I am knowing more and more of such a one, this one is not ever then puzzling to me, everything is interesting, all is some history of some one but sometimes there is no interest in me to see a whole to some one, I go on knowing ¶8

things of them, I talk and hear and remember all about such a one, there is no puzzling in me about such a one then for I am not then interested in understanding, there is a whole to such a one yes, there is sometime to me a whole to every one, I am seeing, hearing, feeling things and remembering things of such a one, there is no problem, no puzzled feeling about such a one then to me. This one then that I am now beginning a little to describe farther was such a one to me. I knew many things about this one, I remembered, I heard many things that were interesting, that were amusing, I remembered them, there was in me then no puzzling, there
 10 was nothing of a whole being in all of them to me, but I was not thinking of the whole being in them, they were interesting things to know about some one, everything is interesting to know about any one, everything is important to know about every one, but I was never puzzling about this one. All the things I knew were interesting I was not feeling any need of a whole being in this one, and then once I looked hard at this one and then there was a whole being always afterwards repeating to every one from this one after my telling all the being in this one, the whole being in this one, and this is very interesting.

¶1 Always then I listen and come back again and again to listen to every
 20 one. Always then I am thinking and feeling the repeating in every one. Sometimes it happens that I have a complete history of some one, of the meaning of all the repeating in them the first time I look hard at them, mostly this is in me a slow thing, learning understanding, mostly I come back again and again to listen to the repeating in every one before they are a whole one, before there is to me a whole history of the being in them. Always I come back again and again, it has happened that sometimes I have had the whole history of some one the first time I looked long at them, mostly this is a slow thing, always even when understanding happens like with this one the first time of hard looking, always, then I go back
 30 again and again to listen, to fill in, to be certain. This then was what happened to this one in my learning, this is now a little a description.

¶2 The nature in this one was not like any of those I have been just describing. Everybody who knew this one knew everything, there was no deceiving of any one by this one, everything in this one always was repeating to every one who ever listened to this one, and this one was not made up of pieces and none of the pieces dominating, this one had a very real bottom, a very real domination inside that one of that one's own being, the thing with this one was to understand the meaning of the repeating all the repeating this one was always doing. What was important
 40 was to have applied to this one completed understanding. This one was not puzzling really to any one, this one had nothing of the nature of the being that was always coming out as repeating hidden, it was all there, all always repeating, all always being dominated by the bottom being and all that then was needed was to understand the meaning, that was very

interesting, that was what I did by one hard looking. This is now a little more description of this one.

This one then as I was saying had it to have as being really the nature as dominating and every one that looked at or listened to or felt this one knew all of the repeating always telling over and over again all of the history of this one. This time then it was a question of understanding the meaning of the being in one. ¶1

This now is very interesting in relation to the being in this one, whose learning, in me, I am soon now to be describing. ¶2

There was then in the first one I was describing, all of the being always repeating but all the repeating any one knowing this one ever was hearing, feeling, seeing could be understood as meaning that this one was always giving all her loving to every one and always there was no place for her in living, always there was no place for her in living. Always every one felt this in her and always every one was explaining there being no place for such a one in living by specific good reasoning, always dimly every one had a little a puzzled feeling, always every one, really every one who ever knew this one was really sympathising, really believing because all of it was really there always repeating. 10 ¶3

Slowly then this one came to be a whole one in me. As I have said in writing, often, for many years some one is baffling, the repeated hearing of them does not make the completed being they have in them to any one. Sometimes many years pass in listening to repeating in such a one and the being of them is not a completed history to any one then listening to them, sometime then it comes out of them a louder repeating of that which before was not clear to anybody's hearing and then such a one is a completed being to some one listening to the repeating coming out of such a one, there is then to some one a complete history of such a one, this mostly comes slowly to the one who is learning the being of such a one, this was the history of learning the first one that I have been describing. 20 ¶4

The third one then of whose learning I am beginning now a description, this third one then I have been a little describing was very different from this first one, every one who ever knew or saw or heard of this one always knew all the repeating always coming out of this one, all the complete history of this one. No one ever knowing this one did not know all the repeating in this one but always there was in no one a complete understanding of the meaning of the being in this one, and this is now to be some description, description of the being in this one, description of the learning of the meaning of the being in this one, description of the telling of the knowing of the meaning in this one. 40 ¶5

As I was saying the first one I was describing always had then to every one the very best reason for there being no place for this one ever for living, no place ever for this one in living. This last one, the one I ¶6

am now describing has with this first one some connection, always then this last one always had the best reasons for not realising the living being in living and every one always was always helping and no one ever was understanding for every one always was convinced of the good reasons this one had for not being able to realise real being in living and always this one was trying and always every one who saw this one was helping and this now is very interesting.

¶1 As I was saying always every one knew the whole repeating of this last one, every one who ever knew this one really knew all the repeating
10 coming out of this one, always then it was a question of meaning to make of this one a whole one inside one.

¶2 Every one always is repeating the whole of them, some to every one who knows any one of such of them, some one repeating the whole of them so that every one who knows them hears the whole repeating in them. The important thing then with such a one for every one as I was saying knows with such a one that they are hearing all the repeating coming out of such a one, the important thing then with such a one so as to get such
20 a one to be a whole one to any one seeing, feeling, hearing such a one, the important thing then is hearing, feeling, seeing all the repeating coming out from such a one is to realise the meaning of the being, it is not enough to realise all the repeating in such a one.

¶3 This one that I have commenced describing had in being going at the same time asking and refusing, infinite tenacity in holding on to anything that was there to this one's seizing, always not really wanting what was being held so grimly by this one. Always then there was denying in this one, mostly one thinks of fundamental denying as skepticism, as evil acting, this was not so of this one, denying and trying holding with tenacious gripping was always there in this one. Always then every one who ever knew this one knew this as always repeating, tenacity in
30 holding, desiring believing in religion, always every one who ever knew this one saw these always coming out as repeating, no one seeing it come out of this one as repeating had any realisation that always it led to denying, always to negation, that grasping and asking, opening and closing could not be the same movement in action without ending in denying everything, and both being completed expression of this being and always together there repeating and so neither coming to be really existing there was not in this one consciousness of struggling, always it was in this one then as denying always then there was in this one no reality of experiencing, never any stopping gripping to be asking, never
40 stopping asking to be steadily gripping, always asking and gripping in the same repeating, always so ending in denying. The spirit of denying that comes to be the whole of such a one, there can be in such a one no real experiencing, a hand cannot be closed and open, it ends in such a one denying that a hand is really existing.

As I was saying every one always is repeating the whole of them. Every one is repeating the whole of them, such repeating is then always in them and so sometime some one who sees them will have a complete understanding of the whole of each one of them, will have a completed history of every man and every woman they ever came to know in their living, every man and every woman who were or are or will be living, every man and every woman in each one's beginning, middle and ending, every man and every woman then who were or are or will be living whom such a one can come to know in living.

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Every one always is repeating the whole of them. This one that I am now describing always was repeating the whole being as every one always is doing. This one was not like the first one I was describing then, every one who knew this one heard, felt and saw all the being in this one always repeating, nothing of important being in this one was not loudly repeating.

10 ¶2

As I was saying I knew all the repeating in this one mostly from other people's telling, no one ever was understanding the meaning in the repeating, no one then was understanding the reason of this one never really realising being, never winning anything this one ever was really wanting. Every one, as I was saying was hearing, feeling and seeing clearly all the repeating there ever was to be ever coming out of this one to any one. There was never then in this one any repeating that every one who was ever hearing, feeling, seeing this one did not feel and see and hear in this one always all through their knowing this one. This one then mostly did not give to any one a puzzling feeling, everything was clear in this one to every one, everything in this one was clearly repeating to every one who ever was really listening, to every one who was hearing, seeing, feeling the repeating coming out of this one, the important thing then was understanding the meaning in the being of this one, always every one was hearing, feeling, seeing all the repeating there ever was in this one, it was seeing the meaning of all the being in this one that was interesting and this came to me then in one very hard looking at this one.

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Always then sometime each one comes to be a whole one in me, always then sometimes every one is a whole one to me. Everybody always then sometime is a real one to me. Every one then has always sometime their own being in them to me. Sometime then every one is a whole one to me, sometime then every one has a complete history for me. Always then sometime each one is a whole one to me.

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As I was saying every one who ever came to know this one really knew all the repeating in this one, no repeating in this one was not sounding loudly to every one whoever came to know this one. As I was saying I knew then all the repeating in this one a little from every one's telling, mostly it was not puzzling, every one evidently had been hearing all the repeating there ever was coming out of this one. As I was saying it

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was interesting but not overwhelmingly interesting for it was not puzzling, every one knew all the repeating in this one, the wanting in this one of believing, the desire of having believing, the tenacity in gripping everything this one ever was having, the feeling in this one for wanting everything with goodness in it, the not realising anything, every one then who ever knew this one knew the eagerness of desiring, the lack of succeeding, the tenacity in holding on to all possessing, every one then knew all these always repeating in this one, always it was in every one describing this one a describing of all these things in this one, there was then
 10 never any realising of how these things came to be this one, every one always was helping this one for always to every one there were such good reasons why this one should have much helping, some always were trying to loose the hold on possession, others always were trying to strengthen to desiring faith and goodness, always every one was helping, always no one was understanding that a little even very much strengthening of wanting believing or a little even very much weakening of holding possession of gripping could never in such a one have any real meaning, for always at the bottom this one was gripping and asking, always this one was opening and shutting the hands at the same instant of being and
 20 that always would make denying the only real thing in such a one's being, nothing else could ever really happen, never could there come the miracle of simultaneous opening and gripping.

¶1 It is clear then now to every one. It is clear then now to every one that every one who ever was knowing this one always was hearing, seeing, feeling all the repeating in this one, always then the important thing was understanding the being always repeating, realising denying as the real being in this one.

¶2 As I was saying then I knew all the repeating in this one, a little from my own listening to this one, mostly from other people's descriptions
 30 of this one. I knew then all the repeating in this one, it was interesting to know the repeating in this one, all repeating of any one is interesting to any one having loving repeating being, having loving repeating being to completed understanding as being. Always then as I was saying repeating is interesting to me, always then I was interested in all the repeating of this one, it was interesting but it was not then a problem to me, this one then was interesting, not so very interesting to me, and then as I was saying I met this one and then I began and then all the repeating in this one had meaning. This one then was to me at the end of looking the complete thing to me that every one sometime is to me. This one
 40 was then a complete one to me, this one was then a solemn load inside me. This is now then a little more description of my knowing this one as a complete one and then of my telling of my knowing to this one.

¶3 As I was saying every one always is repeating the whole of them. As I was saying sometimes it takes many years of hearing the repeating

in one before the whole being is clear to the understanding of one who has it as being to love repeating, to know that always every one is repeating the whole of them, to have it that sometime each one is a whole one to that one. These then the ways I have been describing are some of the ways then that such a one, one who has it as being to love repeating, to know that always every one is repeating the whole of them, comes to a completed understanding of every one.

Sometimes then as I was saying it takes many years of hearing and seeing and feeling the repeating in some one before the whole being of that one is clear to my understanding. This then was not the way of my learning this last one as a whole being. As I was saying I knew all the repeating in this one, every one who knew this one knew all the repeating in this one. I had never felt it a puzzle in this one, I had not had that kind of interest in this one and then it happened that I saw this one and then it happened that I looked hard at this one and then this one was a whole one to me, this one was a depressing solemn load inside me, then I had this one inside me and this one was to me inside me a being having damnation as the way of being and this then was a new thing in me, damnation had not had before any meaning for me, this one was not an evil one, a wicked one, but a damned one to me, this one was then a whole one inside me. This is now to be a little more description of this one in me and of my telling it to this one.

This one was then a whole one to me, this one was then a solemn saddening load inside me, not from evil or conviction or from willing or from reasoning but from asking and gripping in the same breath of being and both being complete expression of a being and so neither really having meaning to such a being not making really in side such a one any struggling.

This one then after this one hard looking was a whole one to me, was a whole solemn load inside me. This one then always was repeating to me the whole being in that one, the resulting to such a one of suffering damning. This one was then a whole one to me. This one was then a whole one inside me, was as a solemn load inside me.

Each one is then sometime a whole one to me, this one was then a whole one in me was a solemn saddening load inside me, gave to me the first meaning there ever was to me of the meaning of damning in all human religion, was a very serious solemn load inside me, and a ways it was there inside me this one as a whole one in me and always this one was repeating to me the whole being, the whole history of this one and a ways it had meaning and always then it was to me the compelling of me to understand the reason there is in damning, this denying and never having any realisation of anything really existing was to me a state of really suffering damning. This one then was as I was saying a whole one then inside me, a whole one to me after the ending of that looking, a serious solemn saddening whole one in me, and always more and more I was seeing, hearing,

feeling this one repeating the whole being there was in this one and always then it was to my completed understanding the completed spirit of suffering damning, that was then the whole of this one.

¶1 Always then this one was a whole one to me. As I was saying each one sometimes is a whole one to me, sometime one always is a whole one to me, I am never losing the feeling of such a one being a whole one inside me. This one always was a whole one to me, always then I was seeing, feeling, hearing all the repeating coming out of this one, always then this one was a solemn load inside me.

¶2 10 As I was saying there are many that I know and I know it, there are many that I know and they know it, they are many that I know and I tell it. There are many that I know and I know it, there are many that I know and they know it, there are many that I know and I tell it, I know it and I tell it, they repeat it and I see it, and I hear it and I feel it and I tell it. Always then there are many that I know and to some of them I tell it. This one was then a whole one to me, this one then was a whole one inside me, I know it and I tell it, I knew it and I told it and this is now some description of my then telling of it.

¶3 20 This one was then a whole one inside me. Always sometime each one is a whole one to me, always sometime I tell it to some one the whole one each one sometime is to me. Always then sometime each one is a whole one to me, each one then sometime is a complete one to me, a complete one there inside me, always sometime then I have each one as a whole one always sometime then I tell it to some one, very often I tell it to that one the one that is a whole one then in me.

¶4 There are many that I know and always more and more I know it. They are all of them sometime a whole one to me. More and more I understand it. They are all of them repeating and I hear it, they are all of them always repeating the whole of them and always more and more I know them. There are many that I know and they know it. They are all of them always repeating the whole of them and I understand it. They are, each one of them sometime a whole one to me, they are all of them, always then, repeating the whole of them and I know it and I understand it. I know it and I tell it. Always sometime I tell it. Mostly always when it is complete in me I tell it.

¶5 There are many that I know and I know it. They are repeating always the whole of them and I understand it. They are, each one then, sometime a whole one to me. I know it and I tell it. Mostly, when it is complete in me, I tell it.

¶6 40 Mostly, then when it is entirely, completely in me, the whole of them, and I know it, then I tell it. Mostly always I tell it, mostly I tell it to that one who is a whole one then inside me, sometimes I just tell it to any one who will listen to it. Mostly then when any one is entirely completely in me, mostly always then I tell it.

This is now then a little a description of my telling of it. As I was saying mostly always when some one is entirely and completely a whole one to me, I know it and I tell it, sometimes I tell it to that one that is then entirely and completely a whole one inside me to me, sometimes I tell it to any one who will listen to it.

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Always then I tell it, always then when any one is completely a whole one to me, mostly always then I tell it. This is now some description of one time of telling it, telling it to that one who just was then a whole one to me.

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As I was saying each one is sometime a whole one to me, is a whole one inside me, each one then sometimes gives to me a sense of being filled up inside me with that one, then a whole one inside me. Each one then is sometime a whole one in me, I know it and I tell it, I am filled up then with that whole one inside me and I tell it and then it settles down inside me to always hearing it repeating in such a one, filling in and changing and being a completer and completer history of that one and always then it is quietly there in me and I like it. Sometimes it is disturbed in me and again completely fills me and then again it settles down in me. Then again it is quietly there in me and I always like it. Always I am then learning more and more the history of that one, always more and more there is then meaning in all the repeating coming out of that one but there is then not so much need in me to tell it, it is then steady pleasant, sometimes exciting, learning in me and always I enjoy it but then it is quieter inside me and I am then not all filled up with it and so then though always often I tell it, all of it, pieces of it to any one who will listen to it, I am not then all filled up with it and I can then really be without really needing to tell it, I can then get along without really then ever telling it.

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As I was saying each one sometime is a whole one to me. As I was saying mostly when it is complete to me and I first really know it, really and completely and filled up with it then I tell it. Mostly then I have to tell it. Mostly then I am filled up with it and it comes out of me then as telling it, sometimes to the one that is then a whole one to me, sometimes then to any one who will then listen to me.

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There are many then that I know and sometime each one comes to be a whole one in me, sometime then each one then a whole one inside me fills me, sometime then I know that one and sometime then I tell it the whole one that I then know that I know as a whole one as a whole being then. Always then more and more I know that one, always then more and more I hear and feel and see all the repeating coming out of them, always I am telling everything, more and more I tell everything, always I tell it when I come completely to know it the being in one, when I come completely to understand, when they are a whole one inside me and I am filled up with it.

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¶1 Mostly always when it is once complete in me I tell it, always often, more and more I know it, always often, I very often tell it, always when it is once complete in me I have to tell it, I am filled up then with it, telling it is then always in me, always then I tell it. This is then a little a description of one telling of it.

¶2 There are many that I know and always sometime I tell it. Sometimes I slowly tell it, sometimes I tell it and then more and more I tell it, sometimes I tell it and then slowly I keep on with telling of it. There are many ways of telling it. Sometimes I tell it when I am still puzzling
10 with it. Mostly always when it is complete in me I tell it. Mostly then I learn more and more the meaning in it, often then slowly I tell more and more of it. Mostly when it is complete in me once and I am all filled up with that one then I have to tell it. Sometimes then I tell it to any one who will listen to it. Sometimes then I tell it to the one who is then a whole one inside me, I am filled with that one then as a whole one and to that one then I tell it.

¶3 As I was saying this one that I have been just describing was a whole one to me, a serious solemn filling inside me. This one was then complete in me, this one was then a serious solemn filling in me, always then this
20 one was in me suffering damning from the being in this one and this was a new realisation in me and so then this was complete then inside me, this one then being a whole one inside me, this one then completely filling rue inside me, I knew it then and I told it then, I told it then to this one.

¶4 As I was saying then each one sometime is a whole one to me, each one sometime is a whole one inside me. Mostly then I tell it to some one. This one then came after one hard looking to be a whole one inside me. I was then all filled up with this one. I told it then to this one the whole meaning of all the being in this one.

¶5 As I was saying I know many women and many men. I know many
30 of them as babies, as children as growing men and growing women as grown men and grown women as growing old men and growing old women, as grown old men and grown old women, and every kind of being they ever have in them. I know many then of them very many of them and sometime each one is a whole one to me, each one is a whole one inside me, each one then has real meaning for me. Sometime then each one is a whole one to me, sometime then each one of them has a whole history of each one for me. Everything then they do in living is clear then to me, their living, loving, eating, pleasing, smoking, scolding, drinking, dancing, thinking, working, walking, talking, laughing, sleeping, suffer-
40 ing, joking, everything in them. There are whole beings then, they are themselves inside them to me. They are then, each one, a whole one inside me. Repeating of the whole of them always coming out of each one of them makes a history always of each one of them always to me.

¶6 There are many then that I know, and I know it, I know it and most-

ly always sometime I tell it. Each one sometimes is a whole one to me, always sometime I know it, mostly always sometime I tell it. Mostly when I am full up with it I tell it, I know it, I am full up with it and I tell it.

This one then the one I have been just describing was a whole one inside me when the meaning of the being in this one was a clear meaning to me, I was full up then with this one inside me, I was full up then with this one, I would tell it then to almost any one who would listen, I would tell it then to this one the one that was a whole one then inside me, the one then filling me all up inside me. I knew then the meaning in this one, the meaning in this one was a complete thing and then I told it to this one. ¶1

There are many that I know and I know it, there are many that I know and there are some of them to whom I tell it that I know it. This then was one of them then. I knew it and I told. This one was then a whole one to me and I told it then to this one. ¶2

Mostly always then each one I am ever knowing sometime, sometimes is a whole one to me, mostly always then when I know it, the whole being of some one, I tell it and sometimes I tell it to that one. Mostly then when I am filled up with it, the whole meaning of the whole being of some one, I tell it. I know it and I tell it. I am filled full then with it and I tell it. Mostly always then I tell it when I am filled up full with the whole meaning of the whole being of some one, I know it and I have to tell it, often I tell it to any one who will listen to it, sometimes I have to tell it to that one whose whole being then having meaning as a whole one to me is then filling me full up with it. ¶3

I know then sometime the whole being of every one I am ever knowing and always sometime, often sometimes I tell it. Mostly always when I am filled up full with it I tell it, sometimes I have to tell it, sometimes I like to tell it, sometimes I keep on with telling it. ¶4

I know it and I tell it, this is now some description of the ways of telling it, of the need of telling it, of telling it to any one who will listen to it, of telling it to the one whose being I am then understanding. ¶5

Always sometime every one I am ever knowing is a whole one inside me. Always then sometime I know the meaning of the whole being of every one I am ever knowing. Sometime, then I know it, sometime then I tell it. There are many ways of knowing, as I have been telling, there are many ways of telling. Always then when I come to know the whole meaning of any one, that one is then there inside me. I am more or less filled up then with that one, sometimes I am filled up so full with that one that I must tell it then to every one, sometimes I am filled up so full with that one that I must then certainly tell it to that one. There are many different ways then of feeling knowing inside one. Mostly always sometime I must tell it of each one to some one, sometimes I

must tell it of some one to every one, sometimes to many and not then to that one filling me then, sometimes I must tell it to many and to that one, sometimes I must tell it mostly to that one. It is all a very complicated condition having knowing any one inside in one. Mostly always I sometime tell it to some one. Mostly when I am filled up with some one I tell it then to that one and to others then, sometimes I never tell it to that one, mostly sometime I do tell it to that one. Mostly then sometime each one I am ever knowing is a whole one in me, mostly sometime I tell it to that one, sometimes I tell it very little, sometimes very slowly to that one, sometimes
 10 very gently, sometimes very completely, sometimes very quickly, sometimes very greatly, sometimes just in little pieces to some, sometimes all but a little of it to some one. Always then sometime each one is a whole one in me, mostly always I tell it sometime to that one. Sometimes then I have to tell it when I am all filled up with it, sometimes then I tell it to rid myself a little of it, sometimes because I am so full of it it keeps pouring out of me all the time when I am first having it. This was then the way I was filled full of it after looking at and so understanding the last one I have been describing. I was filled full up with it, I knew it and I told it, I told it to this one, the one whose being as meaning made
 20 me then all full of that one then inside me, I was knowing it then, I was then all full up with it, I was then full up to the telling of it. This is now the history of that.

¶1 Being filled up with some one who then is a whole one inside one is to some a natural way of being. Knowing and telling is to some their natural way of complete being. This is now some description of one of such of them.

¶2 Knowing and telling then is to some their natural way of complete being. This has been some description of one of such of them.

¶3 Always then sometime each one is a whole one to me, always then I
 30 am listening to, looking at, feeling the whole being always then repeating in each one, always then I am knowing the meaning of the nature or natures in each one, always then I am telling the meaning of the being in each one.

¶4 Hearing, feeling, seeing all repeating coming out of any one I am ever knowing, knowing sometime the meaning of the being in every one I am ever knowing that is having sometime each one I am ever knowing a whole one to me, hearing, seeing, feeling then always all the repeating coming out of every one I am ever knowing, understanding sometime the meaning of the being in every one, being sometime filled up full with the
 40 whole being in each one I am ever knowing, being sometime then full up with the complete being of each one I am ever knowing, being full up with it with the completed knowing of it, being fuller and fuller with it, being sometime all filled up with it, filled up completely with it, filled up full with it sometimes to the quick telling of it, sometimes to the slow

telling of it, sometimes slowly filling up with it, sometimes more sometimes less quickly being filled full up with it is all always sometimes in me. Always then sometime each one is a whole one to me, always then sometime each one I am ever knowing is a whole one inside me, always then sometime I am filled full with each one then a complete one every one I am ever knowing, always then sometime I am filled full with each one I am ever knowing as a whole one then inside me, always then I am filled full with some one filled full of the meaning of one then filling me full up with that one then, full up to the point of telling the meaning of that one sometimes to every one sometimes only to some, sometimes to that, one the one that is then the complete filling of me, and always then sometime then there is a complete understanding of each one I am ever knowing, and always sometime there is coming out of me some telling of all the knowing being in me, sometimes it comes out of me I am filled full of knowing and it bursts out from me, sometimes it comes very slowly from me, sometimes it comes sharply from me, sometimes it comes out of me to amuse me, sometimes it comes out of me as a way of doing a duty for me, sometimes it comes brilliantly out of me, sometimes it comes as a way of playing by me, sometimes it comes very slowly, sometimes it comes very repeatedly, sometimes very willingly out of me, sometimes not very willingly, always then it comes out of me. I know many men and women, know them in many stages of their being. Always more and more I know them, I know them and mostly I tell them, always then more and more I know them, I know them and mostly I tell them. There are many then that I know and they know it. I know them, I know the repeating of themselves always coming out of them, I know them and mostly I tell them, always more and more I know I know them, always more and more they know I know it, I know it and I tell it, this is now some history of it. To begin again then with knowing it the being in some one and telling it, telling it to that one. To begin again with the knowing of that one, the last one I was describing and the telling it to that one.

Always then I am telling to some one all the being in some. There are many that I know and I know it, always then I am telling some one it. Always then I am telling some one all the being in some, sometime then I am telling to all of them all the being in every one. Always then I am telling to some one all the being in some one. Always then sometime I am telling all the being in every one to every one. All the time then I am telling all the being in each one I am ever knowing to some one, all the time then I am knowing some one, all the time then I am telling that to some one, sometimes to that one, mostly always sometime to some one.

Mostly always then I am learning to know some one, mostly always then I am telling some one the being in some one. Mostly then I am learning some one, mostly then I am knowing some one, mostly then

I am telling some one. So then this is in me living being, learning, knowing and telling and mostly then all three of them are always in me mostly always. This then is living being in some, learning, knowing, telling, this then as I was saying is living being in many of them always living, this is now a little a description of it in one.

¶1 So then to begin again with learning, knowing and telling. Mostly then there is mostly always keeping going learning, knowing, telling in my being. Always then as I was saying loving repeating is always there in me as being, always then as I was saying sometime each one I am ever
10 knowing is a whole one to me, always then, as I was saying, knowing all the being in some one is always coming to be in me keeping going there inside me, always then as I was saying knowing some one is filling me all up inside me, always then I am telling some one all the knowing there is then in me.

¶2 This then a way of being, learning, knowing, telling, this is then the being in me. There has been much writing of listening to repeating, of hearing, feeling, seeing, knowing all repeating, of feeling knowing each one sometime as a whole one, now then there is a little waiting of the telling of the knowing always in me.

¶3 20 So then always every one is repeating the whole of them, always then sometime each one I am ever knowing is a whole one to me, mostly always then I am telling my complete knowing of each one to some one, often I am telling it to that one, the one whose complete being is then completely filling me then there inside me. This is now a little description of such telling to one.

¶4 As I was saying every one who ever knew this last one knew all the repeating ever in this one, ever coming out of this one, always then this one was really not giving to any one any really puzzling feeling, always then I knew all the repeating every one knew in this one and always coming
30 out of this one, always then I never had any puzzling feeling about this one. Every one really then knew all the repeating ever coming out of this one, every one then who ever was knowing this one knew all the being in this one, mostly then no one could have about this one any puzzling feeling, no one felt any puzzling feeling then about this one, every one who ever knew this one knew all the being that ever came out of this one as repeating, no one then had about this one a puzzling feeling, every one only knew that this one found no meaning in the living of this one's being. There are always many such men and women. Mostly then no one found this one puzzling, this one was greedily seizing and
40 humbly asking, this one was tenaciously gripping and never getting holding, this one was always close-fisting and always opening the hand in imploring begging. Many then are of such a kind of them but mostly asking and seizing in most of them are really in being in them, in this one they made up a complete denying, nothing then in this one was really being.

As I was saying every one who was ever knowing this one knew always all the repeating always coming out of this one, all the frenzied seizing all the pitiful asking, mostly then every one who ever was knowing this one thought about it in this one as these being in this one in contradiction, in many these ways of being are making a contradiction, in many all these ways of being are really vital being in them, in this one it was a different thing from the others having contradictory being in them, in this one it was a negation of real being, it was the real spirit of denying in this one. Every one then as I was saying every one who ever came to know this one always knew all the repeating that ever was coming out of this one, every one then knew the being in this one, no one then had any puzzling feeling about this one, no one then knew the meaning of the being in this one. This one then at the end of looking came to be a whole one to me, there was not really ever any puzzling feeling in me about this one, I came then sometime to look at this one, this one became then completely to me a whole one, this one then was a whole one to me, this one then was a whole one inside me, I knew it and the knowing of it filled me, I knew it then the meaning in this one, I was filled full then more and more with the being in this one, more and more then I knew it inside me, more and more then it filled me, I knew it then and more and more then it filled me and then it came to possess me, it was then a complete filling of me there inside me the being in this one, I knew it then and soon I told it to this one, I knew it then and I told it to myself and then more and more I knew it and more and more I told it and then more and more I knew it and then I told it to that one, more and more then I told it to that one, always more and more then I told it to that one.

Always then sometime each one is a whole one to me, always then sometime each one is more or less filling me up inside me, always then sometime I tell it all more or less to some one, very often I tell it all more or less to that one. This one then was a whole one to me, this one was then completely a filling up inside me, more and more then the knowing of the meaning in this being was in me there completely as a filling to me there inside me, more and more then I knew the meaning in all the repeating always coming out of this one, soon then I told it to this one, always then more and more I told it to this one.

Kinds and ways of being, kinds and ways of having being coming out in repeating, many of them are very clear in kinds of men and women, in individual men and women. Realising kinds and ways in being, learning in being, thinking to feeling, realising meaning in being, realising way and kinds of sensitiveness and emotion, meaning of stupidity in being, ways of knowing, ways of telling, ways of being resembling, all these always are in me filling me with seeing, feeling, learning understanding, filling me sometime to telling.

It came then that I heard the meaning of the being in that one, that

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was to me then a real thing, the meaning of the being that was all the being in this one. I heard it then, more and more I knew it in all the ways it was in this one in all the ways it did and had and would come out of this one, the being in this one. Sometime then all history of this one will be complete to some one. Always then the repeating in this one was forming in me as a complete history of this one.

¶1 There was then this one, there will then be sometime a complete history of this one, perhaps there will be a complete history of this one in some one, perhaps never really inside any one. Each one sometime
 10 is a whole one to me, then I am hearing or feeling or seeing some repeating coming out of that one that makes a completer one of that one, always then there may be sometimes more history of that one, there may then be never a whole history of any one inside any one. Mostly then that is a melancholy feeling in some that there is not a complete history of every one in some one. Slowly then that feeling is discouraging to one loving having a whole history of every one inside in one. Perhaps slowly then there is really in such a one more and more knowing of the meaning in each one that one is ever knowing. Always then for such a one there
 20 must be many new beginnings. Always then for such a one there must be a feeling that that one such a one is then knowing is a whole one, always each one is a whole one, always each one has a whole history of them always coining out of them, sometime some one will have in them a whole history of each one. Always then more and more each one sometime is a whole one and then sometime it is hard to hold this one as a whole one inside one and then the one having knowing each one that one is ever knowing as a whole one as the way of having living being in that one, such a one having the whole one that that one is having inside then of some one come to pieces in them, have new repeating in them, have new meaning in them, always then sometime the one having knowing
 30 each one they are ever knowing as a whole one as the living being in that one, such a one then sometimes is having all a wrong meaning to the being of some one then seeming to be a real right whole one then inside that one and always then there is sorrowing feeling in such a one and always then there is new beginning in such a one and always then there is struggling in such a one to make that one then inside them as a whole one give up in them the wrong whole meaning and to keep in them all the repeating that really was in that one this one then was thinking knowing as a whole one. Sometime then each one is a whole one to me, sometimes then there is a real complete one there inside me, sometime then I know
 40 something, mostly then I begin again, always then I am feeling, seeing, hearing all the repeating coming out of any one I am ever knowing, sometimes I am telling the whole feeling I have in the whole being of some one I am then knowing and having then as completely filling all my being, and then I am beginning again with more knowing and more and

more then that one I am then knowing has for me then meaning.

This one then that I was last describing and then describing the meaning in the being in that one and then describing the telling of the meaning of the being in that one to that one, that one then knew then the meaning of the being in that one; that one always like every one that ever knew that one always knew, had always known all the repeating always coming out of the being in the living of that one, now that one knew the meaning of the being that made that one and it was a very serious feeling knowing that that was the meaning of the being, that denying was the meaning of the being in that one, that always there was in that one no way of ever realising real feeling, real being, that always it made up into denying. This one then knew the meaning of that being, I had told it to this one as I was saying, this was then in this one the first moment in the being of this one that was not denying. This is clear then, it was clear then to that one, it was to that one giving up asking, it was to that one then loosening gripping. This one had then a revelation, this one then had a new beginning.

This then happened to this one, this one then had a real realisation of the being in this one and that was the beginning in this one of realising living, that was the beginning in this one of a being that was not in its meaning denying. This then came as a religion, this then came as a revelation, this one was then not asking and had the feeling of having been given living, this one was not asking and was receiving, this one had loosened gripping and so a little the hand was open to receiving, this was then the first being in this one that was not denying. By and by there was more changing. There will be now then more description.

Slowly then there was in this one increasing realisation of real being. As I was saying this one not asking had the moment of receiving, loosening gripping had a little the power of accepting, slowly then this came to be the new meaning of the being always there in this one.

This one had then a new beginning, always then from then on this one was changing, always then this one was repeating, always then knowing this one seeing, feeling, hearing the repeating coming out of this one, always then I was knowing more and more all the meaning there ever was or could or would be in this one in the being that was all the being in this one, always then this one was a whole one there inside me, always then I was knowing the complete meaning in the being in this one, always then this one was repeating all the being in this one, always then there was changing in this one and always there was in this one the being that every one who ever knew this one always knew as coming out of this one and always repeating.

As I was saying this one then knew the meaning of the being in this one making a denying in this one of everything, I knew it from looking at this one, I knew it then and I was filled up then with this one, I knew

it and then I was telling it to this one and always more and more I was telling it to this one and then this one was knowing the meaning of the being always repeating in this one and then there was in this one a beginning, there was then in this one real despairing, there was then in this one a stopping asking, a little loosening of gripping, there was then in this one some receiving, a being able to take what is given in the hand a little loosened in gripping, this then was in this one religion, this then was in this one a new meaning in being, a real realising of living, a beginning believing something. Then it went on and on in this one.

¶1 10 As I was saying this one was a little loosening gripping and a little this one received in this loosening, seizing believing and then this one was gripping this believing, this was then the new meaning in the being in this one, this and receiving, really receiving something. Not denying, receiving something, tenaciously gripping that this one had and always sometimes again would be a little receiving in moments when remembering, this one would a little moment be stopping asking, always then a little loosening gripping would give to this one a little at such moments power of receiving, then this one would be tenaciously holding this this one had then been receiving, always then this was the new
20 meaning in the being of this one.

¶2 Sometime perhaps it will be clear to every one the whole being of some one. Sometime perhaps it will be clear to some one the being in any one. This is then a beginning.

¶3 This is then a beginning, always then there is some winning knowing. Sometime perhaps it will be clear in some one the being in any one, always then there is some winning knowing, always then there is some one keeping going learning, sometime perhaps it will be clear to some one the whole being of some one. This is then again a beginning.

¶4 Mostly every one is resembling some how to some one, every one
30 is one inside them, every one reminds some one of some other one. Each one has it to say of each one he is like such a one I see it in him, every one has it to say of each one she is like some one else I can tell by remembering. Every one is always remembering some one who is resembling to some one. Every one is themselves inside them and every one is resembling to others.

¶5 This is then a beginning, always then there is some winning of knowing. Sometime perhaps it will be clear in some one the being in any one. Always then there is some winning knowing, always then there are some keeping going in learning. Sometime perhaps it will be clear to some one
40 the whole being of some one. This is then again a beginning. This now is learning understanding of resembling to realising kinds in men and women. Every one has their own being in them. Every one is of a kind in men and women. Every one is resembling somehow to some one.



Note #46

Everybody is a real one to me, everybody is like some one else too to me.

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Everybody has their own being in them. Every one is a kind of men and women.

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Everybody is a real one to me, everybody is like some one else too to me. Every one is one inside them, every one reminds some one of some other one, every one, mostly every one, has it to say of mostly each one that one ever is knowing, that one ever is seeing, that one is like such a one I see it in that one. So it goes on, every one mostly sees in each one something that is like something in some other one. Everybody is a real one to me, everybody is like some one else too to me, everybody has their own being in them to me, every one is of a kind of men and women to me. There are many ways of making kinds of men and women. In each way of making kinds of them there is a different way of feeling them as resembling. These are now some of the ways I know it in them which ones are like which other ones of them. Everybody then has to me their own being, that is them, every one then is like some others in some ways and that makes each one of them of a certain kind of men, of a certain kind of women, of a certain kind of men and women. Everybody is a real one to me, everybody is like some one else too to me. Resembling, in each one to other men, to other women, to other men and women, makes sometime a way of complete understanding of each one, everything then they do in living is clear to one who knows resemblances and differences and kinds in men and women, their way then of living, loving, eating, pleasing, smoking, scolding, drinking, dancing, walking, talking, beginning, ending, sleeping, laughing, working, everything in them is clear then. Everybody has their own being in them, every one is of a kind of men and women.

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Ms Note # 

Every one has their own being in them. Every one is of a kind of men and women. There are many very many kinds of men and women, there are many very many kinds of men, there are many very many kinds of women. There are many ways of making kinds of them, this is now a description of all the kinds of ways there are of making kinds of them, all the kinds of ways there are of making kinds of women, all the kinds of ways there are of making kinds of men, all the kinds of ways there are of making kinds in men and women, all the kinds of ways there are of making kinds of them in all the stages of each of them in them all from their beginning to their complete ending, all the kinds of ways there is in them of being and having being coming out from them, all their kinds of ways of being themselves inside them all of them and all the kinds of ways the being in them comes out from them, all the kinds of ways they ever effect any others any other one ever in any kind of way ever connected with them. To know all the kinds of ways then to make kinds of men and women one must know all the ways some are like others of

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them, are different from others of them, so then there come to be kinds of them. So then to some one each one must be a real one and each one must be like other ones in some ways and like other ones in other ways and some must know all the ways some one is resembling to or different from some other one and other ones and so sometime there will be a completed system of kinds of men and women, of kinds of men and kinds of women.

¶1 To begin now a little such a grouping; each one must be a whole one, each one must be to some one like some one else, like some other one.

¶2 Everybody is a real one to me, everybody is like some one else too to me. Almost every one in looking at any one mostly feels that that one they are then seeing, is like some one else they have known in their living, sometimes they know it in remembering, sometimes it is puzzling to them, sometimes they tell it and no other one then sees it with them, always there are different ways of feeling resemblances between people any one is knowing, always then there is remembering and disagreeing about resemblances between every one, always then mostly every one sees some one resembling the one they are then remembering, mostly every one feels resemblances in men and women. It is important then to make kinds of them, kinds of men and women, it is important then to know all the ways there are of being resembling, always then every one is a real one always then every one is resembling in different kinds of ways to different ones, always then all through the living of any one they are being resembling to different ones, always then there are many kinds of being, always then there are many ways of feeling, knowing kinds in being, always then each one is a kind of man, a kind of woman, a kind in their beginning, a kind in their going on, a kind in their ending, every one is of a kind of men, a kind of women, a kind of men and women, a kind in beginning, a kind in going on and in ending. Always then for understanding, each one must see the meaning in all the ways of being kinds of men and women, some have a feeling for some things in being others for other things in being, each one has their own way of feeling kinds in men and in women, in babies, in children, in growing young men in growing young women, in men and women. There are then all these many ways of knowing, feeling kinds in men and women, always then there are many ways of knowing, feeling, thinking, talking, using kinds in men and women. Always then each one is a whole one and in many ways of a kind of men or of a kind of women.

¶3 40 Mostly this is all always confusing every one in talking, feeling, thinking, using, seeing any one, always each one has their own way of feeling kinds in them, always each kind of them has their kind of way of knowing men and women. Making each one a kind of men and women in enough kinds of ways to have everything included in the kinds of

them, everything that is in the being of that one, that is understanding that one. That one is then a completed whole one then to that one, the one having that understanding of that one. That is very exciting, that is very interesting, that completed understanding is to some all the meaning in their living.

Always then each one one is ever hearing talking, knowing feeling, ¶1
 thinking, seeing, each one has their way of seeing each one they are ever
 knowing, each one has their way of feeling kinds in men and women.
 Always then that one that has it to want to have understanding of any
 one, that one always must have a feeling always of the ways all the ways, 10
 the many ways of knowing, feeling kinds in men and women. This then
 as I was saying is very exciting. This then is now some description of
 one way of learning to know kinds in men and women. Always I am
 telling of learning kinds in men and in women. Always then everybody
 is a real one to me, everybody is like some one else too to me. Always
 then sometime each one comes to be a whole one in me.

Always I am learning, more and more then I am knowing many ¶2
 kinds in men and women, many ways of making kinds in men and women,
 always I am learning, always it is interesting, often it is exciting, always
 I am learning, sometimes I am really learning all the being in some one, 20
 always more and more each one is to me a kind of one, always then I
 am learning more and more of bottom ways of being resembling, always
 I am learning more and more of the kinds of mixing that are confusing
 to any one looking, always then more and more there are steadily group-
 ing kinds of men and women to me, more and more I know where each
 one I am ever seeing belongs in the grouping, more and more then it all
 grows confusing, I am always knowing more and more and then it gets
 all mixed up to me all mixed up in each one all mixed up in each one I
 am learning, each time there is in me a clear understanding of any one
 and I go on to another one or back to one I was earlier understanding 30
 that one is all a confusion from the last learning, each time then when
 there is a clear understanding of any one it is confusing with the next
 one, knowing more makes more grouping necessary in men and women
 and then all of a sudden this new grouping is a clear thing to my under-
 standing and then sometimes all of a sudden I lose the meaning out of
 all of them I lose all of them and then each one I am then seeing looks
 like every one I have ever known in all my looking and there is no mean-
 ing in any of my grouping and then there is in me again a beginning and
 always sometime there will be clearly existing kinds of men and women, 40
 grouping of them by the bottom nature in them, by the mixing of other
 nature or natures with, the bottom nature of them and so then sometime
 there will be a complete history of each one who ever is or was or will
 be living. It is very interesting, often very exciting, mostly very confus-
 ing, always steadily increasing in meaning.

¶1 There is now a little a description of my learning. There will be now then a little indication of what I have been learning, what I am now knowing, then there will be again a beginning of Martha Hersland in her beginning.

¶2 Everybody then is a real one to me. Sometime every one is a real one to me, everybody too is like somebody else always then to me. Slowly then there comes to be to me kinds in men and women. Slowly then they are grouping inside me into kinds of them, kinds of men and women. Every one then has their own being in them, every one is then to me of
10 a kind of men and women. This will be clearer now in a description of how several men and several women came to be each one of them the beginning of a group for me. That made them for me each one of them a kind of them, a kind of women and men. Later then there will be more description of the learning of the kinds there are of men and women, of the resembling between them that makes kinds of them around one.

¶3 Now then there will be a little description of the learning of men and women as kinds of them, of the resemblances that are there in the nature in them, in the bottom nature in them that makes one kind of a way of making kinds of them.

¶4 20 Now this is the way resemblances among men and women have meaning to me to make kinds of them. Now this is the way I am learning men and women, knowing kinds in them.

¶5 Every one has some feeling of knowing kinds in men and in women, some have some feeling of knowing kinds in men and women. This is now then to be some description of my knowing kinds in men and women. This will soon be clearer in little descriptions of some of them as kinds in women and men.

¶6 This is now a little a description of my learning kinds in men and women. Mostly every one as I was saying has some feeling of knowing
30 kinds in men, mostly every one as I was saying has some feeling of knowing kinds in women as I was saying some have some feeling of knowing kinds in men and women. Mostly every one sees resemblances between some men, between some women, some between some men and women, and men and men, and women and women. There are then as I was saying many ways of making kinds in men and women.

¶7 There will be now more description of the learning of knowing of the kinds there are of men and women, of the resembling that makes kinds of them around one. As I was saying always each one is sometime a whole one to me, each one always is like some one or many other ones
40 to me.

¶8 This is then the way I do my learning, slowly knowing each one, more and more seeing each one as a whole one and at the same time as a kind of men and women, slowly more and more having everybody in me as a real one, slowly more and more knowing resemblances all the resem-

blances existing, slowly more and more having confusion and then slowly again and again beginning and getting clearer the kinds of them and then losing them in more complicated differences and resemblings and so always more and more I am understanding and always more and more I am changing and always more and more I am beginning and always more and more I am having uncertainty in my feeling and always more and more I am certain and always more and more there are distinct kinds of them kinds of men and women, and then sometimes there are so many ways of seeing each one that I must stop looking.

This will be always then a longer and longer description always longer with my living and my knowing. ¶1

Always then I am seeing the resemblances that make kinds of them kinds of men and women and always I come back again and again to see it in them. Always then I am thinking and feeling and learning resemblances in men and women, always then I am making kinds in them. ¶2

Every one then has their own being in them. Every one is of a kind of men and women. Always then I see resemblances in each one to another one to other ones and always I come back again and again to looking at that one and always I am seeing something, and always I am having a confusion inside me about that one and always I am beginning again and again and again and then sometime that one is a whole one to me, that one is of a kind of men and women from the bottom nature in that one and always then sometime it is clear about that one to me the nature or natures in that one with the bottom nature in that one and then sometime I know of that one all the kinds of being in that one, all the kinds of ways that one is of kinds of men and women. ¶3

Always then I am thinking and feeling and seeing all the ways the one I am then knowing has of being resembling to any one. Every one as I was saying mostly every one feels and tells about resemblances in men and women, mostly every one has a feeling of kinds in men, of kinds in women, of kinds in men and women. There are then as I was saying many ways of feeling kinds in men and women. ¶4

Mostly then as I was saying every one has some feeling of people resembling each other, some have it more some have it less in them the feeling that people are resembling, some are always looking for resemblances, some are then with that very annoying, some are always saying this one is like some one I can tell it by remembering, some are always thinking that every one is resembling a few they have known in living and these then often are annoying, always then mostly each one feels something of interest in seeing resemblances between some one and some other one or ones sometime, some feel this very often, some feel this all the time, mostly then there is a good deal of discussing mostly then there is a good deal of irritation, mostly then there is a good deal of difference of opinion about the ways people are resembling, about resemblances between someone ¶5

and some other one some one then is seeing and some one else is then not feeling. Always then there is in living much finding of resemblances between men, between women, between men and women, between children, and mostly always then when any one tells it to any one there is much discussing often very much irritation. This is then very interesting. There are then often some who find every one they are ever knowing resembling a few men and women whom these sometime have had come to be in them a certain kind of men and women, these then make many of those they are seeing of these few kinds of them. Mostly then
 10 every one has some feeling for resemblances and for kinds in men and in women and in men and women.

¶1 Now then to begin again understanding, to begin again learning men and women, to begin again seeing them as whole ones each one and each one as kinds in men and women. As I was saying each one I am ever knowing some time is a real one to me, as I was saying each one I am ever knowing sometime is like some one else too to me. Always then I am learning always then I am remembering, I am puzzling, I am in a confusion, always then I am coming back again and again and seeing, feeling, thinking all the ways any one can see that one, all the ways that
 20 one is resembling to any one, slowly then each one I am ever knowing is a whole one to me, slowly then I can learn other ones from having that one a whole one inside me, more and more then I am understanding kinds in men and women, more and more then I am learning different values in resemblances existing always between each one and others of them, sometime then each one comes to be to me a completed being. This is then now a slow description of my way of learning, this is then now a little description of some whom I am knowing.

¶2 Every one is themselves inside them, mostly every one reminds some one of some other one of some other ones, every one has it to say of
 30 some one some of many, he is like such a one I see it in him, she is like some one else I can tell it by remembering. Mostly every one is sometimes thinking that some one is resembling the one at whom they are then looking. So, many always go on thinking that every one is resembling to others, and often some one is disagreeing some one to whom such a one is pointing out resemblances does not agree with that one. This is very common. There are many ways of feeling kinds in men and women. People disagreeing about ways of being resembling, people seeing different ways of making kinds in them often makes such irritation, sometimes exciting, sometimes confusing, sometimes to some one
 40 puzzling.

¶3 There are many ways of making kinds in men and women. Each way of making kinds of them comes from a different way of feeling knowing them as resembling. There are many ways then of feeling knowing kinds in men and women. Sometime some one will know all the ways

there are for people to be resembling, some one some time then will have a completed history of every one, every one who ever is or was or will be living. There are many ways then of knowing kinds in men and women, there are many ways then, there is a way of feeling them as kinds of them by ways of doing that come from education and tradition, kinds of them that come from the ways that make a nation, there are ways of seeing kinds of them by the kind of learning in them, tastes, beliefs, fondness for walking, working, doing nothing, there are ways of feeling kinds in them in color resemblances and gentlenesses in them, and courage, and ways of showing angry feeling, there are ways of knowing resemblances in them from occupation giving certain habits to them, there are ways of seeing kinds in them from their being always young, always old in them, bright all of some of them, dull all of some of them, moral all of some of them, immoral all of some of them, lazy all of some of them, very energetic always some of them, then there are samenesses in the looks of many of them that makes kinds of them to some and sometime some one will know all the ways there are for people to be resembling, some one sometime then will have a completed history of all of them.

There are all these ways then and many more of them of feeling knowing people to be resembling and then there is the way that I am always seeing, the resembling that makes the two kinds of them, independent dependent kind of them who have attacking as their natural way of winning fighting and the dependent independent kind of them who have resisting in them as their natural way of winning and then there are so many complicated kinds of these two kinds of them so many ways of mixing, disguising, complicated using of their natures in many of them, so complicated that mostly it is confusing to me who know it of them that there are these kinds of them and always more and more I know it of them and always it is confusing for sometimes a resisting one spends most of living in attacking, an attacking one spends most of the living in resisting, sometimes some one is mostly all attacking and just at the bottom there is a contradiction of the whole nature of them, there are so many complications then in all this that I am knowing, it is all a very difficult thing to be really understanding. I know very much about these ways of being in men and women, I know it and I can say it, I know it and I can write it, it is a very complex mixing the being in all men and in all women, I do not know yet the whole of it, I do know now very much of it, I cannot yet say all I know of it.

Mostly everybody now is like some one else to me, like many others to me, in some ways like some in other ways like others and now more and more there are to me some of each kind of them that are mostly only of that kind of them, and so more and more there come to be to me clearly a certain number of kinds of men and women.

Kinds in men and women then are to many always in men and

women and in many different ways of feeling and thinking. Mostly to every one there are kinds in men, kinds in women, kinds in men and women.

¶1 There are then as I was saying many ways of feeling kinds in men and women, every way of feeling kinds in men and women must be in such a one that sometime has in that one all the history of all men, of all women.

¶2 Kinds in men and women then are existing to mostly every one. To many feeling kinds in men and women is a part of learning men and women, to some kinds in men and women are parts of learning men and
10 women, to some feeling kinds in men and women is to have sometime each one such a one is ever knowing a completed whole one to that one. To such a one always there is continually more variation and more resembling and sometimes it is so confusing that such a one must stop looking. Then when some one is a whole one and a complete one of a kind of one or the kinds in one are complete to one knowing that one, then it is very satisfying.

¶3 Everybody then is mostly a real one to me, everybody is now like some one and like some other one and then again like some other one and each one sometimes is a whole one to me.

¶4 20 This being resembling, this seeing resemblances between those one is knowing is interesting, defining, confusing, uncertain and certain. You see one, the way of looking at any one in that one that is like some one, the way of listening, a sudden expression, a way of walking, a sound in laughing, a number of expressions that are passing over the face of that one, it is confusing, too many people have pieces in them like pieces in this one, it began as a clear resemblance to some one, it goes on to be a confusing number of resemblances to many then, some resemblance that is very clear one is not remembering then it is baffling, more and more resemblances come out in that one, perhaps that one is not independent
30 dependent and yet that was so clear in the beginning, more and more then with knowing resemblances are multiplying and being baffling and confusing and always each one of all these resemblances one who sometime wants to have this one as a whole one, wants to really know kinds in men and women must completely feel, admit, remember and consider and realise as having meaning. This is then a beginning of learning to make kinds of men and women. Slowly then all the resemblances between one and all the others that have something, different things in common with that one, all these fall into an ordered system sometime then that one is a whole one, sometimes that one is very different to what was in
40 the beginning the important resemblance in that one but always everything, all resemblances in that one must be counted in, nothing must ever be thrown out, everything in each one must be included to know that one and then sometime that one is to some one a whole one and that is then very satisfying.

Sometimes as I was just saying everything in any one, all the resemblances in that one point to that one being one kind of men and women and then, say an independent dependent kind of one, and then when one looks more and more closely at that one the bottom nature in that one is a contradiction to all the rest in that one, is so to say dependent independent being and everything one ever was knowing of that one has to be always still remembered but now it all has a new direction. Knowing completely then any one gives a solid basis for seeing the meaning of any being that has in it resemblances to that one. Always then it is important with each one that sometime that one is to the one learning kinds in men and women a whole one, a complete one so that there can then be a solid basis of comparison of understanding the meaning of the being in some one who is resembling in any way to that one who is to the one learning, then a whole one. Sometime as I was saying there are so many ways of seeing, feeling resemblances in some one, some one resembles so many men and women that it is confusing, baffling, then the one learning kinds in men and women is despairing, nothing then to that one has any meaning, it is then to that one all of it only an arbitrary choosing and then that one must stop looking, that one then must begin again then and always never forgetting anything that one ever has seen as a resemblance in the one that one is then learning. Sometime really each one will then be a complete one to that one. Sometime really each one will be a completed, understood person, understood in kinds of men and women. This is a real way of learning, sometime then there will be a complete history of every one, everything then they do in living, each one, will be clear then to the one that has really learned all the kinds there are of men and women, all will be understood then in them, their living, loving, eating, working, resting, pleasing, smoking, scolding, drinking, dancing, walking, talking, sleeping, beginning, ending, attacking, resisting, winning, losing, everything. There are whole beings always, they are themselves inside them, they will be whole ones then to the others who have learned to know them, they will be each understood by being known as their kind of them.

I do know very much of the being in men and women. I do know very many of them. I do know the resemblances in them and the kinds of them, the divisions into kinds of them that is important for the understanding of them. I do know many of them, I know them, I understand, I explain them, they are themselves then to me, they are whole ones to me, I know it and I tell it, I know it more and more and more and more I tell it. Always I am thinking about it, always I feel the being the whole being sometime in each one, I know it sometime and I tell it sometime. I learn it as I see it and feel it and hear it as they repeat it, I understand it and then I understand in another one that is like the one that has then become a whole one to me, I learn new variations in it then from this now

one and then sometime this one is a whole one to me and I begin again then with this one to know kinds in men and women and so on and always there is more to learn about it, there is more to know about it, there is more to tell about it.

¶¹ This will be clearer now in a description of how several men and women each one came to be a whole one to me, a kind of men and women to me and then by resemblances between them and others of them there came to be more understanding of each kind in men and women in me and then other kinds in them to me. Later there will be more description
 10 of the knowing of all the kinds there are of men and women, of the resembling that makes kinds of them around one. Now there will be a little description of some, of the kinds they are, of learning by resemblances between men and women the being in them.

¶² The way I think of every one is like this. This is the way they come to be in groups to me, in groups that have in them to be that those in them are resembling each one to the other one. The way I know them as resembling, that I have been just explaining, in every way that any one can see any one of them. The way I think of each one is like this that I will now begin describing.

¶³ 20 In recognizing them as being of one group or of another group of them, that is one kind or another kind of men and women, everything in them, anything in them, their looks, their feelings, their expressions, their way of doing anything, their way of doing everything, everything, anything in them is to be noticed in its resemblance to something in another one. So then there come to be groups of kinds of men and women. So then as I was saying I come to know them, sometime all of them I am ever knowing, as kinds in men and women. Sometimes it is very confusing, sometimes very simple, sometimes very certain, sometimes very uncertain, sometimes for a long time baffling. There are then kinds in men
 30 and women. Sometime there will be a description of all the kinds of them.

¶⁴ The way I think of each one is like this. I think of them as having a bottom nature in them, as having sometimes mixed up in them other nature or natures with the bottom nature in them. This is now to be a little description of the way I always think of each one of them to lead later to a description of some of the kinds of men and women.

¶⁵ I think of each one I am ever knowing. Each one sometime is a whole one to me. Each one has a bottom nature in them of one kind of men and women. Each one may have in them other nature or natures in them mixed with each other or separate together in them. This is
 40 the way I think of men and women.

¶⁶ This is now a description of the way I feel and think the natures in them.

¶⁷ As I was saying each one has a bottom nature in them. Each one is one of a kind of men and women.

Each one has a bottom nature in them, each one has or has not another nature or other natures in them besides the bottom nature in them. These may be of the same kind as the bottom nature, they may not. This is now then a description of the way I feel and think the nature and natures in men and women.

This is then the way I feel the nature, the bottom nature, the other nature or natures, in men and women, this is then the way I feel each nature in each one of them. Each nature then is of a kind in men and women.

This is then the way I feel each nature in men and women, this is the way I feel the nature and make groupings of them, groupings of kinds of them.

The way I feel natures in men and women is this way then. To begin then with one general kind of them, this is a resisting earthy slow kind of them, anything entering into them as a sensation must emerge again from through the slow resisting bottom of them to be an emotion in them. This is a kind of them. This bottom in them then in some can be solid, in some frozen, in some dried and cracked, in some muddy and engulfing, in some thicker, in some thinner, slimier, drier, very dry and not so dry and in some a stimulation entering into the surface of the mass that is them to make an emotion does not get into it, the mass then that is them, to be swallowed up in it to be emerging, in some it is swallowed up and never then is emerging. Now all these kinds of ways of being are existing and sometime there will be examples of all these ways of being, now all these ways of being have it in common that there is not in them a quick and poignant reaction, it must be an entering and then an emerging mostly taking some time in the doing, the quickest of these then are such of them where the mud is dry and almost wooden, where the mud has become dry and almost wooden, or metallic in them and it is a surface denting a stimulation gives to them or else there is a surface that is not dry and the rest is dry and it is only the surface of the whole mass that is that one of which there has been any penetrating, and in some in whom the whole mass of the being is taking part in the reaction in some of such of them habit, mind strongly acting can make it go quicker and quicker the deep sinking and emerging. This is then a kind of them, the resisting kind of them, and there are many kinds of that kind of them. This is a very sure way of grouping kinds in men and women. I know it and I see men and women by it. Mostly to any one now it means nothing. I will begin again then this explaining. This group I have been describing are those that have resisting winning as their natural way of being. I will begin again explaining. There are a kind of men and women who have resisting as their way of winning fighting. There are another kind of men and women that have attacking as their way of winning fighting, these have poignant and quick reaction, emotion in such of them has the quickness and intensity of a sensation, that is one kind of men and

women. Later I will tell more of them. Now I must begin again with the resisting, the dependent independent the kind I have been beginning describing in a way that may mean nothing to any other one, in the way I feel bottom being in men and women, in the way I make kinds in them, in the way each one comes to be a whole one to me seeing that one.

¶1 Resisting being is one way of being. This is now a description. As I was saying there are kinds of them kinds in men and women and there are kinds of kinds of them kinds in kinds in men and women. First then there are large groupings of them, the grouping into two kinds of
10 them those having resisting, those having attacking as their natural way of winning fighting, dependent independent, independent dependent, these two kinds of them. Each group then has in a way the same way of handwriting, the same way of succeeding, the same way of beginning, the same way of loving. Many of them are very baffling, many in each group of them, for there are in many of them other nature or natures in them, sometimes then they are very baffling, sometime to some one the bottom nature in them is certain, the kind the bottom nature in them is, and then, though it may take a long time to know the complete being in them, they are not any longer baffling. Soon a few short histories will
20 be given of learning the bottom being in some and so clearing up the problem of them which for a long time was confusing, which always is confusing to any one not knowing the bottom being in that one.

¶2 This is clear then, bottom being is the natural way of winning, loving, fighting, working, thinking, writing in each one. This is not anything about, good or bad in them, in each one, about more or less brains in them but the kind of brains, the kind of good, the kind of bad, the kind of loving, the kind of fighting, the way of working, being in them at the bottom of them.

¶3 This is a very certain way of knowing, grouping men and women,
30 understanding, seeing the kind of natures in them, making certain of the resemblances between them. This is then a universal grouping, always everywhere with every education there are these same kinds of them, some are a complete thing of one kind of them, some are very little just at the bottom one kind of them and all the rest of them are other kinds of them, there are in them every degree of mixing, every degree of emphasising, some are the whole of their kind of them, some are only part of their kind of them; to commence again then with my way of seeing them and then the way of knowing the resemblances between them and so the making groups of them. To begin again then with my feeling of bottom
40 nature in each one.

¶4 There are then the two general kinds of them, the attacking kind the independent dependent kind of them, the resisting kind the dependent independent kind of them. There are all extremes of these two kinds of them, resisting kind that is almost always feverishly attacking, attack-

ing kind that is almost always stubbornly resisting, the independent dependents that are almost all independent, almost all dependent, the dependent independent that are almost all dependent, that are almost all independent, it is often very confusing but the distinction has meaning, mostly to every one reading there is not any understanding, that is very certain, sometime to some one it can have meaning, always then there is going on explaining of the meaning of this dividing of men and women into these kinds of them.

There must now then be more description of the way each one is made of a substance common to their kind of them, thicker, thinner, harder, softer, all of one consistency, all of one lump, or little lumps stuck together to make a whole one cemented together sometimes by the same kind of being sometimes by other kind of being in them, some with a lump hard at the centre liquid at the surface, some with the lump vegetablisth or wooden or metallic in them. Always then the kind of substance, the kind of way when it is a mediumly fluid solid fructifying reacting substance, the way it acts then makes one kind of them the resisting kind of them, the way another substance acts makes another kind of them the attacking kind of them. It and the state it is in each kind of them, the mixing of it with the other way of being that makes many kinds of these two kinds of them, sometime all this will have meaning. Now there will be a little more description given of these two kinds of substances and their way of acting and the kinds in each kind of them and then there will be given short histories showing learning kinds, learning individual ones by knowing this way of seeing, feeling bottom nature in men and women.

I know it and I want to tell it. I see it the bottom nature in each one I am ever knowing, sometimes, in each one. I see it, I see it and know it, its likeness and unlikeness to bottom nature in another one, I know and I want to tell it. I know it and I want to tell it and sometime some one else too will know it. I know it and I want to tell it and sometimes some one, some will know it. This is then the way I see it.

As I was saying there are two general kinds of them, the resisting, the attacking kind of them. There are two general kinds of them, there are many very many kinds of these two kinds of them, there are many very very many mixings in every one of some of all the kinds of them, in some of some of both the general kinds of them I know this now and now I will describe more of it. I will now describe natures in all men and women. In each one, some nature is the bottom nature of them. All natures are kinds, they are like natures in other men and women. This is now a little a beginning of the grouping of them.

First then to consider the general resisting group of men and women, considering them now only the bottom nature, which is resisting, in this group of them, leaving out now any considering of mixing in them of other nature or natures in them, of other forms of resisting nature in

them besides the kind of resisting being that is bottom nature in each one, of any attacking nature or natures in them that are mixed up in them. It is clear then that it is now the general group of resisting beings that are to have now a describing, there will be a little explaining of the attacking being in resisting being. There is now to be here a short description.

¶¹ As I was saying this is one way of seeing being, bottom nature as a substance that has a way of acting that makes one general kind of being, that makes all of that kind of them have it in common to have a certain way of fighting, thinking, loving, succeeding, beginning and ending, this
 10 is of course in each one affected by the quantity of bottom being in each one of their kind of being and of the other nature or natures in each one and so often it is all very confusing. Often in very much of any one's living it is very hard to know which nature in them is bottom nature in them, sometime this comes to be clear in each one, it is always there and repeating in each one, sometimes it is loudly sounding and after any one has heard it clearly in some one it is always there to that one, always repeating. The bottom nature then is clear in that one. In some it is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are old ones. Always
 20 in each one it is there repeating, sometime some one knows it in each one, sometime some one will know it in every one that one is ever knowing.

¶² To begin then. The resisting kind of them. Many are of this kind of them and I know it in them. They are it, they live it and I know it. Sometime then I understand it, they are it, they live it and they repeat it, sometime then I know it when I see it, hear it, feel it in them, sometime then when they are of this kind of them I know it of them, sometimes for a long time it is baffling in some one for it is not clear in them, sometime it is clear in each one the bottom nature in them, when it is resisting being in them it makes certain kinds of ways of being, loving, thinking,
 30 ing, fighting in such of them. They are it, they live it and sometime I know it. They are it, they live it, sometime they show it, sometime I understand it and now I will tell it the way I see it. I will tell the way I see and feel and hear and know resisting being in those that have it, then I will tell the way I see and feel and hear and know attacking being in those that have it, I will tell of the kinds there are in it and how by resemblances between those of that kind of it I know it, I will give then more examples of knowing it.

¶³ The resisting kind in men and women and how I feel it. They are it, they live it, sometimes I know it. Always sometime in each one sometime. I know it. I understand and I can tell it. I will wait a little longer before I tell very much about it. Now there will be only a little description of it. Slowly there will be a complete description of it, coming out of me, and sometime there will be written all any one knows of it. I know it and now I will tell a little of it.

The resisting kind of being in men and women and how I feel it, how I know it in them. They are it, they live it, they repeat it, sometime I know it in them, this is now some description of the way I realise it.

The bottom nature in many then is of the dependent independent kind of being there can be in men and women, these have resisting fighting as their natural way of winning. In such of them reaction is not quick and poignant in them, in such of them emotion has not the poignancy of a sensation. I know it in them, always sometime I know it in them, often it is hard to know it in them from the mixing of the other kinds of nature in them. Perhaps now I will give just a little description of it, later I will give more description of it. I understand it and I can tell it. I will wait a little longer before I tell very much about it. Now there will be only a little description of it. Slowly there will be a complete description of it coming out of me and sometime there will be written all any one knows of it. I know it and now I will tell a little of it.

Resisting being in men and women. This is now then a little a description of my realising resisting being in men and women. This is then now a little description of my realising resisting being in some

There are many that have resisting being in them as a bottom nature to them, sometimes I know it in them. There are many then that have it, I know it and sometime I tell it, they are all of them showing it in the repeating they are all of them doing all their living, sometime I know it in each one of them, sometime I know it and sometime I tell it. There are many that have it, that makes all of them one kind of men and women. I know it in them in each one of them of men and women I am ever knowing who have it and sometimes I understand it, I know it and understand the action of it in each one of them that have it, in each one of them that I come to know of that kind of men and women. There are many then that have it, about half of all men and women are of the kind of men and women having resisting being as a bottom nature in them, the rest of them mostly have attacking being in them. This is a general division. I understand a good deal of it, I can tell more and less than I understand of it. I am now going to tell less and more than I understand of resisting being as a bottom nature in many men and women who have it.

Resisting being then as I was saying is to me a kind of being, one kind of men and women have it as being that emotion is not as poignant in them as sensation. This is my meaning, this is resisting being. Generally speaking then resisting being is a kind of being where, taking bottom nature to be a substance like earth to some one's feeling, this needs time for penetrating to get reaction. Those having attacking being their substance is more vibrant in them, these can have reaction as emotion as quick and poignant and complete as a sensation. Generally speaking, those having resisting being in them have a slow way of responding, they

may be nervous and quick and all that but it is in them, nervousness is in them as the effect of slow-moving going too fast and so having nervous being, nervous being in them is not the natural means of expression to such of them, some have quick response in them by the steadily training of themselves to quicker and quicker reaction and some of them in the end come to seem to have quick reaction as their natural way of being, mostly in such of them this is a late development in them and that is natural from the kind of being in them. Attacking being often has nervousness as energy as a natural way of active being in them, often

10 these then lose the power of attacking with the loss of nervousness in them. There are so very many ways of knowing these two kinds in men and women. I know so very many of them, I will not now tell of very many of them. Mostly the resisting being when they have conservative being in them have it from not having the activity of changing, the attacking kind of being have conservative sense in them from convictions, traditions, they are attackingly defending. Mostly those having in them resisting being have more feeling of objects as real things to them, objects have to them more earthy meaning than to those who have attacking as their natural way of being. Mostly then objects to those having

20 attacking being as their natural way of being have for them meaning as emotion, as practically to be using, as beauty, as symbolism, that is to many of them their natural way of seeing anything they are knowing, to those who have resisting being as their natural way of being an object is it itself to them, the meaning, the use, the emotion about it, the beauty, the symbolising of it is to such of them a secondary reaction, not altogether at once as in those having in them attacking as their natural way of being. So then those having resisting being have also in them passive adaptability strongly in them when they are not really resisting while those who have attacking being are generally more active

30 in adapting, they may have yielding in them or stubbornness or sensitive responsiveness in them when not attacking they have not generally speaking passive adaptability in them. They are very different then the attacking and the resisting kind in men and women. This division has real meaning. Sometime when I am all through all my writing, when all my meaning, all my understanding, all my knowing, all my learning has been written, sometime then some will understand the being in all men and women.

¶¹ I am all unhappy in this writing. I know very much of the meaning of the being in men and women. I know it and feel it and I am always

40 learning more of it and now I am telling it and I am nervous and driving and unhappy in it. Sometimes I will be all happy in it.

¶² I know it and now I begin again with telling it, the way I feel resisting being in men and women. It is like a substance and in some it is as I was saying solid and sensitive all through it to stimulation, in some almost



wooden, in some muddy and engulfing, in some thin almost like gruel, in some solid in some parts and in other parts all liquid, in some with holes like air-holes in it, in some a thin layer of it, in some hardened and cracked all through it, in some double layers of it with no connections between the layers of it. This and many many other ways there are of feeling it as the bottom being in different ones of them; different men and women have resisting being as their natural way of being, always I am looking hard at each one, feeling, seeing, hearing the repeating coming out of each one and so slowly I know of each one the way the bottom in them is existing and so then that is the foundation of the history of each one of them and always it is coming out of each one of them. 10

This then this bottom nature in them, the way it is made in them makes the bottom history of them, makes their way of being stupid, wise, active, lazy, continuous, disjointed, is always there in them, in some their kind of them is more, is less, is the same all through their living, is more or less affected by the other nature or natures in them if they have other nature or natures in them, can be stimulated or hurried or slowed but never really changed in them, can come very nearly to be changed in them, can never really be changed in them, really not ever to my knowing, really not ever really changed in them. This then is very certain and now to speak again of attacking being. Attacking being as I was saying has it to be that emotion can be as quick, as poignant, as profound in meaning as a sensation. This is my meaning. I am thinking of attacking being not as an earthy kind of substance but as a pulpy not dust not dirt but a more mixed up substance, it can be slimy, gelatinous, gluey, white opaquy kind of thing and it can be white and vibrant, and clear and heated and this is all not very clear to me and I will now tell more about it. 20 ¶1

This is the way I am thinking of it. In the one in which I first learned to know it it was like this to me. It was like this to me in the first one I came to know it, the substance attacking being is, in its various shaping. In this one it was so dull, so thick, so gluey that it was so slow in action one almost could think of it as resisting but it was not resisting earthy dependent independent being, it was attacking, stupid, slow-moving, it was independent dependent being, it was a different substance in its way of acting, reacting, of being penetrated, of feeling, of thinking than any slow resisting dependent independent being and now there is to be here a very little explaining of how I know this as a kind of being. 30 ¶2

In this one then, as I was saying it was attacking being but very slowly getting into motion but not because it the stimulation was lost into it and had to be remade out of it but because it being shaken it was a slow mass getting into action. I know this distinction, it has real meaning, I am saying it again and again and now I begin again with a description. 40 ¶3

¶1

This then the attacking being was first clear to me in one having it as a slow, stupid, gelatinous being that when it got moving went on repeating action, never could get going any faster, had a nervous anaemic feeling that was part of its getting moving and keeping going. The resisting medium has a different kind of action as I was explaining. Now this attacking being when it is vibrant can be nervous and poignant and quicker than chain-lightning, there can be to it a profound complete reaction having the intensity of a sensation. Its sensitiveness is different in kind from that of the resisting kind of being, its sensitiveness is quivering into
 10 action not a sensitiveness just existing, but this is all too much to be now explaining, wait and I can tell it, clearer, always it has to be told as it has been learned by me very slowly, each one only slowly can know it, each one must wait for little pieces of it, always there will be coming more and more of it, always there will be a telling of every way the two kinds of being are different in everything and always it is hard to say it the differences between them, always more and more I know it, always more and more I know it, always more I come back to begin again the knowing of it, always I will tell it as I learned it, sometime I will have told
 20 all of it, always I am telling pieces of it, more and more I will know it, more and more I will tell it, sometime it will be clear to some one and I will be then glad of it.

¶2

This then is attacking being to me, this then was the way it came first to be clear in me, in one in whom it was slow moving, and in others then I knew it when it was quick and poignant and complete and I saw it, and I knew it as the same substance as this slow moving mass and in all its forms of acting more and more then I knew it. In some as I was saying it is as emotion, in some it is as passion, in some it is as sensitive responding; it has a way of thinking, loving, acting, different in kind from that of resisting being and some time, and it is a very long time too
 30 I know it now I am beginning telling all I know all I am always learning, sometime there will have been a complete description of these two kinds of being.

¶3

In some then this quick and poignant and profound reaction has to break through a resisting being lying on it and then it is very interesting in the changing in the action it takes to get through the covering, sometimes it is in some more quivering vibrant at the bottom than through the rest of it and then it is lighted and set in motion the rest that of itself never has more activity than quivering by the more vibrant part at the bottom, sometimes all of it is not more active ever than quivering, this is
 40 true in some, in some it is all vibrant and completely poignantly passionately acting, in some its nervousness its most vigorous action, in some it is a big mass always slowly moving but would like to stop acting and a resolute will, a mind, a conviction, education in such a one keeps it moving, sometimes it stops moving, there are so many ways, there are

such a various kind of mixing that can be in any one, sometime there will be a history of each one, sometime there will be a description of all the ways resisting being can be in any one, all the ways attacking being can be in any one.

This then is then one way I have been seeing kinds in men and women, ¶1
the way I see the bottom natures and other natures in them. Always
I see them as kinds, always as kinds of substance and ways of that sub-
stance being in them as bottom nature. Sometime all this will be clearer.
This is then the way I see kinds in men and women. This then makes
every one sometime a clear one, a whole one to me, this is now soon to be 10
more description of such learning by me, of such understanding of the
being in men and women.

As I was saying often for many years some one is baffling; the repeat- ¶2
ed seeing, hearing, feeling of the being in them does not make clear the
nature of the bottom being in them. Sometimes for many years some
one is baffling and then it is clear in that one and then by resemblances
between that one and other ones many are clear then. This is now some
description of such learning. This will be now little short descriptions
of learning six of them and how knowing others before helped with these
and how knowing these helped with others later. This is now then a 20
little more of preliminary studying.

There are many that I know and always more and more I know it, ¶3
they are all of them repeating, they are all of them in some way resemb-
ling one to others of them, more and more I understand it, sometimes in
each one I know the bottom nature in them, sometimes in each one I
know all the natures in them, sometimes each one is a whole one to me,
sometime of each one there is a complete history to me.

There was one then, this one was not baffling for such a long time, ¶4
this one was of the resisting kind of them.

Sometime each one comes to be a whole one to me. Sometime the 30 ¶5
bottom nature in each one, the other nature or natures in each one, the
mixing or not mixing in them of the natures in them comes to be clear
in each one, each one then is a complete one, each one then keeps repeat-
ing the whole history of them.

Some are puzzling a long time, every one is more or less puzzling ¶6
sometime, mostly every one is puzzling to me sometime, sometime mostly
every one comes to be a whole one to me.

As I have been saying there is a bottom nature in every one, the ¶7
other nature or natures in them may be of their kind of them the same
kind as the bottom nature in them, if they are resisting, the other nature 40
or natures in them may be of a kind of resisting, they may be of a kind
of attacking being. All this makes some one sometimes for a long time
very baffling. All this makes each one always sometime puzzling. Al-
ways more and more I know it of each one the being in them the mixtures

in them, always more and more I will come to have a complete understanding of every one I am ever knowing. This is now a description of my understanding of one.

¶¹ This one then was not baffling for such a very long time, this one had times of being puzzling to me, mostly after a real beginning of understanding it comes to me very steadily, not quickly not slowly, this one was of a resisting kind of them with the attacking kind of resisting being almost to the point of succeeding as part of the being in this one. This is now to be some description of this one.

¶² 10 The first one of those that further back I was describing as showing my way of learning to have each one come to be a whole one in me, that first one was to every one as the natural way of being was one having every one always wanting to have her be with them every one who knew her then, and always every one was flattering her to make it up to her that there was not ever any place for her in living, for always to herself and to every one there was always a good reason why not any condition was the right condition for her living, for always to herself and to every one there was always a good reason why not any condition was the right condition for her living. But always a little somewhere there was a feeling that
20 this was not all the meaning in the being in this one, slowly then some felt in this one the muggy resisting bottom that kept her from ever giving herself to any one unless some one needing her engulfed her by a need of her, they engulfed her then some when they had to have some one. Slowly then some came to know in this one the resisting bottom in this one, slowly then some came to see it in this one that she was of them needing to be owning those they need for loving, this is part of this kind of resisting being as I was saying about Mrs. Hersland but in this one it never came to any realisation for this one never really owned any one, resisting to keep from yielding to the need of having other people's having
30 loving feeling, resisting accepting just an ordinary quantity of loving feeling from any one, this kept this one from yielding herself enough to any one so as to own any one, wanting giving loving and having resisting being kept this one from being engulfed by other ones excepting when some one drowned this one, kept this one mostly from ever yielding enough to own any one. As I was saying sometimes some one engulfed this one, always this wore out this one, it was never freely yielding herself to engulfing then, it was wanting to keep ahead of being engulfed by giving and this was very wearing to this one.

¶³ 40 Some then knew this being in this one, slowly then hearing, feeling, seeing all the repeating in this one, slowly then hearing, feeling, seeing every one who knew this one's feeling about this one made it clear to me the whole being in this one, I came then to hear repeating the muggy resisting bottom that kept her ever from giving herself to any one unless one engulfed her by completely using her, by a need of her to comfort

them in some sorrow when they had to have some one, by using her and giving nothing to her. This one then had this resisting being that with all the need in her of having loving given to her kept her from ever giving herself to any one even for a little loving of such a one, kept her from ever having a place for really living.

But this is not all the meaning in this one, she had in her to be muggily resisting except when some one was engulfing her, but also if she could have given herself to some one it would be to own them. She was of the kind of women that have to own the ones they need for loving. This one then never owned any one, and this was that she could not give herself enough to any one to own them, sometimes some one owned this one but this one then was so drowned by this one's owning that she could not loose herself enough to own them, she could only cling to wanting to give to them just enough to keep herself from being completely drowned by that one's owning of her. If she could once be drowned by some one completely to not wanting to give to such a one she might have owned some one for loving but this never could come to be in her, she was too busy being drowned when she was drowning, she had not then any strength for owning. So then this one never owned any one, sometimes she was almost drowned by engulfing by some one needing her then. This is interesting and now this one I am now to be describing is of the same family as this one but it is in this one a very different thing this one can engulf those this one needs for living. This will be very interesting.

This is a little of the way I feel the resisting being in this one and this is the way it acts in this one. Later then, and I have already been beginning, I will then compare it with the resisting being in one. These two then are of the same kind of them but this being in them is very different in its action. To begin then.

The first one the one when it is lightish brown and gritty a little and sometimes very fluid and thin and sometimes almost dried hard and not really smooth then, in this one then it has a very different action this bottom nature from that in the one where it is dark and smooth and murkier and always about the same state of being a thickish fluid state there in her. These then are two kinds of a kind of men and women. This is now some description of the differences in being and acting, resisting and attacking, loving, owning, yielding, having vanity and stupid being in them, practical and ideal being in them.

The first one then as I was saying has as bottom nature in her being, resisting, this was then the action of this bottom nature in her that she never really gave herself to any one to own them, though always she wanted to be giving herself to some one, always she wanted to be owning every one, sometimes some one would be engulfing this one, but she was resisting then, and once when she was not resisting some one engulfed her so completely that what she is, the bottom being in her, was watered

so thin that it was not of strength enough to cling to any one as dirt to hold them, to stick on them as it would if it were thick enough to own to inclose them by encasing them. This is true then that this one had it to be that the resisting substance was sometimes very thin and never thick but sometimes almost dried up into a grey brown, it looked browner thin, a little more grey when it was not wet, very thin, stuff in her. This being in her then made it that this one never gave herself to any one and never owned any one, sometimes was drowned by some one, always was a little gritty to the feeling of every one. Another one then one I am
 10 now beginning to describe as knowing, this one then was darker, smoother, thicker always a thick fluid in the being in her, in the bottom nature of her. There are many men and many women of both these two kinds of the one kind of them, the resisting engulfing kind of them, of men and women.

¶1 This second one then had as I was saying a thicker darker smoother, always as a thick fluid, the bottom nature in her. This one then had a power of engulfing some she needed for living, this one then could own some but mostly this one did not need any one, this being in her was enough to give to her a sense of superiority inside her, she had in her the sense of
 20 completely engulfing anything she needed for living and so she had in her a complete vanity a complete sense of superiority to every one. The other one had a sense of being aggrieved at never really owning any one. This one in her thicker, dark, murkier smoother bottom being had not any such feeling, mostly this one was not engulfing any one but the sensation of the feeling of potential engulfing gave to this one a complete sense of superior being to every one, there was no need then in this one for action. The other one, the first one, from her never owning any one and having the feeling of not engulfing any one needed that every one should be flattering to keep this one from feeling too much the fact I hat there was no
 30 place for living for this one, the other one did not need such consolation, there was not any place for living for the other one but this was not a need to her, the vanity in her from the bottom substance of her made her completely then impervious to the need of any place for living, this one then when she was not engulfing any one and mostly this one was not engulfing any one this one was then engulfing her own self in the bottom nature in her and this gave to her a complete vanity of being in her, always there was there in her herself to be completely engulfed in the bottom nature of her and this gave to herself a sense of power and this was complete vanity in her and there was then no need in her of a place
 40 for living for her.

¶2 Sometimes the being in her led to reckless outbreaks from her. As I was saying resisting being as its way of attacking, attacking mostly in such men and women has not in it the strength for winning fighting, mostly it is weaker than the personal quality of resisting in such of them.

In some who have resisting being, attacking is their way of living and mostly such of them are not very strong in winning in living or in fighting although they are, some of such a kind of them, fairly successful in practical living. Winning in loving or in fighting is the test in such of them. Some time this will be clear in them, the men and women having resisting being, sometime there will be very much description of the way of attacking in these men and women having resisting being as their natural way of being, as their way of loving, as their way of winning fighting.

The first one, the one I was before describing, this one had attacking in living but mostly it was in her as the finding of their being no place to her for living, this was mostly all there was of attacking being in her, always knowing, always finding the good reason why not any place was a place for living to her. The other one had it as making her sometimes have reckless being in her, attacking being at moments was in her, she was then not to herself engulfing any one but the sense of superiority always in her the vanity that was completely inside her there could let her be reckless in attacking and mostly she was then not succeeding, but this did not then lead to any thing for always there was in her complete the vanity and superiority inside her that the power of completely engulfing herself always made in her. These two are different then, the differences are interesting. They are then two kinds of one kind of a general kind of being in men and women, they have each of them then as a bottom nature in them one kind of one kind of a general resisting kind of being.

There is another thing in the two of them, efficiency in doing anything. Always in the first one there is a desire to run things and this one does not do these things very well nor very badly either but to herself efficiency is strong in her and this is part of the wanting to own other ones for her living and mostly they do not really have her own them and this always is part to her of there not being any place for living for her. Owning others is a right to her, doing it is not ever very successful in her, always then this one has this desire and always then this one does not ever give herself to do it for any one for really this one must own another one to really contentedly to herself to do the thing for that other one. Sometimes as I was saying some one engulfs this one and then this one can do things for the other one, it is the nearest to owning any one this one ever comes to do in living. Always then not owning any one is the tragedy in this one, always every one flatters this one to make this one feel a little moment that this one owns them or some other one. The second one, engulfing herself giving power to this one, superiority in herself to every one, and complete vanity then being in her, this one does not need doing anything for any one to give to her a sense of owning them. This one is efficient enough in acting. Mostly to this one this is not interesting. These then have in them two kinds of engulfing resisting being as bottom natures in them.

- ¶1 Every one has their own being in them. Every one is of a kind in men and women. Each one has a bottom nature in them, this nature is of a kind of nature that makes a kind in men and women.
- ¶2 Everybody is a real one to me, everybody is like some one else too to me. There will be now more descriptions of kinds in men and women, of the likenesses and unlikenesses between them, of seeing kinds in men and women in the bottom natures of them. Every one has some feeling of knowing kinds in men and women. This will now be more description of some ways of feeling kinds in men and women.
- ¶3 10 More and more then there will be histories of all the kinds there are of men and women.
- ¶4 Each one is of a kind of men and women from the bottom nature in them. This is then one way of making kinds in men and women.
- ¶5 Sometime each one comes to be clear to me, the kind they are then from the bottom nature of them comes to be clear to me, makes of them then to me this kind of men and women. This then sometime comes to be clear to me in each one the bottom natures in them making kinds for me in men and women.
- ¶6 20 Sometime then the bottom nature in each one is a certain thing to some one knowing that one. Sometime then the bottom nature in each one is a clear thing to some one. There is then a kind of understanding of that one. Sometime each one comes to be a whole one to some one, the bottom nature in that one, the other nature or natures in that one, the whole being, living, way of doing everything, the whole history of that one comes sometime to be clear to some one
- ¶7 Sometime each one so comes to be a whole one to some one. Mostly sometime mostly every one I am ever knowing comes so to be a whole one to me and now I am telling of the learning of this in some, the learning having them as a whole one to me.
- ¶8 30 Sometime then mostly each one comes to be a whole one to me. Sometime the bottom nature in each one, the other nature or natures in each one, the mixing or not mixing of the natures in them comes to be clear to me in mostly every one I am ever knowing, each one then is a complete one to me, each one then keeps repeating the whole history of them, this is now some description of my learning to hear, see and feel the whole repeating coming out of some.
- ¶9 40 As I was saying there is a bottom nature in every one, the other nature or natures in them may be of this kind of men and women that is of the same kind as the bottom nature of them, they may not be of the same kind of them. If the bottom nature of them is resisting the other nature or natures in them may be all resisting, some kinds of resisting and some attacking, all of the other natures in them may be of kinds of attacking, if the bottom nature in them is a kind of attacking being the other nature or natures in them may be of kinds of resisting, of kinds of

attacking, some of kinds of resisting, some of kinds of attacking, some may have only a bottom nature to them, some may have almost, nothing of bottom nature to them, there is every kind of mixing, mostly in each one it is very confusing, often each one one is ever knowing is for a long time baffling.

Some are puzzling a long time, almost every one is more or less puzzling to every one, mostly every one is puzzling to me, sometime mostly every one comes to be a whole one to me.

Always then I am learning some one. Mostly every one comes very slowly to be a whole one to me. Mostly everyone is sometimes and mostly for a very long time a puzzle to me, sometimes some one only after a long time of learning that one comes to be a conscious puzzle to me.

Some can have a bottom with other nature or natures in them not mixed up with the bottom nature in them. Such of them are very puzzling and when sometimes such a one is a whole to one such ones always are in parts to one but all the parts are there in that one to one and all always repeating in that one and all repeating coming out of such a one has meaning as parts in one. When some one is not a whole one to one repeating coming out of them has not this clear relation. Such a one as I am now describing is not in pieces, is a whole one. All of such a one is almost completely one and then the bottom of that one is of a different kind from the rest of the whole one and that makes this one not confusing but baffling and sometimes a clear whole one, and then at last a completer whole one. When some one is not a whole one to one repeating coming out of them has not clear relation but sometimes repeating coming out of one has the clear relation of a whole one and it is not the whole of that one that the one feeling the clear relation in all the repeating is really knowing, there is a bottom nature that is different from all the rest of that one. Sooner or later some one knowing this will know it of this one, in the beginning of not being certain that the whole one one is knowing is the whole of that one is a strange feeling, not doubting, not puzzling, not baffling, just incompleteness. Then such a one is a little puzzling until that one comes to be a whole whole one. Then the repeating coming out of such a one has clear meaning.

This was one, that I am now describing, was to this one and to every one, of the resisting kind of them, slow, earthy, dependent independent kind of them and as such a one was to this one and to every one that knew this one a whole one. The bottom being in this one was not resisting being, it was attacking being, reaction in this one was poignant and quick in this one but it was to this one and to every one who knew this one slow in this one because it passed through the whole rest of this one that was resisting, slow, earthy kind of being and so this one was not slow-minded but long-winded, this one had complete quick poignant decision and reaction and then passing through the rest of being in this one it made it to be

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Ms Note #



to this one that it was slow-deciding, germinating in this one and it was no such thing. This was interesting to know for this one had been a whole one to the other way of feeling this one, but it was not the whole of this one, and this understanding of this one gave a completely new meaning to the being, to the history of this one.

¶1 To explain again. This one was mostly smooth, resisting self-sustaining, dependent independent being, this was the being in this one to this one and mostly to every one, only the history of the living of this one was not completely what the history of such being is in those having such being as the whole of them. Mostly this was not puzzling as it might be some other thing in this one, some incompleteness of condition in this one, and this one was as this being so completely a whole one. Then it came to be clear in this one that this was not the whole of this one. The bottom nature, and the bottom nature in this one always was acting but never to this one in the talking this one did of the being in this one to any one was it existing, nor to any one not paying much attention to the history of the living in this one but just to the ways of doing things in this one was it existing, the bottom being in this one as I was saying always was there acting and sometime it was clear to some one that this one was not at the bottom slow, resisting, self-sustained, dependent independent being, at the bottom this one was quick feeling, attacking, sensitive, independent dependent being and that gave to the history of this one a new meaning.

¶2 There is one thing very interesting. Those who have this kind of mixing, all of them one thing except just the bottom and that not mixing with the rest of them but always acting, are always romantic in their notion of themselves in living. This is a natural thing, everything in them is one thing, resisting or attacking being as it may happen, everything they or any one can see in them is this thing then a complete one and yet the bottom of them always acting is another thing. This is bound to make them, such of them, have a complete creation of their own being a completed conception of their own being and always it is not the whole being in them, indeed it is never the true meaning of their being and so they have many of them a very romantic feeling in being. This is very interesting. There are many ways of having romantic feeling of one's own being, this is one of them, sometime there will be descriptions of many of them. It is very interesting to know all the ways of having romantic feeling of one's self in living. These then that I have been just describing are not romantic in living, the bottom being in them is too actually acting in them and that determines the history of them, they are romantic in the contemplation of their personality, not knowing the determining thing in them the bottom being and so they romantically conceive themselves as a whole of what is all them but the bottom being in them that really determines the being, way of doing, the history of them.

Now there will be a description of another kind of contradiction between bottom nature and the other natures in men and women. To begin again then.

This one then too is of the kind of them that have it to be a romantic temperament, a feeling of themselves as being guided by a destiny always from the beginning and unchanging. All of these then, this last one and this one, have it to be to themselves that they are as they are and nothing can change them, not from firmness of will in them, not from intention or resolution in them, but from the destiny of them always in them from the beginning. These are then this kind of men and women, all of this kind of romantic temperaments with to them a fixed destiny in them, all of these then are an almost complete one thing with another bottom, this keeps them such of them from being a complete unification of being, the bottom of them that is the opposite kind of being, if they are all resisting then the bottom always active in them is attacking being with all the quality of that kind of attacking being, if all the rest of them is attacking being the bottom being in such of them and always active in them is resisting being with all the quality of that kind of resisting being, this makes in such of them romantic feeling of themselves as being unchanging. They, this kind of men and women only know in themselves all except the bottom being in them and that makes them to themselves unchanging, having a destiny from the beginning, these then do not know in themselves the bottom being that interferes and acts and sometimes to them spoils their history for them, these then only know in themselves all the rest of themselves except the bottom being in them. This is very interesting. Perhaps Napoleon was one of this kind of men and women.

This one that I am now describing had it to be all of the being excepting the bottom being overwhelmingly powerful attacking being, and as a bottom being there was in this one the earthy type that is of the kind of resisting being that is earthy, indolent, slowly engulfing. This one then had it to have as a bottom being indolent earthy being, practical and easy and slowly engulfing in its natural way of winning, with not much energy in acting, with almost not anything of attacking being of the resisting being and this was just there as a bottom, all the rest of the being in this one which was destiny and living to this one was keen and synthetic and poignant and complete attacking being.

All through the early living of this one the bottom being was just there alive in this one and always acting but so to speak not interfering to domination, to being the real being in this one as controlling being. More and more as this one grew older and the fire of youth and the energy in this one did not hold the whole of this one together, the nature in this one separated into the top and bottom both active but not acting together. This made this one then stupidly obstinate with the attacking top in this

one, lethargic with the resisting indolent bottom in this one, vain-glorious with the sense of destiny and success of the top being in this one and nervously irritable with the disturbed bottom being in this one. This is then one kind of being in men and women, these then have been two examples of this kind of being, sometime every one will understand all being in men and women.

¶1 These then are one kind of way of being one with the bottom attacking, one with the bottom the resisting kind of them, these, two I have been just describing. Then these are one kind of way of being these two that
10 I have been just describing where there is the contradiction I have been just explaining. Now this is to be a description of a kind of being where all the nature is of one kind of being and yet where there is a contradiction in the being. To begin then.

¶2 Mostly every one is sometime and sometimes for a very long time puzzling. This one I am now going to be describing was for a long time a puzzle to me. This one as I was saying was, the whole of this one, of one kind of being, of attacking being, but this one was contradictory and confusing and for a long time a very long time puzzling. This is the history of my learning this one, this is a description of the being in
20 this one.

¶3 Thinking one's self good is very important to understand in each one. Goodness and stupid being in each one it is very important to understand in each one. Each kind of them then, each kind of men and women have their own kind of stupid being, their own kind of goodness or badness in them, each kind in men and women have their own way of feeling themselves as good inside them. Some have very much of this in them, some have very little of this in them. Some have very much stupid being of their kind of them in them, some have very little of their kind of stupid being in them. Some have very much of the goodness
30 of their kind of being in them, some have very little of it in them. Some have very much of the badness of their kind of being in them, some have very little of it in them.

¶4 Each kind of them each kind of men and women have the kind of stupid being, the kind of goodness, the kind of badness of their kind of being in them, each one of them have the feeling of their goodness inside them in the kind of way their kind of being always has such feeling.

¶5 This is now some description of the way each kind of men and women have their own kind of way of having stupid being in them, their own kind of stupid being in them, their own kind of way of having goodness
40 in them, their own kind of goodness in them, their own kind of way of having badness in them, of having their own kind of badness in them.

¶6 Each kind of men and women has a certain kind of stupid being, a certain kind of goodness and a certain kind of badness that is their kind of them, that is in common to all men and women of their kind of

them, part of them like their kind of way of loving, fighting, working, thinking, eating, drinking, enjoying, disliking, having impatient and angry feeling.

Now there will be some description of the way each kind in men and women has their own way of having stupid being, goodness, badness, knowing their own goodness, knowing their own badness in them. I tell all this now, now when I am still a little puzzling at it. Sometime I will understand it, then I will tell more of it. Now I tell it when now I am still puzzling at it. ¶1

Each one then is of a kind of men and women. Each one then has a bottom nature of a kind of men and women in them, many have other nature or natures in them. 10 ¶2

Two that I am now going to describe a little are each one of them of one kind of being completely. Each one of them was puzzling, one, the first one was a very long time to me baffling, this was a very curious thing and I will now begin to tell about it, to explain it, the being in this one, the learning in me of the being in this one. I tell it now when now it is still a little puzzling. I know it a little and I begin now to tell all I know yet of it. ¶3

Every one has their own being in them. Every one is of a kind of men and women. Each one is a separate one and yet always repeated. 20 ¶4

There are then many kinds in men and women. There are two kinds of them, there are many kinds of these kinds of them, there are many kinds in each one of the many kinds of each kind of them. ¶5

Supposing there is one kind of them, that some one knows say ten of that kind of them among those that one has come to know in living. Now in these ten of that kind of them some have this kind of being that makes this kind of them as bottom being, some have other kinds of being mixed up in them with this bottom being in them. Some of these ten of them have not this kind of being as bottom being in them, they have some other kind of being in them and have this kind of being, that of the ten of them, mixed with the bottom being in them. There are some of these ten of them that have in them only this being in them, the being that makes alike these ten of them in their way of being, doing everything, feeling, loving. 30 ¶6

As I was saying each kind of them has its own way of being stupid, being loving, being good, being bad, winning fighting, believing in themselves as being good, believing in themselves as being bad. ¶7

Each one has in him, has in her their own kind of being, each one has in him, has in her that kind of being stronger in some parts than in other parts of them, some have it in them drier, wetter, stronger, weaker, the kind of being that is their kind of being in them. 40 ¶8

More and more I would like to make it clear to some one how I see men and women, how I see kinds in men and women. I know a good ¶9

deal of it now though always I am puzzling, beginning again and again and again, feeling it all is fabrication and always I am knowing that really I see a very certain thing in my way of seeing kinds in men and women, that I am really understanding the meaning of the being in them. I know a great deal then and I tell it now when I am still puzzling.

¶1 This is a hard thing I am now beginning explaining, it is a fairly clear thing now to me, it is not all clear yet to me, I tell it now when now I am still having a good deal of puzzling thinking in my learning understanding.

¶2 10 There was one then and he was very puzzling. This one was to me a very long time very baffling. This one seemed all of one kind of being, this one seemed a whole being to me always and always I was not understanding. This one had been and was really something in living, this one had done important working, this one was a whole one and yet this one was not a whole one and yet surely there was in this one only one kind of being, it was very puzzling.

¶3 Say these ten then, they each one have in them some way, somehow, in some part of them a being common to all of them. Each one of them has his or her own being, each one of them is separate and resembling.
20 Each one of them have a kind of being in them, some of them have several kinds of being mixed up in them, all of them have one certain kind of being in them, some of them have only that one kind of being in them. The one I am now thinking of describing was one of such of them, this one then had one kind of being and this was clear and yet this one was a contradiction inside him, this one was for a long time very baffling. This one is now fairly clear to my understanding, I am describing this one now when I am still a little puzzling over this one.

¶4 I know for fairly certain now something of the meaning of the being in this one and I am now beginning the telling of the meaning of the being
30 in this one though now still I am a little puzzling over understanding this one.

¶5 As I was saying, take one kind of being, say ten men and women have this kind of being, some of these ten have other kinds of being mixed up in them but that is not what I am now discussing.

¶6 As I was saying, take ten men and women having in them a kind of being in them, not a general kind of resemblance between them but a pretty close resemblance between them, this is now a pretty small subdivision of men and women, of course there are many millions always living of this kind of them but say I have in all my living known ten of
40 them, that is now a subdivision, a particular kind of them that have each one of them a kind of being in them that is very definite in its character in each one of them giving to each one of them a very definite way of learning, loving, fighting, escaping, having stupid being in them, having moral or unmoral or immoral meanings in them.

Connecting"

Note #53

This then now is clear, this is a definite kind of being, this being in some way in all of these ten men and women. This kind of them is one subdivision of attacking being. This kind of them have it in them to mostly succeed fairly well in living, some of course are failing, some of every kind of being are succeeding and some are failing but some of kinds of men and women have it to have more of them succeeding than failing, some kinds of them have more of them failing than succeeding, some kinds of them have it to be divided about even in succeeding and failing in living.

This kind of being then that all these ten have in them is a kind of attacking being. In these attacking is mostly not very active in them, loving in them is attacking being and most of them have it to have loving strongly in them but in most of them loving being in them is overflowing into nervous being in them, this nervous being in them is not energy in them as it is in some where loving is nervous being, in these of them nervous being is an excess in them, they have much passion in them, it is active in them, it is nervous being in them, nervous being in them is not active loving or attacking being in them. This is very clear in them to any one knowing them, every one mostly who knows a fair number of men and women knows certainly some of them, sometime some one perhaps will know the kind of men and women I am now trying describing. It is very discouraging, I begin again.

This kind of them then has not attacking as very active in them, mostly they have in them much loving but there is in it so much nervous being draining them, not entering into the active being in them that many of them are not really active in loving. This kind of them, the kind of being these ten have in common is very clear to me from knowing these ten of them, I will now begin again to try to describe them.

These then as I was saying, those having this being in them are of the attacking kind in men and women, they most of them succeed very well in living, most of them have very considerable loving being in them, most of them have much nervous being in them. The nervous being not being energy in them gives to many of them the appearance of there being much repression in them, this is not as true of them as it seems from the nervous being always showing. The repression is an interpretation others have of them for this kind of nervous being that these have in them that is not energy in them is something like the nervous being that is generated in some men and women whose nervous being is energy in them, from repression.

All of them have this same kind of nervous being in them then, all of them of whom I have been speaking, these ten of them. Some have it more, some have it less in them, all of them have it in them and it is not energy in them, it is not from repression in them, it is part of their kind of being, those who have attacking being but not much attacking

action in them, a considerable capacity for succeeding, a considerable capacity for loving. It is very important to know then that in this kind of them nervous being is not energy of action, not a result of suppressing themselves in their loving or their living.

¶¹ Mostly this kind of men and women have it in them to have more loving, nervous being, intelligence, success in living, than activity in attacking, emotion and feeling and enthusiasm. These then have mostly much common sense but these have not much practical sense in living. All this is very interesting and so now I must begin again.

¶² 10 These ten of them have in them the same kind of being. There will be now some more description of the being in them. This last that I have been saying about the practical sense in them is not very well expressed yet and so now I will try again.

¶³ This kind of being is as I was saying an attacking being with not very much attacking fighting in them, these have in them mostly the quality of succeeding well enough in living, they are opportunists in living and they have moral conviction. Let me begin again then, I will begin again to explain the being in them.

¶⁴ 20 As I was saying earlier those having attacking being have it in them to have in them a strong sense of the meaning, the emotion, the use of the facts every one knows in living. Those having in them resisting being have stronger in them a realisation of the thing itself that makes the fact rather than the sense of the meaning of the thing, the use of it. The resisting kind can love money and living not for the use, emotion, meaning, but for the thing itself as a thing existing. Sometime I will make this clearer but this must do now as a beginning.

¶⁵ This kind then that I am now describing have as I was saying attacking being but not much activity in attacking, they have sense for facts as attacking being have them but they have not much instinctive emotion about them or sense of the use of them, they have in short no dramatic sense for facts in living but being of the attacking kind of being these have a sense for the meaning of facts in being and so it comes that this kind of them are opportunistic, highly rationalising, unimaginative, having no instinct for meaning in anything but regarding only the meaning and the use in things, having no instinct for quality in people but wanting completely to understand and use them.

¶⁶ I will take for more understanding of them the moral sense in them. Say one of such of them being as is true of most of them strongly wanting success in living, such a one knows then that honesty is the best policy for him. This one then will completely realise the meaning in this saying, to him it is wisdom, as the way necessary for him to be acting to be succeeding. So far it is opportunism in him, the embracing of this conviction that honesty is the best policy for him. This then is the meaning to him in honest living, and then such a one embraces this as a moral principle,



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such a one then holds to this if it means ruin to him, such a one has rationally and opportunistically embraced this way of being, this one then makes of this an absolute conviction, a complete moral principle for living, this one then has no sense for opportunistically adapting himself in detail in living, such a one has no practical dramatic sense for living, such a one has attacking being but no activity in attacking, such a one has embraced a creed from the sense of succeeding, of rational opportunism, it is then a moral conviction in this one, this one then has no imagination for facts or people but this one can build a complete system for living and if such a one has a good head on him, such a one is mostly successful enough in living. Herbert Spencer was such a kind of one.

These then, these ten of them have it to have in common a kind of being that is of the attacking kind of being but these have not much activity of attacking in them, many of these are successful enough in living, mostly these have pretty strongly loving being in them, these have mostly strongly nervousness in them and this nervousness is not part of energy in them, it is not energy in them and that is the reason there is very little attacking being in them, it is something like that kind of nervousness that comes from repression in some men and women but mostly repression is not in this kind of them, mostly these are opportunists at the bottom of them though they all of them mostly at some time make of some principle a rationally constructed system and then make of that system a moral conviction, and so these of them are a curious spectacle of opportunism, rationalising passion, moral conviction, nervousness, much love, emotion.

Mind then in all of this land in men and women is highly rationalising, mostly these have not much instinct for being in things and in men and women. What these realise as being in things and in men and women is mostly true and alright for a beginning for living but these then do not react to it in living, these rationalise it and from that they come to a principle in living that from then on all their life guides them. These have not then a capacity for growing from experiencing for they have made their conviction from their early realising and then it is in them a principle of living, mostly in all of them this original realisation in them is a fairly intelligent rationalised opportunism

Perhaps this is clear now to some one. It is certainly a clear thing for some one to be understanding, this is certainly a clear thing in this kind of men and women.

These have then mostly quick clear minds but the results of their thinking are not quick in coming as they are all of them complicatedly rationalising, some of them think they have slow minds but this is not true of them, they have the quick minds and quick impressions of the attacking kind of being, but their minds being so rationalising it takes them some time to complete the whole thing, their mind begins with each thing and they think they are slow in taking impressions because mostly

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they are closed to impressions from anything as their mind when it is formulating is occupying the whole of them and until their mind opens them again they are closed to impressions and so as I was saying these mostly have little power of experiencing.

¶1 Now all this leads to very complicated things in each one having in them such a being, those having good minds, better minds than capacity for experiencing, such can have some principle of growth in them, for their minds can keep them open to all impressions they are capable of receiving and can make the most use of those impressions that they have received inside them. Those having mind only about as strong as the power of receiving impressions in them, such of them just keep going, they are fairly successful in living some of them, there is not much growth in them. There are some of them who have finer power of receiving impressions than quality of mind to direct them and these then more and more are stultified in their living by running themselves by their minds as all of those having this kind of being always do run themselves. This is now a description of learning the last kind of one as a whole one. This then is now a description of one of them, one of these ten of them.

¶2 This one for many years was baffling to me. It was evident that all the being in this one always was repeating to every one's hearing, it was evident that in this one there was not a mixture of many kinds of being and yet this one was baffling, this one had strange contradictions in him. This one said of himself that he had a slow-working mind, this one had to himself and to every one a moral passion for goodness in him, this one was to every one generous and disinterested in thinking and in being, this one was an opportunist in living, this one had very fine sensibilities to beauty and to luxury in living, this one very often was not open to any such impression, this one had a passion for being loving, this one had not any really passionate loving in him, this one had a fixed scheme of living for grace and beauty and had no grace in him and no power of creating beauty in the conditions of living around him, this one had much ambition and was very successful in living, this one then was baffling and for a long long time I was puzzling and puzzling and now this one is a clear one to me

¶3 Each one, as I was saying, having a kind of being in them has that being in them in different intensities, proportions, they have in them too most of them different kinds of beings mixed up in them but that is not what I am now considering. Each one then of these ten of them of this kind of them that I have been describing, all of these ten of them then that I have known in living has it in them to have this nature in them the kind of nature that is common to all these ten, in different proportions, different intensities, different relation of one part to the other part of the nature and so each one of them had their own being in them, each one was separate, each one was resembling to the others of them. Some of

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them have other natures too in them that make the things I have been describing, acting differently in them, some of them had this being that I have been describing as a bottom nature to them, others have it as a nature mixed up with another kind of nature in them, one of them had it as the whole being in him, and this one I am now beginning to describe my learning as a whole one

Each one sometime is a whole one to me, each one sometime is a whole one in me, this one for a long time was baffling, this one now is a whole one to me, this one now I am again beginning describing learning. ¶1

Each one having the kind of being in them that I have been just describing has in her or in him more or less of all the things, all the things in him or in her, I have been describing. Each one of these then has more or less opportunism in their feeling about living, each one of them has loving being that is of the attacking kind but not active in attacking, often very desiring, sometimes appearing engulfing, sometimes never coming into the relation of loving. Each one of this kind of them have a mind that is slow only because it takes much time in going through many logical processes to a conclusion, not slow in actual action, not slow in developing, mostly all of this kind of men and women are quite the same in ways of thinking, learning, understanding, quite from their beginning, there is then in the minds of this kind of men not much developing. Each one of them or this kind in men and women has more or less in them the way of making of whatever was the beginning of their living and the conclusions from this beginning a principle that in some is like a firm moral resolution. In all of this kind of them this acting of the mind in them cuts them off from experiencing, they are of the attacking kind in men and women, things are important to them as use, emotion, passion gives them meaning but these have not any of them activity in attacking being and so they have not imagination or dramatic sense of meaning in them, they have not a spontaneous relation to things in living, in some way in each one of them it, the experience, must go through their more or less rationalising mind before reaction acting to the fact is in them and so then they are not often getting into trouble but most of their living they are not experiencing. This is strange in them when they have strongly in them a love of beauty and luxury in them and this will be soon the history of one of such of them. In all of them then all these ten who have it to have this being in common in them, in all of them there is more or less actively in them all these things I have been describing, mostly in each one there is enough more of one part than another part of this being in them to make the meaning of their being a fairly clear thing in them, to make their living and their being have a fairly clear meaning, in some of these ten there are other natures in them, in some other nature as bottom being in them but that we are not just now considering. As I was saying many having a being in them have the balance ¶2 10 20 30 40

of that being in them so kept that one kind of living, one kind of existing is natural to them and has meaning, this was true then of most of these ten of whom I have been talking, it was not true of all of them.

¶1 In one the one I am now beginning describing, the one who was a long time baffling to me, all these things I have been describing as the being of this one kind of being were equally strongly in him, all these things then, all of them were equally strongly repeating in him all through his living and so this one was baffling, for mostly in every one all the qualities in a kind of being are not equally active in them. This made this one baffling. This made this one puzzling for this one had profound impression by beauty and this was complete and poignant and quick in him and he had the rationalising mind acting on each piece of impression and shutting him off from getting deep and poignant and complete impressions from things before him and so he was puzzling, he had opportunism so strongly in him that each time he was open to a new relation with anything in life or a man or a woman he acted in this way toward them and also he had created for himself a whole rationalised scheme of living of beauty and goodness and fairness to every one because that was the way to make the living that would be successful and beautiful, to him.

20 Always to himself he was always open to feeling beauty and goodness and nobility in living, always to himself he had made a scheme of complete living in luxury and success and winning admiration, always to himself he could completely understand everything with his mind which was to himself a great thing in him, never was he ever knowing that his running himself by his mind which was making always for him his theory of beauty and goodness and luxury was closing him to impressions of beauty and luxury and learning. This he never knew in him. He did not know his kind of a mind had never any relation to experience excepting as a beginning, when his mind was working he was shut off from experiencing, such being

30 the way a mind works in this kind of being, and so this one was baffling, no one would ever expect one person, one man or one woman, would have in the completest form all the parts of a kind of being and so this one was baffling, there was complete contradiction in him and yet he was all of one kind of being, this one then was baffling and for a long time this one was not a whole one to me and then I understood the meaning in him, he had it in him all the qualities of this kind of being that was in any of these ten that I have said all had in them this kind of being.

¶2 This is very clear to me now. Now I am not any longer puzzling about this one. This is not very clear yet in my telling. This will be

40 clearer when I have told of the loving being in this one.

¶3 There are many ways of having loving feeling, this one that I am now describing had loving feeling in every kind of way any one having the kind of being common to these ten could have it in her or in him.

¶4 Each kind of being has then its own way of loving, of having loving

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feeling, of having it and having it to themselves as themselves acting in it. This one, the one I am now describing had it in every way this one's kind of being can have it.

Those having this kind of being have as I was saying much nervous being that is not energy in them as attacking being, as loving, though it is very much like repressed active being or repressed loving being, but it is not that in them. This so far is clear to me. I am telling all this now, now when it is still a little a puzzle to me.

So then this one had all the ways of having loving being this kind of them can have it in them. Mostly this kind in men and women have a good deal of loving being in them, though in many of them it does not in them come to loving any man or any woman for as I was saying attacking being is not active in them, and in many of them loving being is just there in them, being there in them as nervous being is in them which is not attacking energy in them. Generally then in this kind of them although there is much loving being in them it does not express itself in loving any particular one until some particular one having very strongly being in them enormously stimulating these makes the loving being in them active to loving that one. It is not, and this is very important to know in them and to remember of them to understand this kind of them, it is not that loving being is not awakened in them, it is very lively in most of this kind of them in every moment of the living of this kind of them, there is not restraint in this kind of them, it is that this kind of them are of the attacking kind in men and women and attacking activity is not active in them. This is now clear in them in the loving in them, in the thinking in them, in the practical living in them. It is clear to me now of them. I am not now any longer in a puzzle about them. Perhaps sometime it will be clear to some other one from the description I have been giving of them.

So then that is loving women in them, loving men in them, but this is not the only loving feeling in them. These have in them another kind of loving feeling in them, affection for goodness and beauty and nobility in everything and in men and in women and an affection for the feeling of being able to feel inside them loving for luxury and extravagance and sinning. I am now describing this in them now when it is still a little a puzzle to me. Perhaps it will be clearer to me. Now I will tell it as clearly as I know it. I will tell it, a little confusing it as I tell it, for it is so that I now know it. Sometime I will know more of it. Then I will certainly tell more of it.

They have then this kind of them, they have much affectionate being in them, not emotional affection in them but affection like the kind of thinking being there is in them, to making of something they were experiencing as important to them a principle in them to be always in them. Sometimes this is affection for some one, some kind of thing, for goodness,

nobility and virtue and beauty and luxury and sinning and succeeding in living by doing anything. In such a one then one of this kind of them affection that is like a moral principle in them can be for any or some or all of these things that I have been naming, and then it is with these then as in their living as I have described it in them, affection for any of these things is a constant thing in them as constant as the ruling principle they embrace with their minds for living after having rationalised it from some experiencing

¶¹ So then these ten of this kind of them all have in them the kind of
¹⁰ loving being this kind of them have as their natural way of being. They have, most of them, very much loving being, but they have not attacking as active in them though they are of the attacking kind of being and so all of them to get it as attacking in them the loving being in them have to have strongly stimulation. Mostly all of them have much loving being always in them and mostly always every one who ever knows any one of them knows this in them but mostly always as I was saying they need very strong stimulation in the being in the other one to make it an attacking thing in them. It is not repressed in them, it is not dormant in them, it is there as evident in them to every one who knows any
²⁰ one of them as is the nervous being in them that is not attacking energy in them. They have then all of them, some more some less in them, but mostly all of this kind of them a good deal of such kind of loving being in them. They have in them much affection in them mostly all of them and this is in them like the thinking being in them like the rationalising some experience they have chosen and then made into a conviction like a moral principle. These then do this with a feeling for any one, with a feeling for anything, any feeling that has convinced them, they make this then, this kind of them into a conviction and they are not often getting for this new experiencing, just as they are not in working and thinking in
³⁰ relation to experience, as a continuous thing in living. This is clear then to some one, it is clear now to me and now I tell it, knowing it now to clearly understand it.

¶² The one of the ten of them that I have been describing had all these kinds of ways of having loving feeling strongly in him in his living and so this one was perplexing.

¶³ Now I will finish up this one. Now I will tell of my learning this one of this one coming to be a whole one to me.

¶⁴ This one was for a long time baffling to me. I was telling every one of this one when this one was still a very baffling one to me. Now this
⁴⁰ one is mostly all clear to me inside me. This one is now a whole one to me. This is the way I learned this one so that this one was a whole one to me

¶⁵ As I was saying every one always is repeating the whole of them. As I was saying sometimes it takes many years of hearing the repeating

in one before the whole being is clear to the understanding of one who has it as being to love repeating, to know that always every one is repeating the whole of them, to have it that sometime each one is a whole one to that one. This then the way I am now describing learning this one, this then is one of the ways then that such a one, one who has it as being to love repeating, to know that always every one is repeating the whole of them, comes to a completed understanding of every one.

This then is now a little a description of the way I learned this one so that this one is a whole one to me.

Now I will finish up this one. Now I will tell of my learning this one, of this one coming to be a whole one inside me.

This one was a long time perplexing to me because this one was very evidently made up of only one kind of being and yet always there were absolute contradictions in his being. There is a kind of being say in ten men, each one of these ten have the kind of being that is common to all the ten of them in him as being more emphasized in one direction than in the other direction. For instance in this kind of being that I have been just describing one of these ten will have the being in him so that there is in him much more strongly affection for succeeding in living than for other things in him, another will have the being in him so that the loving women is most strongly in him, some one will have the being in him so that rationalising, logical thinking will be the strongest thing in him, some of them will have the being in them so that in each one of them the having the thing they have made a moral conviction as moral conviction to perhaps almost fanaticism as the strongest thing in her or in him, this may be in one of these as a conviction of denying, of skepticism, of opportunism, of socialism, of monarchism, of irreligion, of anything. There are some then of this kind of them that have the power of experiencing strong affection for beauty or luxury or truth as strongest in them. In each one of these all the other things in this kind of being are in them but mostly in all of them there is one part of this kind of being that is strongest in them. This one that I have been just describing was different in this from these others that I have been just mentioning. This one had mostly everything of this kind of being as equal in strength in him.

This one said of himself that he had a slow mind, this one had a good mind and ran himself with this mind. This one had a capacity for profound, poignant, affectionate, intuitive experiencing of beauty, in him. This one was running himself by his mind and so, often, was shutting himself off from experiencing, his mind not letting him feel beauty in anything that his mind was not already rationally admitting as a thing to be so experiencing. This one then had the affection for truth and nobility and loyalty and made of them a moral conviction, this one had the affection for luxury and succeeding in living and being a superior being and this one made of these things a moral conviction. This one had

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wanting loving women in him and this one had protecting them as a moral conviction, this with loving luxury and succeeding in living and truth and loyalty and courage, and having in him the quality of not having attacking being as active in him, not having loving as attacking in him, all this made this one very confusing.

¶1 This one then was perplexing, slowly it came to me to know it to be true of him that he had not, as this one thought he had, a slow developing mind in him, the mind in him was slow only because it went on logically working when all the actual learning had been done by this one as experiencing and it seemed slow because this one believing that his mind was developing things for him let this mind run him and keep him from poignant experiencing and so this one was to himself a person slowly developing himself and everything in him and this was not true of him, he was slow-minded to himself then not because he had any slow-minded resisting being in him but because his mind was just doing with rationalising what this one had already done with experiencing. This then led to bad things in this one in developing for this one more and more believing in his mind as slowly developing in himself and slowly developing learning, let himself be run by it himself and his mind was not as fine
20 an instrument as his experiencing and so running himself by his mind was not for this one a true way of developing. For some of this kind of them it is the true way of developing, for this one of them it was not the true way of developing.

¶2 It is now a little clear perhaps to some one how this one was perplexing to me to make of this one a whole one, always this one was then a puzzle to me, two things then made this one clear to me, the knowing that his mind was not a slow steadily developing thing, the recognition that although there was only one kind of being in this one it was not a unified thing in him. It was not unified in him as I found out by more
30 thinking about this one because this one had all the parts of the kind of being that was his kind of being equally strongly in him and that then could not be a unified one for there was nothing making a bottom and so then this one was clear to me, this one was then a whole one to me, this one then was such a one as I have been describing.

¶3 Now to give a little description of one who was of the resisting kind of being and had a different kind of complication from that in this one I have just been describing but one who also had only one kind of being in him.

¶4 This one was one of one of the kinds in men and women that have
40 resisting being in them. As I was saying when I was describing resisting being, these, those having resisting being in them, can have this being in them in various ways depending on the conditions so to be speaking of the substance in them, the substance that is them.

¶5 This one that I am now beginning a little to tell about to make the

fifth one of the six that I am now describing in this explaining of the way natures are and are mixed up in men and women, this one had in him resisting being and one kind of resisting being only in him and not any other kind of nature in him. This one was perplexing too to every one but this one was perplexing mostly to everyone for a different reason from that in the case of any of the others that I have been describing. This one was perplexing to every one by reason of his failing to succeed in living and this in this one was perplexing to every one that ever came to know this one. This is now a little a history a little an explanation of this one, a little a description of learning to understand the being in this one

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This one was then of the resisting kind in men and women but as I was saying, sometimes it is not easy to know it in one whether the being in that one is of the resisting kind in them or of the attacking kind in them. This is now perhaps to some one a little clearer in the way I know it in men and women from the description I have just been giving of a kind of them that have attacking being more or less as static in them.

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It is not then always easy even after much knowing of some one to know whether the being in that one is attacking or resisting, in them.

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As I was saying, resisting being in some is in such a thin layer in them that reaction in them is as quick in them as in those having attacking being in them. In some, as I was saying, those have resisting being in them have this in them as a mass dry in the centre and only actively penetrable for reaction by them of the surface of the being in them. In these then resisting being may be very quick being, in some of such of them it may be almost brilliantly quick being in them but mostly in those of them that are brilliantly quick the central portion of them is not dead dry in them it is living enough in them to give meaning to the clever quick surface reaction in them. This is very clear to my feeling, this is very clear in my knowing of this kind in men and women, this must then sometimes be clearly made into a description. I am now beginning again to make a description of this kind of being in men and women.

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There are then many millions always living having resisting being in whom the resisting solid mass of being in each one of them is not acting and so such of them never in their living are slow in their thinking or their working. In such of them the part in them that is active in them is the surface of this being and this gives to such of them clever thinking and being. There are all varieties in this kind of them as there are in all the kinds of them in all the resisting kinds of them in all the attacking kinds of them. I am always feeling each kind of them as a substance darker, lighter, thinner, thicker, muddier, clearer, smoother, lumpier, granularer, mixeder, simpler like every kind there is of earth or of anything and always I am feeling in each one of them their kind of stuff as much in them, as little in them, as all of a piece in them, as lumps in them held together sometimes by parts of the same sometimes by other kinds

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of stuff in them and always sooner or later for each one I am feeling the stuff in them acting in them and so sometime each one I am ever knowing comes to be made of something really existing that is them and each one of them sometime then is to me a kind of stuff that all of a certain kind of men and a certain kind of women have in them as the material in them that is bottom nature in them, that is other nature or natures in them. Each one then sometime comes to be to me made out of a real something that always is there acting and that is that one and sometime then I really know that one, I really understand the meaning of the being in that one.

¶1 10 The one I am now beginning to describe a little for there will not be here now much description of this one, this one was of the resisting kind of them and there was in this one clever being for this one was of the kind of them I have been just describing, the central mass in this one the slower fairly clear brown not completely dry mass in him was not so active in him as the surface of the mass in him that was quickly cleverly reacting. But in this one this caused trouble in him that the central mass was not quite dry in him, in some places the central mass was profoundly active and this made a complication in this one that made it that this one was not successful in living and this is very very interesting and this is now a little
20 a description of this one in which description there will be a mingling of the history of this one, of the description of the being in this one, of the learning by some to understand the meaning of the being in this one.

¶2 This one as I was saying never really succeeded in living and that was surprising to every one for this one was very clever and quick and energetic, this one had really a quality of bottom thinking, this one was strong in keeping going at working and always this one was not succeeding in living, was not really succeeding in anything. Always this one, though always this one was working steadily and sometimes very cleverly, this one never really finished anything. Always this one was capable
30 of real thinking and always this one was never understanding anything in himself or in any one. And always this one knew it in him that he was failing. Always this one had an exalted nature in him and always this one was not in any way petty in his being and always this one was always failing in being decently good to any one. Always then this one was failing in living and this was perplexing him and perplexing to every one that ever came to know this one, that ever came to think about this problem. This was the history of him.

¶3 The being in him was as I was saying resisting being and this one had in him only the one kind of being, that was the bottom nature in
40 him, there was not in him any other nature or natures of any other kind of being in him and in this this one was like the last one I was describing. This one was very different though from the last one I was describing for this one had not all the being in him possible to the kind of being that was his kind of being. This one had however certain parts of

the kind of being in him that were natural parts of his kind of being, that without other parts of that being being in him made a fundamental contradiction in his being and this was the meaning of the being in this one

To begin again then with thinking of a mass of being of the resisting substance very active at the surface and active inside toward the center only here and there, this was the being in this one and this caused the trouble in this one. ¶1

Always then this one had in him active in him isolated spots in the central resisting mass in him, these were in him as the conceptions that were the starting in him of various schemes of working, mostly the actual working in him was done by the quick clever surface of him, always then these central live spots in the whole mass of him would be reacting to all the mass of work the surface of him had been doing and there was not enough self-consciousness in him to know that it was a poorer kind of work than he had wanted that he had been doing and it was to him only that that time he had not succeeded in doing the work he had been planning, and he must just begin again. So it went on with him and so he never was finishing anything and the two kinds of activity of the being in him being that they were of the same kind of being in him never came to struggle together in him they just went on in him and so he never was succeeding in his living, he never was succeeding in anything, he never could finish anything with all his steady energetic patient working. ¶2 10 20

So then when some one has in her or in him separate pieces active of the one kind of being in them and not adjusted so that one is dominating or when as in the last one I was describing some one has all the pieces possible of one kind of being equally active in him such a one can never really come to a completely self-conscious being, such a one may be successful in living but such a one never has in him a unified being, mostly such a one has not in him any struggling of the pieces with each other in him. Of this last I am not yet absolutely certain. ¶3 30

The meaning of the being in this last one came to some who had often at moments thought about this one. Mostly no one puzzled about this one, failing in living in this one, though succeeding in living could have come to this one to every one, had something about it curiously inevitably to any one who ever came to know this one, and so as I was saying mostly no one really puzzled about this one. One day some were thinking about the queer history of this one and they began to think about a specific case in which this one had not finished something and then it came to be clear to them for they realised then that this one always was planning and criticising his complete work with the chunks of slow solid central intelligence and feeling in this one and always this one was working with the surface of this one and this one was not self-conscious ever to criticise his way of working, only to criticise the specific result he had been achiev- ¶4 40

ing and so this one always had to be beginning again and this was then the history of this one. Sometime perhaps there will be written a complete history of this one, sometime perhaps there will be written a complete history of every one.

¶1 Now to give one little additional example. There will be very little telling about this one. This one was different from the two last ones I have been describing, this one had a mixing of natures in him and very little in him of each of the kind of natures in him. There was as a bottom being in him a kind of resisting being. This one had as bottom being rather
10 turgid resisting being. This one had not much bottom being in him, not much of this rather turgid resisting being in him. This one had such a kind of bottom being in him, enough of it in him to be always evident in him to any one really looking at him. This one had other natures mixed up in him with this bottom nature of him in him. There was then not so very much bottom nature in him, all that there was of it was of this quite turgid between sodden resisting and engulfing resisting being. There was enough of this in him as a bottom nature to him so that every one really looking hard at him knew this in him. It was in this way, by
20 looking at him and so understanding, that one knowing this one knew the bottom nature there in this one

¶2 There were then other natures in this one. There was in this one mixed up with the bottom nature in this one two other kinds of natures in this one, one a kind of resisting being, one a kind of attacking being. The kind of resisting being that was in him was of the kind that I was describing in the first of these six that I am now finishing. It was a kind of smooth dark very thick engulfing being that has with it as a way of being, much complete vanity and separation from contact with any one and much needing of indolence and elegance and luxury to make
30 life a pleasant thing for such a one, elegance in luxury is a need for such a one. The kind of attacking being there was in this one was of the kind that I have been just describing in the one before the last one I have been describing. This being gave to this one I am now describing an affection for all beauty in living and in being, it gave to this one that in the beginning of his conscious living this one had embraced as a conviction the need of steady, unexalted, slightly ambitious working.

¶3 This one having the rationalising mind of the kind of attacking being that was one of the natures in him this one then knew very early in his living that loving a beautiful life and needing elegant luxury for pleasant living and yielding to these things in him would soon lead him
40 to be dominated by the bottom being of him, the sodden resisting mixed with engulfing resisting bottom being in him and this would lead him so that sooner or later the beautiful life would be turned by him into an ugly one. This one dimly then knew this in him, this one as I was saying had mixed up in him the kind of attacking being that has it to be ration-

ally minded and ambitious of succeeding in living and having a power of it making itself into a life-long resolution and a carrying of it out completely during a whole living as if it were the natural way of being in him, an instinctive being in him, the kind of living best suited to the purposes rationally embraced by such a one. This one then that I am describing knew that steady unexalted working which was not to this one the whole natural way of being was the only way of living for this one to keep this one from making ugly, beautiful elegant luxurious being that was in him and that in this working this one must not wait for the stimulation of experiencing, working must go on in him always and experiencing and needing elegant luxury and the bottom being in him must just be there acting while always this one was working, always this one was succeeding fairly well in living. Perhaps later this one would not succeed so well in living, perhaps this one would be more and more worn out with his working. Perhaps this is what would happen to such a one. This is a description of one, one who had it in him to not be able to have a beautiful elegant luxurious life in living because then later the bottom being in this one would make the beautiful life an ugly one. This one then lived by energised conviction in the attacking kind of being there was in him mixed with the other being in him. This one then was one that one could know the bottom being of him by looking at him, mostly in his living he was working by energised conviction, sometimes he would be worn out and then he would be not succeeding very well in living but the balance of natures in him would be in him as it had been always in his living. There was not then in this one any active struggle of the natures in him, but keeping them so balanced in him although it was not an effort in him for energised vocation of working was as naturally active as all the other kinds of being that were in him, that being the peculiarity of the type of attacking being that this one had in him, the keeping them so balanced in him was wearing, not to him, for it was not an effort in him, but was wearing to his whole being, his whole being would wear itself out by excessive spontaneous equilibration and so this one more and more then would be not successful in living but always up to the ending of the acting living in this one the equilibration of natures in him would be what I have been describing. Here ends then the describing of the learning of the natures in the being of six kinds in men and women.

Now then to begin again the history of Martha Hersland and of every one she ever knew in living. Always there will be here writing a description of all the kinds of ways there can be seen to be kinds of men and women. There will be here then written the complete history of every one Martha Hersland ever came to know in her living, the fundamental character of every one, the bottom natures in them, the other natures in them, the mixtures in them, the strength and weakness of everything they have inside them.

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Note # 

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Now then to begin again with a few men and women and now to begin those of them as beginning. Now to begin again the history of Martha Hersland, to give a history of her as beginning. Then to go on with the history of Martha Hersland and of every one she ever came to know in her living. Now to begin with the beginning of the living of Martha Hersland. Now to begin the description of the being in Martha Hersland in her beginning.

B #24 ¶2

Sometime there will be a complete telling of all young living, feeling, talking, thinking, being. Some have their real being to themselves in young living, some do not have it then to themselves in them. Later there will be a description of all the kinds of ways there are of feeling themselves in young being.

p #109

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This is now some description of being, of men and women in their beginning, when they are children, they have then ways of being resembling to each other that some of them lose in their later living, there will be now some description of Martha Hersland in her beginning.

p #100

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Soon now there will be much description of the being in men and women when they are young, when they are children, when they are babies, when they are growing into young men and young women, there will be then soon much description of the being coming out of them then as repeating, then when they are beginning, when they are babies and children and then growing into men and women.

Note #44

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Note #45

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This will soon be a description of many men and women in beginning, the being young in them, the being children.

Note #55 ¶6

This is now a beginning of a description of the being in Martha Hersland as beginning

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In some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are old ones. Always in each one it is there repeating, sometime some one knows it in each one, sometime some one will know it in every one that one is ever knowing.

Note #56a

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Note #56b ¶8

Sometime there will be a history of all young living, feeling, talking, thinking, being. Some have their real being in young living, some do not have it then in them. Later there will be a history of all of them.

Note #57 ¶9

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One little boy does something to another little boy who does not like it, he shows no sign of reacting to it the little boy who does not like it. He seems not to know and then not to remember to be angry with it, his reaction is so slow to it. Then he hits out and often the first little boy is surprised at it. This often happens when one little boy does something to another little boy who does not like it

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This is the way many little boys do it and they are of many kinds the little boys who do this when some other little boy, some little girl, some one does something and they do not like it

This is then the way many little boys do it, this is the way that some little girls do it ¶1

One little girl, one little boy, some one, many do something to a little girl who does not like it, she shows just then no sign of reacting to it, the little girl who does not like it. She is not angry, she seems not to remember then to be angry, her reaction is not there then to it. Then she does something violent to show it and often then the one that did something to that little girl is surprised at it, that one then has forgotten all about it. This very often happens when a little girl, when a little boy, when some one does something to a little girl who does not like it. 10

This is then the way many little boys and little girls do something when some one does something and they do not like it. They are of many kinds the little boys and little girls who do something in this way when some one has done something and they have not liked it. Some women and some men do this way in their later living, many little boys and many little girls do this way when they are very little ones and then later they change, it changes in them the way to do it, the way to act to any one who does something and they do not like it. Some have their real being in young living, some do not have it then in them. Now there will be a description of some who have and some who have not their real being in young living. 20

Note #1 

There are many then little boys and little girls who have the way of acting I have been just describing when some one does something to them and these then do not like this thing that one has been doing, has done to them. ¶4

Note #1 

As I was saying some one does something to some little one who does not like it, the little one then shows no sign of reacting to this thing, the little one that does not like it. The little one shows then no feeling, the little one then is not remembering, the little one then does some violent thing to the one that has done the thing the little one was not liking. The other one then has forgotten and is surprised at the violent action of the little one. This often happens when one little one, when some one, does something to a little one and that little one does not like that thing. 30

As I was saying this is often happening. As I was saying there are many little ones who have this way of acting when any one has done something they have not been liking. ¶6

As I was saying there are many kinds of little ones who have this kind of way of acting when some one had done something they were not then liking. This is then a very common way of acting. There are then many little ones who have this way of acting when some one has done something they were not liking. 40

So then there are many kinds who can have this way of acting when they are little ones, many kinds of men and women. ¶8

As I was saying some have their real being in young living, some do ¶9

not have it then in them. As I was saying in some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are older or ending. Always in each one it is there and repeating.

¶1 As I was saying this way of acting that I have been just describing can be in various kinds of men and women when they are little ones, when they are in beginning. There are very many little ones that have such a way of acting when some one has been doing something they have not been liking. In some it is from the being in them, in some it is from being
10 being in beginning then in them

¶2 Some have their real being showing in young living, some do not have it showing very clearly in them then. Always in each one it is then there repeating. Always in every one sometime it is clear to some one.

¶3 There are then many kinds of men and women who have the kind of way of acting I have been just describing, when they are little ones. Some of such of them have attacking being in them as bottom being in them, some of such of them have resisting being in them as their natural way of fighting. This is not very clear then from the action in them when some one has done something they have not been liking. There must be
20 always a description of every way some one can think of men and women, in their beginning, in their middle living, in their ending. There must be always an expression of every way some one can feel kinds in men and women in their beginning, in their middle living, in their ending. Every one has their own way of seeing every one they come to know in their living. Always then all this makes a completed history of every one.

¶4 Every one then has their own way of seeing every one, every one has some that are more complicated to them than other ones. To some every one is or is not a man or woman, in their beginning, in their middle living,
30 in their ending, like every other one. Some say of some one they are seeing, he is like every other one, some have a very different feeling seeing this one, every one has some way of making kinds in men and women, every one finds some one some time confusing, not easy to be certain of the kind that one is then, mostly every one sometime comes to a decision about each one, some come very nearly to never deciding about some one, some find it harder to decide about children what kind of being they have in them, some about men, some about women, some about many, some about almost every one, some about almost no one.

¶5 There are then many ways of feeling, of thinking men and women
40 in their beginning, in their middle living, in their ending. Some are very confusing to some, others very confusing to others, some because of their being, some because of their training, some because of their ambition, some because of the activity some because of the quietness in them, some because of the nature in them being in beginning, some because of the

nature in them being complete in them, some because of the nature in them being coming to an ending.

Each one sometime is a whole one, in them. Each one sometime is a whole one, to some one, to themselves inside them, to some one knowing them, sometime in their living. This coming together of them to be one inside them, in some comes to be in them in the beginning of their living, in some in the middle of their living, in some at the ending of their living, they come together inside them to be a whole one in them, sometime, mostly every one. Some come together to be one in them in different kinds of ways in different times in living, some seem to come together and are not really together then, some really come together as one and come together really sometime as another whole one inside them, mostly when some one has come together to some one it makes that one more or less interesting than that one was before to the one knowing that one. To some then the one that has come together to be a whole by reason of having come together is then no longer interesting, the mystery of that one is then ended to the one knowing that one as a whole one, this is not very uncommon.

Some are so uncertain in their kind of them, the kind that have the being that is them not very strongly in them, or else very thinly spread out in them, or rather vacant in them, or very mixed up in them, there are many that almost never really are a whole one inside them or are a whole one that is almost without form and substance in them and these then when one knows this of them, these who then never come really to be a whole one to any one, to themselves inside them, these then have not any interest to any one, as not being a whole one in them. Mostly those having it as possible to be really a whole one are interesting until they come together inside them to themselves or to some one, mostly after that they are to many that know them less interesting; many after that coming together are more interesting to those that knew them, mostly all of them those becoming then more, those becoming then less interesting, in short mostly all men and women coming to be a whole one inside them and to those that know them are more simply repeating themselves to every one

Some as I was saying are more whole ones in them when they are little ones some when they are young ones, when they are beginning their living, than they are any other time in their living. Some and many men and women are of this kind of them are more entirely whole ones in them and to every one in their middle living. Some in the ending of their being are really whole ones to themselves and to others for the first time in their living.

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CHAPTER TWO (PART TWO)

MARTHA HERSLAND

¶1 This coming together in them to be a whole one is a strange thing in men and women. Sometimes some one is very interesting to some one, very, very interesting to some one and then that one comes together to be a whole one and then that one is not any more, at all, interesting to the one knowing that one, that one then is shrunk by being a whole one, some have not that happen to them by being a whole one, some are richer then, all are solider then to those knowing them when they come together inside them. It is very strange this coming together to be a whole one. As I was saying some come together as different whole ones
10 in different times in their living, some seem to come together inside them but this is not real in them, some by their thinking, by their living come to come together as a richer whole one than could have been expected from them, often there is some little thing in some one those knowing that one are hardly noticing and that keeps that one from coming together until that one in his being has come to be richer than any one knowing that one, than that one ever expected to be in his being, sometimes some one has something in them that seems not important being in them and that keeps them open to growing and that one comes together then later
20 as a richer whole one than any one knowing that one thought ever to find that one, and then there are very many of them that lose rich being with losing their younger living, there are many that lose it with losing a certain kind of stimulation, there are many that have a covering of passion, of emotion, of quick or slow reaction to everything, that covers them, and sometime to some one they come together to be a whole one without that covering, sometimes sometime to every one, inside them they come together to be a whole one without any one then feeling the covering on them which is not lively then in its active being and such a one may then be very disappointing, such a one is a dry whole one when every one knowing that one felt that one a rich whole until that one came
30 together as a dry whole one. And so on and so on, the ways of coming together are many and interesting, more and more to every one, every one sometimes is a whole mostly every one sometime comes together in

them as a whole one. Some as I was saying almost never come together in them as a whole one, some of such a kind of them are then not any longer interesting when it is almost certain of them that they will not come together in them ever to be a whole one inside them, some of such of them keep on being tantalising because they come so nearly again and again to be whole ones inside them.

This then of coming to be whole ones sometimes in them which is sometime in mostly all men and women, this is very interesting. Some as I was saying never come really to be a whole one inside them not at any time in their living not in their beginning, not in their middle living, not in their ending. These are of many kinds, some have it that they never come to be a whole one in them because they are made of little lumps of one kind of being held together or separated from each other, as one comes to feel it in them, the lumps in them from each other by other kind of being in them, sometimes by other kind of being in them that is almost the complete opposite of the lumps in them, some because, the lumps are melting always into the surrounding being that keeps the lumps from touching, in some because the kind of being in them is spread out so thin in them, that everything they have learned, that they like to be in living, all reaction to everything interesting, in them, has really nothing to do in them with the thin spread being in them. There are other ones who have many kinds of being in them and none ever really dominating, and there are many kinds of ways of being so that at no time really such a one is a whole one in them but really mostly every one sometime comes together in them to be a whole one, in some part of their living, sometimes earlier in their living in loving or in working and then later in their living in natural development of themselves settling in them. There are many ways of disguising the whole being in each one, some have a stronger disguise in their beginning than in their middle living or in their ending. Soon now there will be some discussing of the disguising of whole being in young living.

Some as I was saying never come to be whole ones inside them. Some are always whole ones though the being in them is all a mushy mass with a skin to hold them in and so make one. Such a one is a whole one and of such a one I am now beginning a description.

These others I have been describing that have it in them to be made some of lumps of one kind of being held together by other kind of being in them, some where all the kinds of being are mingling in them, some where there are little lumps of being and none of them connected with the other lumps that are part of them, and all the other kinds of them that never have it in them to be a whole one inside them not at any time in their living, though they may be active enough in living, these then all of them are very different from the one I am now beginning describing.

This one, the one I am now beginning describing was of the inde-

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pendent dependent kind of them, this one was of that kind of them, the independent dependent kind of them, the mass that in the different kinds of them was worked into different concentrations to make them. This one then that I am now describing, and always there are many existing like this one, this one then was a whole one; and all those having independent dependent being have the kind of material being that is the whole of this one.

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Sometime there will be a description of a complete undifferentiated one that is of the dependent independent kind of them. Now there will be a little description of this one a completely undifferentiated independent dependent one, and then there will be a description of how Martha Hersland was made like this one only more concentrated in her being and then there will be the history of the beginning of being in Martha Hersland.

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 o Main Groups"

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This one then, this one that is a whole one, a mushy mass of independent dependent being with a skin holding it together from flowing away from this one, holding it together to make of this a whole one, this one then is a real one, and always there are many living just like this one in their being, though each one of them is a whole one, separate and yet very resembling the one to the other one, and each one is an individual one to themselves and each one is a whole one.

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 B #12

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This one then is a whole one, is all of one kind of one and all of it in this one, the being in this one is of the same consistency and concentration. This one is of the independent dependent kind of being

 p #100

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This one always is and was and will be a whole one, always in this one's beginning, in this one's middle living, in this one's ending, always this one was a whole one, the same kind of whole one from the being a baby to the being a dying and dead one. Always this one is a whole one and this is now some description of this one.

 p #20
 Note #57¶5

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It is interesting to see the substance that is independent dependent beings in so many ways in so many kinds of men and women, it is interesting to see this substance that has so many kinds of ways of being in many kinds in men and women, it is interesting to see it completely fluid in this one, to see all its activities in this one, sometimes it is an uncomfortable feeling to know it so well from this one when one is knowing some kinds of men and women having in them independent dependent being, sometimes it makes one turn away from seeing the being in some so that one will not know it too clearly in them that they have in them independent dependent being and that is the being in the one I am now beginning to be describing. Independent dependent being is the being in the one I am now beginning describing. There will not be here now much description of this one, there will be here now a little description of this one and how this one was a whole always in all the living of this one, in the beginning, in the middle living, in the ending of this one. There will be a very little description now of this one and then a

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real beginning of Martha Hersland who is of the independent dependent kind of them.

This one then was as I was saying always a whole one. This one was a whole one always, a whole one because there was only one kind of being in this one always in the same lax condition and with a skin to separate it from the world around this one. This made of this one a whole one ¶1

This one is very existing to my feeling. This one is of the independent dependent kind of them. This one was always a whole one, this one all her living was repeating the whole being there was in this one and it was all always completely there to every one, the whole being in this one, to every one who ever knew this one, always there to every one when this one was a baby or a little one, or a young girl or a young woman, or a woman in her middle living, or in her ending. There are always very very many women, very many men like this one, always existing. This one was and is and will be always a real one to every one that ever knew or knows or will come to know this one. This one is a real one in herself and to every one. This one is of the independent dependent kind of them. This one all her living was always a complete one and every one always knew the whole being of this one. This is now some description of this one. 10 ¶2

This one is then of the independent dependent kind of them, this one is all independent dependent being in solution. Of this one now I will give a very little description. ¶3

This one is all independent dependent being in solution, this is now a little description of this one, one of the independent dependent kind of them, one always all her living always a whole one, one being independent dependent being in solution, one being all her living always of the same concentration of being, the same whole one, when this one was a baby, a young one, an older one and then an old one and then dying and then no longer one and always then there are others like this one. Always there are many many millions of every kind of men and women and this makes many stories very much realler, there being so many always of the same kind of them. It makes it realler then when in a story there are twelve women, all alike, and one hundred men, all alike, and a man and a woman completely resembling the one to the other one of them and always then it makes circuses, more interesting for always then each one doing something in a circus is a kind of men or women and each one is completed, concentrated at the moment each one has the music stopped and does the hard thing one has been preparing all his life and that makes a living for that one, makes the living of that one; this is then very interesting and always circuses more and more are interesting to any one interested in kinds in men and women and now to begin again with this one the one that was of the independent dependent kind of them, that was all independent dependent being in a flabby state of 30 40 ¶4

being, that was always a whole one for this one had a skin that held this one from flowing over everything and that made this one a whole one, that made this one an individual one as every one is who ever is a man or woman and so then this one is a real one and now there will be of this one here now a very little description.

¶1 This one was then once a very little one, a baby and then a little one and then a young girl and then a woman and then older and then later there was an ending to her and that was the history of this one

¶2 This one always was the same one to herself and to every one when
10 she was a very little one, a baby, and then a little one and then a bigger one and then a very considerably bigger one and then a sick one and then no longer one.

¶3 This one was always the same whole one to herself and to every one when she was a very little one, then when she was a little one, when she was then a bigger, when she was a very considerably bigger one and then when she was just continuing and then when she was ending and dying

¶4 This one always then was the same one, sometimes she was bigger than at other times, sometimes she was fatter, sometimes she was sicker, sometimes she had children around her, always she was held together
20 to be one, to be a whole one by the skin of her, always she was of the independent dependent kind of them, always this was all the history of her.

¶5 In some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are getting older, in some when they are old ones. This one was always to every one the same one. This one always was the same one. When this one was a little one, a very little one, an older one, a very old one, always this one was the same one, always this one was all independent dependent being in solution. Knowing this one
30 completely is then a very important thing, knowing this one completely will make it easier to know all of the men and women having in them independent dependent being, all the kinds there are of independent dependent kinds in men and women.

¶6 This one then was in the beginning a little baby and then a little girl and then a woman and always every one knew all the being in this one, the being that was never changing in concentration or in action. This one was a flabby mass of independent dependent being held together by the skin surrounding for so this one had individual being. This one then was one that had this meaning, the being all independent dependent being
40 in possibility of formation. This one then was a very important one, there are always many millions of them living and each one of them is held together as a whole one by the skin of each one. This one then is independent being in solution.

¶7 As I was saying those having independent dependent being have

attacking as their way of fighting, loving, winning. Resisting in such of them as I was saying is mostly in them stupid being. This is the natural being in them. This one was so slow always in her attacking that it mostly was resisting in her as it mostly, the attacking being in this one, just was barely in motion.

This one was of the independent dependent kind of them, attacking being was so slow in action that it made of this one a mass that was resisting, that was mostly all stupid being. This one was as I was saying of the independent dependent kind of them. This one started somewhere into action, it all would be slowly wobbling and so make what was attacking being but any one coming against this one would only be feeling it as a mass to stick in and so think it as a mass resisting, really this one was of the independent dependent kind of them, really this one had attacking as a way of fighting, as a way of loving. This one was a whole one because this one was held together by a skin, as I was saying. This one always was a whole one, when this one was a young one, a very young one, an older one, a very old one. This one was like many other men and women, this one was like many many other men and women as having independent dependent being. This one then was like very many other babies when this one was a baby too, this one was like many other children when this one was a child, this one was like many other young men and young women when this one was a young woman, this one was like many other men and women when this one was a woman, this one was like many other old men and old women when this one was an old woman, this one was different from all the others of them for this one had her own skin and so was separated from all the others of them that have or had or will have the same kind of being to make them, they each one of them are different from all the others of them like them for each one, every one, has their own skin that cuts them off from all the other ones and so each one, even of this kind of them, are individual ones, whole ones to themselves and to everyone; this one was like many very many men and women, this one was like all of them that have in them independent dependent being, that have in them anything of independent dependent being. This one then is interesting, knowing this one is then an important thing. I know this one very completely in the whole being of this one. This one is then the simplest form of independent dependent being. Every one having in them anything of independent dependent being is connected with this one then by the being in that one and by the being in this one. This is then now the beginning of really knowing independent dependent being in every one ever having in them any of such being. More and more there will be much description of independent dependent being. More and more I will know more of independent dependent being. More and more there will be more understanding in every one of independent dependent being.

¶1 Some have their real being in them in young living, some do not have it then in them. Now there will be some description of young living in some.

¶2 Some have their real being in them in very young living, some do not have it then in them. Now there will be a little description of very young living in one.

¶3 This one, and the one I am now beginning describing is Martha Hersland and this is a little story of the acting in her of her being in her very young living, this one was a very little one then and she was running and she was in the street and it was a muddy one and she had an umbrella that she was dragging and she was crying. "I will throw the umbrella in the mud," she was saying, she was very little then, she was just beginning her schooling, "I will throw the umbrella in the mud," she said and no one was near her and she was dragging the umbrella and bitterness possessed her, "I will throw the umbrella in the mud," she was saying and nobody heard her, the others had run ahead to get home and they had left her, "I will throw the umbrella in the mud," and there was desperate anger in her; "I have throwed the umbrella in the mud," burst from her, she had thrown the umbrella in the mud and that was the end of it all in her. She had thrown the umbrella in the mud and no one heard her as it burst from her, "I have throwed the umbrella in the mud," it was the end of all that to her.

¶4 It is very hard telling from any incident, in any one's living what kind of being they have in them. Kinds in being is a subject that is very puzzling. Martha Hersland had independent dependent being but this that I have just been telling might have been in the living of a little one having independent dependent being, might have been in the living of a little one having dependent independent being, might have been in the living of a little one having a mixture in its being. This then was in the living of Martha Hersland when she was a little one but as I was saying it is very hard to know from anything in any one's living the kind of being in them. Slowly some one comes to know the being in some one. Slowly then now every one reading will know all the being in Martha Hersland. This is then a beginning.

¶5 Some have the real being in their living in their young living, some do not have it then in them. Now there will be some description of young living in some.

¶6 Sometime there will be a history of all young living, feeling, talking, thinking, being. Some have their real being mostly in their young living, some do not have it then at all in them. Later there will be a history of all these, of every one.

¶7 There are many ways of making kinds in men and women when they are in their beginning when they are children. They are then each one of them like some others, like some other children, they are each one of



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them something of themselves then, always somehow a little, some much very much, themselves inside them, each one, and each one are like many other ones, many other children. There are many ways of making kinds in men and women in their beginning, there are many ways of making kinds in children. In each way of making kinds of them there is a different system, a different way of feeling, a different way of thinking them as being resembling one to others of them. Martha Hersland as I was saying was of the independent dependent kind of them. Martha knew in her early living a certain number of children, some I have already been describing, now there will be more history of some, more history of others of them. As I was saying Martha was throwing the umbrella in the mud with angry feeling as she was telling and nobody was hearing. As I was saying no one knowing this as having been Martha's way of acting then when she a little one was filled full of angry feeling, with despairing feeling, with responsible feeling, with frightened feeling, no one then could be very certain of the kind of being Martha had in her. Not any one could know then whether Martha was of the kind of them having attacking as their natural being, the kind of them having resisting as their natural being. Some have their real being in young living, some do not have it then in them. In those having it then strongly in them sometime some one watching them can know it in them. Mostly it is harder to know it in them then in their beginning than in their later young living. Always it is a difficult thing, in some it is almost impossible in their beginning living to know the being in them, in some it is easy then. Now there will be a little description of young living in some.

Knowing a map and then seeing the place and knowing then that the roads actually existing are like the map, to some is always astonishing and always then very gratifying. To some there is the same thing in living and to such a one seeing each one they are knowing as young ones and older ones and very old ones, and seeing them then as having in them the kind of being that hearing others talking, and reading what others have written, makes every one know is the nature of human being knowing this then in every one at each period in them is to some as I was saying astonishing and then gratifying, is to some as I was saying knowing a place after knowing a map of such a place is to some to their feeling an astonishment and then a gratification. This is then always there all their living in some, that is to say these ones come to know in those of them that are of their own generation, not children being, though in some even that is known to them by hearing and reading, in other children around them, they being then children, in some of such of them then there is a self-consciousness then enough to make them know then even when they are children children being, it comes to be more strongly in them then when they are young men and women, it comes to be to them then almost overwhelming as astonishment and gratification

in their middle living to find themselves and those of their own age around them looking like men and women in their middle living, acting, living like men and women in their middle living, this is then to them very astonishing, to some it is gratifying, to some of such of them it is terrifying, they are then, they themselves and others around them as they remember their fathers and their mothers when they themselves were children, this is then as I say to many of such of them who have this in them very astonishing, to some very gratifying, to some even terrifying, and there are then all kinds of feeling in between about this thing.

¶1 10 This then, this realising is strongest in men and women of those around them of their own age in living when they themselves are having in them then that living that is to them the thing they have known like a map of living and then they know it in those around them of their own time of living and in themselves then and to many very many it is then astonishing, to some then gratifying, to some then almost terrifying, to some it is overwhelming then to know it really then inside really completely then inside them, that all living is always repeating, that they are like every one else who has or ever has had or ever will have in them middle living, like them in the way they are then in their looks, in their troubles
20 with their health or happiness or working or children. It is to many then overwhelming that they know then that everything they have been hearing or reading about living is true of them, that they are in their middle living, that all those they are knowing of about the same age as they are themselves then are then also in that middle living that they have known always from reading, from seeing, from hearing and that is to many very astonishing, to some who have it in them to love repeating in living very gratifying, to some who are beginning to be a little weary then very satisfying, to many then almost or completely terrifying. This is then there, the understanding of being in middle living in such a one, and then there
30 is in such a one an understanding of men and women they are remembering who were when they knew them in middle living, there is then in such of them a new realisation of every one, for every one must have sometime in them middle living.

¶2 There are then many who have sometime in them the feeling I have been describing with a map and seeing the place and knowing then the roads are really existing like the maps of them. This is to very many always each time astonishing.

¶3 They are some who have then a feeling of knowing other children, knowing themselves, they themselves being then children, as being like
40 the children they know from reading from hearing people talking about being in children. Mostly every one does not know it in this way, the being in children, many know it only from remembering themselves and others who were around them then, from knowing children, from knowing sometime every one, from having children of their own or from other

ones around them having them, from knowing some in their later living whom they remembered as children but did not realise then the being in them. Mostly every one a little sometime in their living realise themselves and others as being like children, like men, like women they have come to know in reading or from hearing about them.

There is then the knowing kinds in men and women from the character in them, the nature in them, the mind, the passion, the way of winning, working, loving, dying, having religion in them, the way of giving and the way of receiving, and the way of taking, and the way of accepting, and the way of escaping in them; there are many ways of knowing kinds in men and women from habits of training, of grammar, of playing and washing and working in them, and doing nothing; there are then many very many ways of knowing kinds in men and women, from prettiness and ugliness in them, from ways of dressing, from all the ways they have of being and then there are ways of knowing men and women as being in their beginning, as babies and children, and then being young grown men and women, and then men and women in their middle living, and then men and women in their ending

Some find it harder to decide about children what kind of being they have in them, than about men and women as young men and women, than men and women as men and women in their middle living, as men and women in their ending. Some find it harder to know what kind of being they have in them, the women than the men, some find it harder to know what kind of being they have in them the men than the women. Some find it harder to know the being men and women have in them when they are young men and women than at any other time in their living, some find it harder with men and women in their middle living then when the disposition in them is changing to middle living disposition, in many to impatient irritation, some find it harder to know real being in men and women in their ending then when loving, feeling, religion, have queer ways of showing in them, always then some are very confusing sometime to some, mostly every one has some way of making kinds in men and women, mostly every one finds some one sometimes confusing, mostly every one sometime finds some one very confusing not easy then to be certain of the kind of being one has in her or in him, mostly every one comes to a decision sometime about the kind of being in each one, some come very nearly to never deciding about some one, some as I was saying find it harder about children what being they have in them, about men and women when they are beginning than at any other time in their living.

Some have their real being in them in young living, some do not have it then in them. Now there will be some description of young living in some.

Now there will be some description of young living, feeling, talking, thinking being. Some have their real being in young living,

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some do not have it then in them. All have their real being in their young living to some, not any one has their real being in young living to some. To begin then with a little description of many ways of feeling being in young living, of feeling, thinking, the being, understanding the being of men and women when they are in their beginning, when they are babies, when they are children, when they are growing into being young men and young women. To begin then again with a little description of feeling, thinking kinds in babies and in children, in understanding the being and kinds in being in men and women when they are in their beginning, when they are babies, when they are children.

¶1 Some then are understanding kinds in children always. Some then have more feeling for kinds in children for being in children than for being in men and women in grown up men and women. Some find being in children more confusing for to them the being in children is the being in men and women in beginning and so to them children are confusing as being natures in beginning. Children are confusing and deceiving to many. These then are to some very difficult to knowing, the being in children is to some a very difficult thing to be understanding. The being in children is very confusing to any one wanting to understand being in men and women. The being in children is then often very confusing, this is because being in beginning the nature in them is then almost hidden, or disguised, or uncertain, or changing, or too loudly in them. Children are then often very confusing for they are often all of them doing the same thing and the nature in them does not affect them, they have many of them then not their own way of eating, drinking, playing, laughing, crying, having angry feeling, kicking, screaming, loving, deceiving, some have then their own individual way of doing but mostly in children it is a general kind of action a general kind of way of acting when any one does anything to them and they are not liking this thing some one has been doing to them. Always it is hard to know the real being in any one from knowing things any one has been doing, with children it is even more confusing, the same kind of acting is done by children that have every different kind of nature in them when they are happy, when they are playing, when they are cheating, when they have angry or injured feeling. Mostly then the being in children, the individual being in each one is very difficult for any one even living with them to be knowing, it is often almost hidden, or disguised, or uncertain, or changing, or too loudly in them, and so they have not then really in them individual being. Slowly then they come to have in them more and more their individual being. Slowly more and more individual being comes out of them as more and more they are themselves inside them. It is very hard to know of any one the being in them from one or two things they have been doing that some one

is telling about them, from many things even that they have been doing and that one knows of them. Knowing real being in men and women is a very slow proceeding and always more and more this is very certain.

As I was saying it is almost harder to know it in children and young men and women the being in them than in older men and women. Not every one thinks that this is certain. As I was saying many many kinds of little boys that in their later living have very different ways of reacting when some one has done something and they do not like the thing some one has been doing, many many men who have very different ways of acting when some one has done something they are not liking, very different natures in them, when they were little boys and some little boy, some one did something they were not liking, they showed no signs of reacting to it then and then later they hit out and often the little boy the some one who had done the thing to them they were not liking had forgotten, so long was the little boy who was not liking the thing the other one did to him in responding. This is true also of women, many kinds of women with very different kinds of natures in them, when they were little girls and some one did something to them they were not liking showed at first no reaction and then they showed angry feeling when every one had forgotten the thing the little girl had not been liking. In some men, in some women, this shows real nature in them, in some it is just that nature is in them in beginning, and so children are very confusing to the understanding.

In some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are old ones. Always in each one it is there and repeating, sometime some one knows it in each one.

As I was saying some have more feeling for kinds in men and women when men and women are in beginning, some have more feeling for kinds in men and women when men and women are babies than in any other time in their living, some have more feeling for kinds in men and women when men and women are children than at any other time in their existing. As I was saying, to some, being in children is very confusing because the nature in them is in its beginning.

As I was saying it is very hard telling from knowing something some one did sometime, the nature in them. As I was saying it is very difficult to know the nature in a man or in a woman from knowing even quite a number of things they are doing; it is even harder to know the nature in children from the action in them as I have been just saying, that is true of many children, not of all of them by any means and that must never be forgotten.

As I was saying Martha Hersland when she was a little one a very little one and the others were running ahead and she had the umbrella for one of them and she was struggling to catch up with the rest of them

and they were disappearing and she was being filled fuller always with angry feeling and resentment and desperation and she was crying out, "I will throw the umbrella in the mud," and nobody was hearing and she was repeating again and again and then in a moment of triumphing she did throw the umbrella in the mud and then she went on crying and saying, "I did throw the umbrella in the mud," this is a description of an action that many very different kinds of children could have been doing when they were left behind struggling, Martha Hersland did this and she was a little girl then and slowly now there will come to be a complete description of the nature in her that this I have been just describing does not now help very much to be understanding.

¶1 Now there will be some description of Martha Hersland in her young living and the children she knew when she was beginning living.

¶2 I was telling of the living of the Hersland family in Gossols on a ten acre place and of people living in small houses near them and it was then that Martha Hersland was a child and was knowing children. She knew some children at the public school near them where she and her brothers had their American education, some children that were living then in the small houses near the ten acre place where the Hersland family were living then as I was telling and some other children who knew these children. She knew some children at the public school. Some children were living near them in the small houses as I was telling and she knew them and knew some other children who knew these children. And then she knew some children who sometimes came to see them, the Hersland children, who were the kind of children she naturally should have been knowing, from the kind of people Mr. and Mrs. Hersland should naturally be knowing, but these children were never important in her living. Mostly then she was knowing children living near her, and children knowing these children

¶3 30 Mostly then, Martha, and as I was saying this was mostly true of all three of them of all three of the Hersland children, Martha when she was in the beginning of her living was more of them, the children, the people living in the small houses near them and the friends of these people, of these children, than she was of her family living, of her mother's and father's country house living. She was then not at all of the living that would naturally have been her kind of living, of well-to-do living

¶4 She was then, as a child, as a young girl, almost until she was a young woman of the being of those living in small houses near them.

¶5 Much description of the being in the children living in the small houses near the ten acre place where the Herslands were living and of children living in other parts of Gossols and knowing these children will be in the description of the beginning being of the youngest of the three Hersland children, in the history of David Hersland. Now in the history of the beginning of the being of Martha the oldest of the three Hersland

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children there will be more a description of how other children felt the being in her, how every one felt the being in her and so there will be a description of her as every one who knew her felt her, now, in her beginning, and then, later in her living.

There will then be much description of the being in the children living in the small houses near them and of many other children in the history of the beginning of the youngest of the Hersland children who was really more of them, these children, than his brother or his sister ever had been. Now this is a description of the beginning of the being in the eldest of the Hersland children, in Martha Hersland and there will be now much description of how every one ever knowing Martha felt the being in her, other children knowing her, her governesses and the servants and her brothers and her teachers and her mother and her father and later other girls and boys and later her lover and later her husband and then very many who then knew her and then again her brothers and her father, and again then everybody who then and on from then to her ending knew her. ¶1

All three of the Hersland children as I was saying were when they were children very much of the living of the people living in small houses near them. The youngest of the three Hersland children David Hersland was so entirely of them when he was in his beginning, of them, of the children at school with him, of children knowing these children and the children living in the small houses near the Hersland family then, was so entirely of the being of all these children that in the description of the being in him there will be very much description of the being in many of them. In the child being of the second Hersland child the elder son, Alfred Hersland there was also a little of this that he was very much of the living of the people around him but it was not in him so completely inside him as it was in the being of the younger son David Hersland, the youngest of the three Hersland children. Then Alfred Hersland was very much sooner through with having it in him the living of the people around him as part of the being in him than either his younger brother or his older sister. He was then really less of them the poor people around him than either of the other two Hersland children but nevertheless in his young living in his playing and in his being interested then, he too was very much of them the poor people near them, though it was never really very deep in him and it was very soon all ended for him. He was then, Alfred Hersland in a sense in his being less really of the being of the people living in small houses near him, more of the people it was natural for him to know in his living though he was not of them at all in his beginning than his brother or his sister and this will come out very clearly in the history of him that will be written after the history of Martha has reached its completion. It will be interesting then to know it in each one of the Hersland children just how they were of the living of the, for them, poor people near them. ¶2

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As I was saying David, the youngest of them was of the living of the people living in the small houses near them, of their living, of their children's living, David had really inside him the living and the being of the people living in the small houses and of the people that knew these people and the children that knew these children and so they, all of them the being in them the natures of many of them will come to have much description of them being given in the very long history of David Hersland that will be written after there has been written some descriptions of Martha Hersland and then of Alfred Hersland. So then sometime there will

10 be much description of the nature of many of the men, women and children, of the families the Herslands knew in their living in the ten acre place in a part of Gossols where no rich people were living, where there were not living any who would naturally have been friends then of the Hersland children if the Hersland family had been living the well to do living that was really natural for them. There will then in the history of young David Hersland which will be a very long one there will be much description of many people who lived near them the Hersland family then. As I was saying Alfred Hersland was very much less of

20 them the people then living around him than his younger brother David than in a sense the daughter of the Hersland family, the eldest of them of the children, Martha. Alfred was of them in playing in quarrelling, in taking excursions for hunting and other things and in bicycling and in many ways, then, and when he was beginning to be somewhere near being a young man. This will all be told in the history of him which will be begun after there has been written a little description of the whole being and all the living of his elder sister Martha which is now what is here in beginning. So then in the history of David Hersland there will be much description of the being and the nature of the people near the Hersland family when Martha, Alfred and David were children and until they were

30 young men and women, in the history of Alfred Hersland there will be descriptions of his being with them of Alfred's being with the people around the Hersland family then and what he did with them in the way of playing, quarrelling and living. Martha Hersland was more of the living and the being of the people around them then than Alfred ever was really inside him but not so much of them as David was of them and now in the history of Martha Hersland there will be a description of them only in the sense of what way they, the people knowing the Hersland family then, knew her and felt her.

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This is now clear then, by and by there will be much description of

40 the being and the character in many of these people, families, men, women and children that the Hersland children knew when they were children and on from them until they were almost young men and women, in the long history of David Hersland that will be written after there has been written some of the history of Martha Hersland and of Alfred Hersland

the two elder Hersland children. There will then be written also the meaning of these men and women to Mr. and Mrs. David Hersland the father and the mother of the three Hersland children. So then all that will happen, all that will be written after there is written some description of living and the being of the two elder Hersland children. First then now there will be written some description of Martha Hersland in her beginning. After there has been written something of the history of her living some description of her being, there will be written a history of her brother Alfred up to the time of his marrying Julia Dehning. After that will be written the whole long history of the youngest of the three children David Hersland and all through there will be written some history of the father and mother and of all the governesses and servants living in the house with the Hersland family. So then to begin again. In the history of young David Hersland there will be written much description of the character and living of every one the Hersland family ever came to know in all the time they were living in the ten acre place in that part of Gossols where no other rich people were living. In the history of Alfred Hersland there will be much description of the things Alfred did with and to them, all of them whom the Hersland family came to know then. Now in the history of Martha Hersland there will be much description of how every one knowing the Hersland family then came to feel and know her and them, what every one knowing them felt in her and in the Hersland living, what every one knowing them and knowing her felt about her, knew about her, felt about them, knew about them.

There are many ways of disguising the whole being that is each one, some have a stronger disguising of them in their beginning living, stronger then than in their middle living, or in their ending. In many this is now true of them. Soon now there will be some discussing of the disguising of whole being in young living. Now there will be some description of how every one who knew Martha Hersland knew and felt the being and the living she had in her, how her father felt her, how her mother felt her, how the servants felt her, each one of them, how each one of the governesses knew and felt her, in short how every one who knew her then, men women and children who knew her then, knew her then, felt her then. To begin then.

As I was saying it is very hard to know the being in some one from some few things they have been doing, it is hard knowing any one but sometime each one knowing any one has some feeling of that one.

There are many ways of disguising the whole being, in each one. Some have a stronger disguise in their beginning than in their middle living or in their ending. Some have a stronger disguise in their middle living than in their beginning living or when they are ending living. Some have a stronger disguise when they are ending living than at any other time in their living. Some do not have at any time in their liv-

ing more disguising of the real being in them than at any other time in their living. Martha Hersland was one of such of them. This is now the way every one knowing Martha Hersland felt the being in her.

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Martha Hersland was of the independent dependent kind in men and women. The one I was describing as being independent dependent being as in fluid condition and held together to be one by the skin surrounding that one was of the same kind of being then as that in Martha Hersland, in Martha the being was in a little more concentrated condition but the proportion of attacking and obstinate resisting and quickness and hesitation and ways of being always in every part of living a whole one was the same in Martha Hersland as in the one I was describing as being independent dependent being in completely fluid condition and being a whole one only, and always being one, by having a skin to hold it in and to separate it so from every one and make it so an individual one. Martha then was of the independent dependent kind in men and women, Martha had this being then in more concentration in a more solid condition than the one I was earlier describing. It is a little true now to me of Martha and a little true to me of many men and women having independent dependent being in them that the being in them being like the one I was describing, the one having all independent dependent being in solution in a fluid condition, and my knowing independent dependent being so well in that one and that one being such a fluid whole one, gives to me seeing them an uncomfortable feeling to know it so well from this one I was describing, the being in them, the activities in them, in some having independent dependent being; sometimes it makes me a little turn away from seeing the being in some having in them independent dependent being so that I will not know it too clearly in them the being that they have in them, all the meaning of the being in them and that is a little now the way I am feeling in looking at the being in Martha Hersland and now all the same I am beginning completely to realise all the meaning there is in the being there is in her and always now I will look straight on at her. I will know all the being in her. Martha was of the independent dependent kind of them as I was saying, she was as I was saying like the one I was describing that was independent dependent being in completely fluid condition and always was a whole one in the beginning of the being there was in that one in the middle of the living of that one, in the ending of the living of that one. Martha then was like that one in the relation of things in her being, she was more concentrated more solid than that one, it was not only the skin that kept her apart from other ones, there was actual individual being always in Martha but Martha was a whole one, in her beginning, in her middle living, in her ending, she was all through her of the same concentration, of the same nature, always it was the same being in her, that in her in her beginning, in her being a baby, a little one, a little bigger one, and so on. Always Martha like the other one I was



describing was a whole one. This is now some description of what each one who knew her felt in her, this is now some descriptions of the nature in her, of the living that was in her.

When she was a very little one sometimes she wanted not to be existing. This is a very common thing in every one in the beginning of their living. This is a very common thing in mostly every one in the beginning of their living. Many want then not any longer to be existing, mostly then when they are very little ones they are never thinking I wish I had never come into existing, they have not then any such a feeling, they often say then I wish I had died when I was a little baby and had not any feeling, I would not then have to be always suffering, I would not then now have to think of being frightened by dying, I wish I had been dead when I was a very little one and was not knowing anything. It is very interesting the way anybody feels about dying, about not existing, about everything, about every one. Always more and more this is very interesting.

There are ways then that those having in them independent dependent being feel about living, feel about dying, feel about never having been, if they have any of such a kind of feeling in them, that is common to all of them as being different from the way those having in them dependent independent being have of feeling.

More and more there will be understanding of these different ways of feeling their own being, feeling anybody else's being, feeling the ending of themselves and the ending of any one, feel their not existing, that makes one kind in men and women, makes that kind different from other kinds of them. There will then be a very little always being made that slowly will make a great deal of description of the feelings in each kind in men and women about everything.

As I was saying Martha was of the independent dependent kind of them. As I was saying it is hard to know the kind of being in any one from just a description of some thoughts, some feelings, some actions in them for it is in their feeling of themselves inside them that the kind of being in them shows in them and that comes out of them slowly in their living, that comes out of them always as repeating, this is very very difficult to make any one understand from a description of them. This is now what I am always trying. I know much of all this and sometime sometimes I can make some one else know it by my explaining, I am never very certain but always there is again and again for me a beginning of this trying.

As I was saying many little ones have a feeling about not wanting any more to be living, some want to have been dead when they were little babies and not knowing anything, some want to be dead then so that every one will miss them, some want to prove themselves all noble by dying, some are just tired of struggling when they are little ones, there are such ones, and some of such of them have independent dependent being that

does not succeed then in winning fighting by attacking. Martha was a little such a one, and more and more this will show in all her living. Always there was in her much attacking, mostly there was in her nervous feeling, mostly there was in her not much winning, early then she had at moments tired feeling. Never did she know that really she was failing in attacking, always she had in her nervous feeling showing that she had been failing to every one, it was not excitement or weakness or yielding or escaping or blustering as it is in some, some who have independent dependent being and are failing in attacking, in some who have dependent independent being and yet always are attacking though attacking is not for them the way of winning fighting, but in Martha Hersland all of her being was independent dependent being, attacking was her way of winning fighting, mostly she was never winning mostly she did not really know this in her, she had nervous feeling in her that showed the failure in the fighting she was doing, all this will be clearer when there will have been completely given the feeling every one who ever came to know her at any time in her living had about her.

¶1 Always Martha was a whole one, she had only this one kind of being. She always was a whole one, all her living she was repeating the whole being, the kind of being that was the whole being of her, mostly all her living she was a whole one, to herself, to every one. There was in her always one kind of independent dependent being as I was saying and it was mostly all always completely there to every one, the whole being in her to every one who ever knew her, always there then to every one, when she was a baby or a little one, or a young girl or a young woman, or a woman in her middle living, or in her ending. Mostly then always she really was a whole one. Mostly then always every one who knew her had about her such a feeling. This will come clearer in the history of her.

¶2 30 She was as I was saying of one kind of independent dependent being and all her living there was about the same concentration to her, the same relation of attacking and succeeding and failing and nervous feeling and stupid being and understanding and tired feeling in her. Martha was then once a very little one, a baby, and then a little one and then a young girl and then a woman and then she was older and then later there was an ending to her and always all through this living in her she was the same whole one inside her and to every one who knew her.

¶3 In some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are getting older, in some when they are old ones. Martha was mostly always to every one who knew her the same whole one, when she was a little one, a very little one, an older one, a very old one, mostly always then she was to every one about the same kind of a whole one. She was of one kind of that kind of them and mostly all her living there

was the same concentration of the being that was her, the same proportion of one thing to the other things active in her.

As I was saying those having in them independent dependent being have in them attacking as their natural way of winning fighting, as their natural way of winning in loving. As I was saying those having in them dependent independent being have in them resisting as their natural way of winning fighting, have resisting as their natural way of winning in loving. This then is the being in those having in them independent dependent being, this then is the being in those having in them dependent independent being. These then are the two different ways of being in men and women and always this, one way or the other way of being, always then one way or the other way of being, independent dependent being or dependent independent being is in each one, every one who ever was or is or will be living.

Often it is very confusing for as I was saying sometimes, very often, one having in her or in him independent dependent being, that is having attacking as their real way of winning fighting, winning in loving, such a one seems really to be always resisting. This then the kind of being in some one is sometimes, is one might say truly very often, very confusing, for one, having in them really as being attacking as the way of winning fighting, as the way of winning loving, always sometimes every minute in their living to themselves and to every one knowing them seems to be resisting, seems to be so fighting and winning, so loving and winning. This is then very confusing to every one knowing that one. Slowly then the real fighting being, the real loving being in that one comes to be understood by some one, sometimes not really by any one, mostly in every one, sometime by some one. This is true then of very many having in them independent dependent being, that is those having in them attacking as their real way of winning fighting, attacking as their real way of winning loving, it is true in many of them that to themselves mostly, and mostly to every one ever knowing them, they have in them resisting as their way of winning fighting, resisting as their way of winning in loving. In those having in them dependent independent being that is those having in them resisting as their real way of winning fighting, resisting as their real way of winning in loving, there are very many of them who seem to themselves sometimes and mostly always to every one ever knowing them seem to be always and incessantly attacking, seem to be always winning by attacking in fighting and in loving. Sometime it comes out of them that they are not really winning, more and more perhaps it comes out of them that always attacking they are never really winning, sometimes sometime some one will know it of them that attacking is not in such of them the way of winning fighting, winning loving, in some sometime every one who knows them knows it sometime of them, that attacking is not in them the way

of winning fighting, the way of winning loving. It is very confusing for every one realising this description must be really understanding that failing does not prove it to be true of some one that attacking is not the real way of winning fighting for one doing their fighting by attacking. Many having in them attacking as their natural way of winning fighting fail to succeed to winning by attacking, fail to succeed in loving by attacking. They may fail then those having in them such being, they may even succeed by resisting those having in them attacking as their way of winning and yet these then are of the kind of them having attacking as

10 their natural way of winning fighting, as their natural way of winning loving, are in short of the independent dependent kind of them. Of those having in them resisting as their natural way of winning fighting they are often for a long time to every one, to themselves then and they are bragging of it and they have it in them to themselves and to every one that they are always succeeding by attacking, and sometimes they are really never failing, to themselves and to others who know them and yet always to some one knowing the whole sum of them the whole completeness of their living some one can know it in them that attacking is not in

20 them their real way of winning fighting, of succeeding in being loved and in loving. So then as I was saying it is very confusing and sometimes one only knows really the kind of being in some by the kind of yielding in them, the kind of sensitiveness in them for there is in each kind of being, in independent dependent being, in dependent independent being a kind of way of yielding, a kind of way of being dependent, a kind of way of having sensitiveness in them that makes that kind of them. There is then in independent dependent being a kind of way of yielding, of having sensitive being that is different from the kind of way of yielding of having sensitive being in dependent independent kinds in men and women.

30 There is a kind of way of yielding, of being dependent, of having sensitive being in those having in them dependent independent being that is different from the kind of way of yielding, of having dependent being, of having sensitive being in those having in them any of the kinds of independent dependent being. In short there is one way of having dependent being, of yielding, of sensitiveness, of having stupid being, of having feeling about objects, about practical living that goes with having attacking as the natural way of winning fighting of winning loving, of winning anything and there is another whole system of being that is very different from this, a way of yielding, a way of having sensitiveness in being, a way of seeing and feeling everything in living, a way

40 of choosing a way of reacting to everything that goes with having it as being, the winning fighting by resisting as the real way of being, the winning anything in living, loving and everything by resisting. So then sometimes there will be much very much description of the way of yielding in each one having in them one or the other of these two kinds of

being, independent dependent, dependent independent, that is of everyone, of all men, of all women.

As I was saying the one I was describing that had all independent dependent being in solution, this one had as all of those having independent dependent being in them have it as being, this one had attacking as the natural way of winning anything. This one as I was saying had all the being in a flabby kind of state that made this one when this one was attacking made all the being in this one then when the being in this one was in motion made it that the being in this one, all the being of this one, was then when attacking just in a state of motion and so to any one feeling this one this one would seem to have resisting being as the natural way of acting for the movement of the whole being in this one, this one being then in a state of attacking really was then to every one knowing this one in this state of action, for it was so slow the moving of the whole being that made this one, that any one coming in contact with this one then or any such a one, sticking so to speak in the mass of this when meeting this one would think of this one as resisting but this was not true of this one then or of any of such of them that have independent dependent being in solution in them, it is stupid being in them that wobbling in them that is their moving that is so slow and uncertain that to any one knowing them, feeling them, seeing them it is not in them as attacking moving activity in them but attacking that is the being in this one and in the others like this one having in them each one independent dependent being. And so then often this kind of a one is from the spreading of the being in that one always then slower and slower in moving in the attacking activity of such a one, and very very often with such a one the attacking never coming to real action as a using of the energy generated in the attacking feeling in independent dependent being of such a kind of one, makes such a kind of one a nervous kind of being and this is then the way independent dependent being can in some be very confusing for attacking does not seem to be the way of active being of them and so it takes much knowing of the being in men and women to realise the action in them. This one then the one I was describing had then independent dependent being but attacking never came to really be ever an action and so this one was to many very resisting, stubborn in resisting and this was only because attacking being in this one never came to be anything more than the whole mass of being that was this one being just moving. As I was saying before, this one that I was describing was the least possible concentration, the most diffuse possible kind of existing of independent dependent being. As I was saying this one a little more concentrated was what made the being of Martha Hersland, Martha who is now soon to be a complete one to every one reading this description. As I was saying the one I have been just describing had with this attacking always much nervous being. As I was saying this one I was describing being made

a little into something having a little more concentration would be the being I am now beginning describing. As I was saying the one I was describing was of the independent dependent kind of them, this was the being too that Martha Hersland had in her. The one I was describing had independent dependent being in its weakest concentration, Martha Hersland had independent dependent being in a state of a little more concentration. As I was saying all her living the first one I was describing was a whole one, always a complete one to herself and to every one, this then as I was saying, being always a whole one to herself and every one all through her living was a thing every one will know soon in Martha Hersland. The first one then I was describing was of the independent dependent kind of them that is one having attacking as the natural way of winning fighting, this is the being, the independent dependent being, is the being that is in Martha Hersland, the one I am now again beginning describing, the oldest of the three of them, the three Hersland children.

¶1 As I was saying there is a kind of way of yielding, a kind of way of having sensitive being that every one having independent dependent being have in them as their way of being. There will be just now very little description of this in any one. Later there will be very much description of this in every one having in them independent dependent being. Now there will be mostly a beginning of understanding of attacking and resisting and stupid being, and nervous being, and a little of the yielding and the sensitive being in some having in them independent dependent being and now there will be a beginning of all these in one and this one is Martha Hersland the oldest of the three Hersland children.

¶2 As I was saying when Martha was a very little one, the Herslands were living in a ten acre place and they were poor people in small houses living near them and the Herslands had a governess and servants then living in the house with them.

¶3 30 Later when Martha was a little bigger, she went to a school near them where the children living in the small houses near them went too to get their instruction and Martha was of them then of all of them the poor people near them; the Hersland children always had then a governess in the house with them. This made two different kinds of living for them, this was more troublesome to Martha than to the two other children who were boys and so not really in actual relation to the family living and the governess in the house with them. To begin now a description of what every one knowing Martha Hersland when she was a little one felt or knew or thought of the being that now every one reading is commencing feeling, knowing.

¶4 40 As I was saying, when Martha was a very little one and just beginning to go out with other children the governess was never then with the Hersland children, any of them, when they were very little ones and went out with other children. The children were of the living of the people

about them, they had that kind of living feeling in them, the kind of living feeling natural in the people living in the small houses near them. The Hersland family then, the Hersland children all three of them had the living feeling in them of the people about them. Mr. Hersland had not the living feeling of the people about them completely in him for he went every day into a very different kind of living but he had a good deal of it in him for his past living was not strongly ever in him. Mrs. Hersland had no other daily living than her household and her children and the living feeling of the people in the small houses near them but in Mrs. Hersland there was always in her as her real living feeling for her, the past living, the right rich American living that was the natural way of living in her. The three children as I was saying had each one of them more in them than of the living feeling natural to the people then around them than they had the living feeling belonging to the kind of living natural to the children of the father and the mother of them. Each one of the three of them Martha, Alfred and David Hersland had in them the living feeling natural to the poorer people around them differently in them. This will come out in the long histories of each one of them. This is now a long history of the oldest of them, Martha Hersland and this is now a beginning of description of the way she had in her to be of them the people living near the Herslands in small houses near the ten acre place where the Herslands were living then in that part of Gossols where no other rich people were living.

As I was saying when Martha was a little one, when she first went to school and this was very soon after the Herslands began living in the ten acre place in that part of Gossols where no other rich people were living for Martha had been born when the Herslands had just come to Gossols and were living in the hotel as I was saying, in the hotel where Mrs. Hersland knew Sophie Shilling and Pauline Shilling and Mrs. Shilling; and so as I was saying when they came, the Hersland family, to live on the ten acre place where they went on living to after the time when Martha a grown woman came back out of her trouble to live again with them, Martha the oldest of the three Hersland children was old enough to begin her schooling, was old enough to begin having living feeling forming in her, to be of them the people living near them.

As I was saying Mr. Hersland believed in independence for his children, in democratic schooling for them, in having a governess in the house with them for their education, in healthy out of door living.

Martha Hersland then when she was a very little one, when she was a little one, when she was a bigger one, when she was running her own living, when she was a lost one, when she was shrunken when she was older, and always all of her living every minute in her living was the same one, the same whole one, to herself and to every one ever knowing her being. She was as I was saying a little more concentrated version of the

one I was just describing. Like that one she was always all her living a whole one, like that one always all her living being a whole one had not really much meaning. This is now again a beginning of the being Martha had in her all her living.

¶1 Some have their real being in young living, some do not have it then in them, all have their real being in young living to some, not any one has their real being in young living to some

¶2 Martha Hersland had in her independent dependent being as I was saying. Martha in her young living was a whole one, always all her living
10 Martha was a whole one. Sometime she was older, sometimes she was happier, sometimes she was nervouser, sometimes she was farther from and sometimes nearer failure, always she had the same being in her, always she was of the independent dependent kind of them, always she was like the other one I was describing excepting that Martha had independent dependent being in a little more concentrated form in her and so she would keep together even without the skin of her to hold her, one part would stick to the other part of her, she would not be flowing everywhere if there was not a skin to hold her, so then she was a little in more ways a whole one than the one I was describing that had independent dependent
20 being in solution

¶3 Always then, as I was saying, Martha was a whole one. When Martha was a little one, as I was saying she was of them the poorer children living near the Hersland family then and she went to school with them. When she was a little one as I was saying the Hersland family always had a governess living in the house with them to educate the Hersland children in music, french and German and any other kind of education Mr. Hersland at any other time thought it would be good for them to be having. The Hersland family then had a governess living in the house with them when Martha was a little one and then on to
30 when Martha was quite old enough not to like them ever to be interfering with anything she wanted to be doing, with any kind of reading or knowing any one or any way she was learning anything. Then later than that they the Herslands still had one and then more and more the governess living in the house with them had really nothing to do with the Hersland children, but always as long as a governess was in the house with them the governess would be a little sometime troublesome to Martha Hersland and her living then.

¶4 To those knowing Martha Hersland then when she was a young one when she was beginning her individual being, she was then a whole one,
40 to no one quite entirely pleasing, but most of those knowing her then liked her well enough whenever they thought about her and sometimes then they did not like her.

¶5 As I was saying she went to school with the children near them, the for the Hersland children, poorer children near them. As I was saying when the

Hersland family moved to the ten acre place Martha was already old enough to begin her schooling. As I was saying then when she was a very little one and she was coming home with them, they went faster than she could then, they left her then and she was running with the umbrella one of them had left with her after saying she would carry it for her and she was saying I will throw the umbrella in the mud and then she was crying, I have thrown the umbrella in the mud, and then later she got home and the umbrella was not with her but one of the other ones one of those who had left her went back that day later and got it for her. Then she was a very little one and just beginning knowing the children near her. When she was a little bigger she was in her living almost entirely of them the people near her. As I was saying they mostly all liked her well enough when they thought about her, they did not think very much about her, sometimes when they thought about her they did not like her. She was for them mostly then as if she had been one of them in her natural way of living, there was nothing in her to make her a different kind of child from the others of them, she was of them and yet a little sometimes it was troublesome to her and for them in her that she was not of them in the living that would have been natural for her. It was more important in her for them when a little they were beginning all of them to have loving in them, for she not being of them a little must not get into a kind of trouble that would be alright for them in the kind of living that was the natural way of living for them. Neither they nor she really knew this inside them ever in their living but it was a little troublesome there to her and for them, troublesome as the governess was in her living, not really ever interfering, sometimes a little attempting to be interfering, always there as being a thing that had no meaning really in her living but could not ever have been there ever if the living that was then for her real living had been for her her natural way of living. Slowly this came to be in her as something stronger, something slowly making a difference in her as she grew older. Slowly then things happened to these children she knew then as they grew older that would not happen to her as she grew older. She was living very much their life when she was not at all any more of them; this is now a little more description of the being in her and how they felt her every one who then knew her.

Mr. Hersland as I was saying, in his middle living had in him much impatient being. Mr. Hersland as I was saying had in him independent dependent being as a bottom nature to him, as most of him. Martha Hersland as I was saying had independent dependent being as all the being in her. Always more and more I am understanding independent dependent being and all the kinds of ways it has of being, making different kinds in men and women. Always more and more I am understanding dependent independent being and all the ways it has of being in the kinds of men and women having such being in them. Always more and

more than I am understanding being in all the kinds there are ever existing of men and women. To commence again now with Martha Hersland and how her father Mr. David Hersland felt her.

¶¹ As I was saying Mr. Hersland had a strong feeling about educating his children. Mostly always it was strongly in him the feeling of the need of educating them, always it was changing in him, the feelings he had in him about what kind of education was the right kind of education for them but always that is mostly always there was one thing constant in him the wanting them to be individual and independent. Sometimes
¹⁰ when they were too much of one kind of living he had a new theory of independence for them that took the form of restrictions on the liberty they were enjoying and sometimes he wanted that they should be as they would have been if they had had the living that would have been natural for them and this came to him a few times in the living of his daughter Martha and he tried to make her over but mostly he wanted them to have an education making them to be strong and independent. About their living the life, of the poor people near them, he never really thought about this in them. Mostly as I was saying when he was in the country it was
²⁰ to him as if he were of their living, he had then no sense of social distinction, they were poor men and he was a rich one, he never wanted then his children to have any position. His feeling about his daughter Martha then in the beginning was that she was of them, later that she could learn from them what they all knew in living, later when she sometimes met people it would have been natural she should be knowing he was impatient at the way she was looking and he was full up then with impatient feeling. Mostly she was never important to him, very much later in her living she filled him very full of impatient feeling. As I was saying they were both of them of the independent dependent kind of them. There was a great difference in the way they had in them each one of them inde-
³⁰ pendent dependent being.

¶² Mr. Hersland to his children when they were old enough to realise him was very full of impatient feeling. They were then afraid of him though they knew it of him that he never would go as far as his anger could drive him. They knew this of him more and more until almost they were not afraid of him.

¶³ Mr. Hersland had in him independent dependent being, his daughter Martha had in her independent dependent being. This being was very different in Mr. Hersland than in Martha Hersland as I was saying. This is now some description of the differences between them. This is now
⁴⁰ some description of the feeling in Mr. Hersland in different parts of her living about his daughter Martha and what he thought and said about her. To begin then now with a little description of the different way their being was in the two of them.

¶⁴ When Martha was a little one she was a whole one, always she was a

whole one. When Martha was a young one she was a whole one. She was not very interesting to her father or to any one who knew her, then in her young living. She was not very interesting ever to her father or ever very interesting really to any one who ever knew her.

Sometimes she was a little interesting to some one. She was never ¶1
very interesting to her father or to any one knowing her in her young living. She was never really interesting to her father in her living. Later in his living she was always with him. In her young living as I was saying she was really not very interesting to any one. Always as I was saying she was the same whole one. When she was first a young 10
woman she was a little interesting to some. She was never really very interesting to any one. Always, as I was saying, all her living, she was the same whole one.

She was as I was saying of the independent dependent kind of them. ¶2
More and more it is interesting, more and more I am understanding the being in men and in women. More and more I am realising that each kind of men and women each kind of the two kinds of them have completely in them in whatever kind or condition of being any one will find them, with more or less intelligence, with more or less strength, with more or less weakness in them, with more or less originality or energy or in- 20
terest or success or failure in them, each kind of them, all the men and women of each of the two kinds of them of each kind of the two kinds of them have the same way of eating, drinking, loving, hating, succeeding, failing, fighting, escaping, have the same kind of being in them as all the others of the same kind of them and that makes grouping of men and women always to me more interesting. Sometime in my explaining it will be interesting to every one, it will be interesting in explaining men and women for every one interested in understanding men and women.

Mr. Hersland as I was saying had in him independent dependent ¶3
being. As I was saying more and more in his living he was full up with 30
impatient being. As I was saying he had it in him to always be strong in beginning, to be very strong in attacking and then he would go another way to another beginning never knowing that he had not finished to really winning, never knowing this in him, not really even when in his later living his children when they were angry at the impatient being then in him and not then being any longer afraid of him knowing then that he never would be carried through to the end of the anger in him told it to him. He never really knew it in him but this was the being in him as I was saying. He never knew the being in his daughter Martha until she in his old age living managed for him, until she came back out of her troubles to 40
them and then he was beginning already to be shrunk from the outside of him and she was then not interesting to him. She never really was interesting to him. He never knew it in her that she had independent dependent being in her, because for him she was not thorough in anything,

she was always beginning and never really beginning anything. This was in her for him when she was a little one and then when she was beginning her education it was annoying to him for always he was really beginning and always she was almost beginning and then when he was changing she was then really beginning and then it was to him in her stupid being, that she was nervous then and not finishing anything, not thorough in anything. His feeling was very different with his two sons who each in their way were annoying to him but Martha was annoying to him being as she was of the same kind of being as the being that was in him.

¶1 10 Martha as I was saying always was a whole one, as I was saying when she was a young one she was of the living of the people living in small houses near the Hersland family then. She was completely of their living then, the governess the Hersland family had living with them was sometimes troublesome to Martha in her living but only one of them the last one Madeleine Wyman was ever really troublesome and that was when she was trying as I was saying to carry out in the children and mostly on Martha who was a girl and older the ideas of education Mr. Hersland had then in him. It was then that Mr. Hersland came to a realisation that Martha was not really thorough in anything. Martha was hard-working
20 and did well enough in her schooling but when he wanted her to have disciplining, to make strong beginnings in french and German and music and swimming and exercising and dancing, as I was saying she was always a little mixed up in beginning and then had a nervous confusion from the changing and Madeleine Wyman was thorough and annoying to her and then Martha was completely of them the poorer people near them. As I was saying Martha was interesting enough then to every one but not really very interesting to any one knowing her then. As I was saying she was more completely of them the poorer people near them when the governess Madeleine Wyman was living with the Hersland family in
30 the house with them and for some years longer than she was of any other living, was more of them in her feeling, in her living, in her understanding of all living but always then all of them the poorer people living in small houses near them were having things happen to them, the young boys the young girls whom she knew then which was not of her future living to have happen to her then and always neither she nor they knew this in them but always it was there between them and Martha was then there in living neither bird or beast or good red herring and she did not know it nor did any one else know it of her then.

¶2 40 So then Martha's young living was very confusing to her then but she did not know it in her then. She had in her as I was saying independent dependent being, she had attacking as her natural way of fighting but as I was saying she was only a little more concentrated in her being than that other one I was describing and so when she was in motion except in jerks there was not really very much action, there was very

much nervous being and confusion and this was in her stupid being and always all her living she was the same one the same whole one I have been just describing.

This then was the young living in her. It was well enough but rather confused inside her. Confusion always was strong in her. All of her when it was in motion just was sort of knocking together, and that was mostly all the active being in her and that was to many who knew her obstinacy and resisting in her and to her father it was that she was never thorough. Sometimes there was stronger reaction for a moment in her, anger, or a deep commotion for something that was a disgrace to some one or to her and then she was a little more than the whole one that she mostly just was and was mostly to every one.

This was then the being in her. Always then she was not very interesting to any one knowing her. Her mother had never a very lively realisation of her. Her mother more and more was external to her when she Martha was to her mother no longer inside her. Not that Mrs. Hersland ever knew this in her, always she had a feeling of having had and having her as a child as part of her and always she had her dresses and her hats and all as important to her but as I was saying Martha was then when she was growing completely as completely as there was really living being in her of them the poor people living in the small houses near the Hersland family then. As I was saying later there was a difference, that they were having living that could not be in one going to be having a different future from that that any of them would have as natural to them. Earlier when she was a young one, yes there was a little difference between them for she had a father and a mother to them and these other children could be conscious of the father and the mother of her and she had a governess living in the house with her and servants and all that that made her in ways of living, but mostly to them then the poorer people living in the small houses those that knew her then they did not feel the difference to be a difference that in any way cut her off from the living natural to them only they could sometimes be conscious of the mother or the father or the governess or the servants when they were with her, when they were not with her, not from anything in her but from their being really existing the father and the mother and the governess and the servants of the Hersland family. So then in her younger living she was not cut off from them by her future for the children she was then knowing were young then and not having any such feeling. Almost not at all then was she in any way cut off from them. Sometimes they as I was saying, from hearing other people or their parents talking, from seeing them or from something that Martha said in talking could be conscious of Martha's mother or father or governess or servants living in the house with her and so they might be just by a shade cut off from her but mostly then she was completely of them the children and the poor people living near them. As I

was saying she was really then, Martha, not very interesting to any one knowing her then. She was completely of them then the people living in small houses near the Hersland family then. She had no feeling in her of a different kind of living in her. All the active living there was in her was of the living of the poorer people near her.

¶1 As I was saying when she was quite a young one there was not any feeling in any of them, not in the parents of these children then any feeling that she was in her feeling cut off from them by not being able to have some things happen to her that could not happen to any one having the kind of
10 future that was the natural kind of future living for her. As I was saying a little such a feeling came when she was somewhat older, when she was older with them, but in her younger living there was not in herself not in any one of them, a little perhaps in her mother and the governesses and servants then living in the house with her, not any in her father then not anything of such a feeling. And so she was completely of them then to them to all of them the children and the other people living in the small houses near the Hersland family ten acre living place then, she was completely then of their living then always even when the children or the others were conscious of the existing of Mr. or Mrs. Hersland or the gov-
20 erness or the servants living with them.

¶2 At this time Martha was completely of the living of these people near her, of the children and the parents of them, then in her younger living. Later as I was saying there was the developing of feeling the natural future for her in her in them and in her father and a very little in her and always a little more and more in all of them. And then it came that she went away to another kind of living. This is now a little history of how they felt her when she was young, when she was a little older, every one who then came to know her. There will be then a little description of the transition to another kind of living that then came to her.

¶3 30 When she was quite a young one, as I was saying, she was then quite completely of the living of the children and the people living near the Hersland family then when the Hersland family were living in that part of Gossols where no other rich people were living then.

¶4 She was completely of their living then. She could have happen to her then what could happen to any of them in their living, in their schooling, in their playing, in their quarrelling, in their liking, in their disliking, in their being interesting one to the other of them.

¶5 As I was saying Martha Hersland was not then very interesting to any of them, she was good enough at doing anything, they were friendly
40 enough with her most of them, they did not most of them think vary well of the way she did quarrelling whenever she did any of that with any of them. One little boy wanted her to do loving the little boy who with his sister lived with the father who smoked to help his asthma but this was not very much of a success for Martha then had a nervous feeling and was

not very daring and was not very understanding and had a confusion that was a little like wanting, a little like obstinate hesitation, a little like being afraid of everything, a little like a very stupid way of being, and the little boy then forgot about her being existing for really Martha was not then to any one very interesting. Martha was alright then but she was not interesting enough to be successful in quarrelling or in loving then, they all of them forgot her a little when she wanted to be quarrelling or they were quarrelling or they wanted to be loving or she wanted to be loving. Perhaps a very little it was that she was not quite entirely completely, altogether of them, perhaps it was that she was not then really interesting to any one. She was of them then so that she was living their living entirely then with them and they did begin with her then in loving or in quarrelling as they did with each other in their living then but as I was saying she was not interesting then, the being in her as I was saying when it was active was just knocking together in her and that made in her a little confusion and she was not stupid in ordinary living and she was not interesting and that was her younger living

When she was a little older she was still always with them the people near the Hersland family then in that part of Gossols where no rich people were living then. She was with them then living their kind of being, hearing them talking and knowing everything happening to them but not any of them then included her with them in quarrelling or loving, not even as making a beginning. The natural future for her was then separating them. She was still very much with them, with the girls she would help the mothers cooking or setting the table, she knew their daily living, she helped them in wiping the dishes when they were washing them, and was with them and always then she was not of them even as she had been to them when she was a younger one and she never knew it then and they never knew it then. She was not any more interesting then. Something happened to her then that made her now for a little time more than the whole one she was all her living to herself and perhaps a little to some who then and later knew her, it was really just a little accentuation of being put in motion and of that I will now give a very little description.

No one knew very much what Martha was feeling about anything when she was in her young living. She was not ever telling very much of her feeling then to any one, and never to any one in the family living. Not any or the Hersland family ever were telling each other very much about what feeling they had in them. Martha was really not telling any one very much in her young living the feeling she had in her about anything and then in a way too it was not in her ready for telling. It had not form in her yet, feeling in her, there was really then no way for her to tell any one anything about her feeling.

Now there will be a little more telling of the kind of a whole one she

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was, of the kind of nature there was in her. There will then be a little more telling of the moment in her when the movement of the being in her was a little faster, came to be almost violent emotion in her. There will then be a little telling of her living, what she was knowing, what she was feeling in her young living. There will be a little telling of how much she had heard about living and how much she had seen, how little and how much she knew then and what then happened in her when she saw something that really made all her being move together and faster than it had ever had motion before in her. There will be then a little telling of how
 10 much she had heard about anything in living, how much she had heard, and how little she knew and what she saw then and what she felt then when she saw something that I will now soon be telling. This is now a little description of how much she had heard and how little she knew and what she saw in her young living. There will then be a description of her seeing a man hitting a woman with an umbrella in another part of town from that in which the Herslands were living and of her consequent deciding to go to college and get that kind of education. To begin then

¶1 Martha as I was saying was of the independent dependent kind in men and women. Martha as I was saying had it in her to be of the kind
 20 of them that have attacking as their natural way of winning fighting. Martha as I was saying was of this kind of them. Martha as I was saying was mostly never really attacking. Martha as I was saying when her being was all of it in motion, and mostly when any of it was in motion it was all of it in motion and then it was mostly as pieces knocking together in confusion and in nervous being and not then into really attacking, sometimes it could happen but this was not very often, yes in a sense a very little of it was in her very often, but enough of it to really make an action was not in her very often, sometimes it could happen that there was a strong impulse and then there was a strong movement of her being of all
 30 the being that was Martha Hersland and always then it never really even then came to be really attacking, it just went off into very strong knocking together of pieces of the being in her, a livelier confusion inside her than just the ordinary confusion in her and that was all there was of attacking in her in the most active being ever in her

¶2 This was the being in her it was independent dependent being the being that has attacking as the natural way of winning in fighting or in loving but as I was saying the being in her never got into motion to carry on to anything as object in attacking, it just remained inside her as knocking together in her to be a confusion and a nervous being in her. She had
 40 in her as I was saying, independent dependent being, that was all the being there was in her. As I was saying attacking being was the natural way of winning fighting in her but attacking never came to be really an action carrying on to anything outside her.

¶3 She was as I was saying in her young living not very interesting to

any one who then knew her. She did not then, as I was saying tell very much to any one any feeling she had in her, really then nothing came to be in her clear inside her to tell any one if any one was there to listen to her. This was true of her mostly all her young living as I was saying.

¶1 She was then as I was saying all her young living completely of them the people living near the Hersland family then, she was then not of the living of her father and her mother. As I was saying later in her young living she was very annoying to her father, she was not ready enough to be beginning and then there was confusion in her when he was changing to a new beginning and this was often like stubborn resistance and often then her father would begin to have in him very much impatient feeling and some anger. And always then Martha a little was beginning to be beginning and a little so then she had in her her own feeling and a good deal then she was afraid to hear him when he was beginning with her though always she felt it a little in her that it was really all impatient being in him and that he never would carry it through against her as anger the annoyed impatient angry feeling he had then toward her. As I was saying all this was mostly a trouble to her when the governess Madeleine Wyman was beginning to take charge of her. This was too annoying to be only confusing in her, what right had Miss Wyman to be forcing her, Martha, and resistance was then in Martha a thing having in her a clearer meaning than any time before in her living. Really Martha was afraid of Madeleine Wyman more in a way than she was of her father, Madeleine Wyman was a compacted power that kept going and always was there and there was not really any way of getting away from her when one was in the house with her. This was then the beginning of more concentrated consciousness of feeling in Martha this experience with Madeleine Wyman. This did not last a long time as I was saying earlier. Madeleine Wyman came soon to be only of the living of Mr. and Mrs. Hersland, not at all of the three Hersland children. Always she was sometimes troublesome to them but more and more as I was saying she was only of the living of Mr. and Mrs. Hersland and not at all of the three Hersland children. Always as I was saying she was troublesome to them then and later in their living and there will be later more history written of the feeling about her in each one of the three of them. Now there is to be a little description of Martha Hersland and what she knew and saw and heard in her younger living.

¶2 As I was saying in her younger living she was not really ever very interesting to any one knowing her then. As I was saying all the living there was really in her then was of the living of the children and the sisters and the brothers and the fathers and the mothers of the children that she was knowing then. The Hersland family living was not really important then as living for her being then. As I was saying all the active living really in her, in her younger living, was the living of the people living in small

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houses, the people who-were as I was saying half poor city people half poor country people in their living and their feeling.

¶1 These were then the ones that gave to her living in her younger living all the meaning living had in her then.

¶2 As I was saying these children, these people, had in them all of them the feeling of city living and the feeling of country living. Martha Hersland in her younger living was completely of them as I was saying. Martha Hersland had then in her young living the kind of feeling about living that they had in them. There was as I was saying always the difference
10 of her having a different kind of father and mother and way of living from any of them but that was not there in her feeling and was not there in their thinking, it did however make a difference in her understanding of things that happened among them. As I was saying in her very young living and then a little later in her young living she was completely of them the people living in the small houses there then there where there were no rich people living excepting the Hersland family as I was saying. She was completely of them, of their living, of their way of feeling living in her later younger living and yet already as I was saying there could be in her a little less really being of them even than there had been because
20 already then future living was important in the present living of all of them and her future living was a different thing from their future living. As I was saying she had not been so very interesting to any one in her younger living, to any one of them. As I was saying there would be in them a little beginning with her too in quarrelling one little boy as I was saying tried a little in loving, in things they should not be doing and really she was not resisting but it could not come to anything for there was not in her anything really active inside her then, she was really not even so important to them then any of them than when she had been a very little one but really as I have been saying she never really was
30 interesting to any one in her younger living.

¶3 As I was saying in her later younger living she was completely with them and yet then she was the most cut off from them for then future living was beginning to count in the being and feeling and doing of all of them and always her future living more and more certainly was a different thing from that of those she was knowing then. She was then not really then very interesting really to any of them then.

¶4 She was completely with them then in her daily living then, then in her later younger living. She was always with them then, then in her later younger living, she would be with them whatever they were doing when
40 she was not at home studying in some one of the ways her father then was thinking was important for her to be doing.

¶5 She was with them then, in the day-time, in the evening, all the time she was with them, the people living in small houses near them. Some of the girls and some of the boys had already commenced to be working.

I was saying that there was one family living in a small house near the Hersland family then of a mother a foreign woman who was father wooden, and a father who was not important to any one, and three daughters who each one sometime came to have real beauty in them. It was the second one of them whom Martha knew very well in the later part of her young living. She had not come yet to have beauty in her this one, she was just beginning to work out to learn dress-making. The older one who was working in the city somewhere had come to have her beauty and there were queer things one heard then about her of her marrying a rich man, a man whose family made much money making chocolate and every one had heard of them from eating the chocolate they were making and the name sounded very Italian and somehow every one knew though no one of them had ever seen him that he was a handsome fierce looking black--moustached man and a very rich one. None of the family of this girl ever said anything, Martha Hersland did not know really where she heard all about the oldest girl for when she thought it over she knew no one had told her. It came to be in her then like something she had dreamed about some one and so it had all of it no real meaning for her. She knew dimly that all of them the three Banks boys one of whom was learning telegraphing, one of whom was learning shoemaking, the other learning nothing and perhaps sometimes stealing something, she knew they knew the three girls and said things to them that Martha was never really hearing but as I was saying Martha was not really interesting then to any one and inside, her feeling was not active to be to herself or to any one a thing possibly having then any expression. The young Rodman boy was to her a little more an active awakening because he said things to make her be understanding. There were two of them, the eldest a big lumbering fellow and this young one who made fun of her whenever he saw her and he just annoyed her and that was not really very active then in her. She was, as I was saying, of them, she was always with them, all of them, she heard them talking, she knew what they were doing, she would listen to the mothers and the fathers of them talking, she had no other notion of living than that she saw and heard and felt and had when she was with them and always her future would be a different one and so she was not then understanding what all of them were living for to her her future living was unknown and so she had no present living, with all of them then it was a different thing, their present living was their future living and so she was not really ever then of them

As I was saying Martha was not then really interesting to any one. As I was saying feeling was then in her not very clear to herself or to any one. As I was saying she was annoying then to her father by her not making very good beginnings and not being as he put it really thorough in anything. No one of his children ever were to him in their younger living really thorough in anything. The other two were interested in

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resisting beginning or in beginning, he had not any such a satisfaction, as I was saying, with his daughter and she was then in her later younger living annoying to him. He wanted her to learn housekeeping then and to him it was a good thing for her to be with them the poorer people living near them so she could do what all those other girls she knew could do as to cooking and dress-making and of course Martha could not really do them and sometimes then he asked her to do some such thing and then of course she could not do it for him and then he would be full up with impatient feeling that she could not do that thing, that always she was
 10 not as he put it ever thorough in anything. And always all this time she was studying in one way or another, with tutors or a teacher from the school near her and sometimes by herself and then there came to be a change in her and for her. Always her mother was not very close to her. The mother was there always for all of her children but this was for Martha only when she was a little sick or for dressing or for an occasional visiting. This was the time when Mrs. Hersland was having in her her most important feeling of herself inside her as I was saying. So Martha was not then really very interesting to any one. Martha always was a whole one as I was saying. Martha was not then really very interesting to any one.

¶1 20 There will be much description of the feeling her brothers had about their sister in the long histories that will be written later of the two of them. There will be very much written of the feeling the father Mr. Hersland had about her in the history to be written later of the ending of the being in him. There will never be very much written of the feeling that the mother had about her. Always then, as I was saying, to each one she was a whole one. There has been now a little written of how those who knew her when she was a young one, felt her. As I was saying mostly she was not really very interesting to any one. As I was saying she was then not very interesting to any one who then knew her. The servants
 30 and the governesses excepting perhaps a little Madeleine Wyman when she was trying to carry out on her the theories of education Mr. Hersland always was explaining then to her had not very individual feeling about her. She was one of the Hersland family to them. Some of her teachers at the school where Martha got her American education had a little more feeling about her. Some of them almost were nearly interested in her. She could have a kind of earnestness in her, it never came really to be there in her in her young living and to some of her teachers then it was that she had a stupid way of being resisting, of being obstinate in her, but as I was saying sometimes a little one of them almost would be interested
 40 in her particularly after a governess or her father had been there to talk about her, to explain about her, to arrange about, her. So then as I was saying Martha Hersland in her younger living was not really very interesting to any one who then knew her

¶2 Martha Hersland as I was saying was always a whole one. Martha

as I was saying was of the independent dependent kind of them. The being in Martha as I was saying was mostly always just in a state of being in confusion. There was as I was saying in Martha very much nervous being accompanying the confusion in her being whenever the being in her was in motion. Mostly always the being in her was in this kind of a confusion. As I was saying Martha was of the independent dependent kind of them. This is now again a little a description of the being in her.

Martha was as I was saying of the independent dependent kind of men and women. Martha was one of this kind of them and had it as being to have this kind of being all of it that was in her of the same degree of concentration, that is to say that there was no part of the being in her more accented, more effective in her than another part of the being in her. That is to say it was like this in her. The one that I was describing and that was a whole one only ever by the skin of her holding her together there might be one who might be like her and so then this one though still of the independent dependent kind of them would have this being with different accents different meanings in different parts of the being that was this one. Some have all kinds of combinations of kinds in them and some as I was saying have even another kind of substance mixed up with them, the dependent independent kind of being as we were saying. Now Martha Hersland as I said in the beginning of this description of the being in her was like the one that I was describing that was all independent dependent being in solution and in so fluid a condition that this being is only made an individual one by the skin separating it from flowing over everything near it to lose itself in everything and not have individual existing, Martha Hersland then as I was saying was like this one only Martha was a little more solid and there was a little more solidity to her but as I was saying there was not much more really effective movement to her. The other one the first one I was describing when substance that was all of her was set in motion mostly it just sort of bobbed up and down in her it was not active enough to give any onward attacking motion to the whole of her that was made by the skin of her holding her together and so there never came to be real attacking in her indeed as I was saying it was to most every one seeing her, this one, as if she had resisting being in her for the substance of her was a heavy slightly sticky one as I was saying and though attacking being was the way of active being in her it came to it that she was really resisting because she never got to anything more than a little bobbing motion and this one was so an obstruction; always of course there was a slight attacking action to her for that was the nature of the being in her but to every one feeling her it was resisting, stupid being, obstinacy of a dull kind in her, and that was the being in her. Now Martha Hersland as I was saying was like this one only a little more solid and so when there was a strong emotion to give motion to her there could be more real attacking being in her than there ever could be in the

one I was just describing. As I was saying Martha had as being a substance solid enough so that Martha's skin so to speak was part of the substance of her, she was a whole one then more than just by being held together by a skin as was the case in the other. Martha then had a little more real attacking movement in her than the other one I was describing who in mixture of being was just like her. Martha had not really very much forward attacking motion in her. Mostly in her too it was a confused interaction and made a confused being in her that was to many knowing her stupid being in her. This was in her to many knowing her like
 10 resisting being in her but as I was saying she had not really in her resisting being as a way of winning, as a way of fighting, as a way of loving, as I was saying confused being that was resisting being in her to many knowing her was stupid being in her, was failure in her.

¶1 As I was saying Martha when she was a young one was not really very interesting to any one who knew her then. She was until she was nearly, almost, a young woman of the feeling and the living of poorer people as I was saying, more than she was then of any other living. She was in her daily living of their living and their feeling as I was saying. This is now a little description of the feeling and the living she then had in her.
 20 She was always then as I was saying of the living and the feeling of the people, and the other people that knew them, of people in very small houses living near the Hersland family then. She was of their daily living then as I was saying. This is now a little description of what she knew with them and what she did not know with them then.

¶2 As I was saying Martha Hersland was all through her younger living of the feeling and the living of, for her natural family living, poor people. She was of the daily feeling and the daily living of them more than she was of the daily feeling and the daily living of her family living and feeling. She was then as I was saying of the daily living and
 30 the daily feeling of the people near her who had in them as I said of them half city feeling and half country feeling. She was as I was saying as much as there was in her then of feeling and living of their feeling and their living. She was with them often in the evening, she was with them more or less in the day time, she was of their daily living and their daily feeling more than she was then of any other feeling or living. As I was just saying she was with them often in the evening when she was not any longer a very young one, she was with them then very much of the day-time, she was as I was saying of their daily living and their daily feeling almost all the daily living and the daily feeling there was in her
 40 then.

¶3 She was with them as I was just saying often in the evening now that she was no longer a very little one and very much of the day-time. Some of them, the younger ones whom she knew then were beginning now to go out working and she saw them when they came back from their

working and she was with them then and she was with them then again in the evening. As I have said almost all there was of daily living and daily feeling then in her was of the daily living and the daily feeling of these young people and their friends and relations and this was not very important to any one then that this was the daily living and the daily feeling of Martha Hersland then. Sometimes Mr. Hersland suddenly remembered that Martha should not go out in the evening, mostly he did not pay much attention to the daily feeling and the daily living in her then. Sometimes as I was saying he would suddenly remember she should not go out in the evening alone with these young people near them and then he would forbid her going and he would tell her that she should stay in the house and be with her mother and then he would lecture her brother that he did not take better care of his sister. "You have to take care of her sometime and you might as well begin, the sooner the better. You will have to do it sooner or later, I tell you." "I'll take mine later," said the brother but he was careful that his father did not hear and he went out that evening as he did many evenings as I will be telling later in the long history of the living of him, but on that evening Martha Hersland could not go out to be with the others. Mr. Hersland's remembering that she should not go out in the evening did not happen very often. Mostly she went out in the evening and the day-time. Sometimes her father coming home from the city and seeing Martha standing in the yard of some of the small houses talking would get very angry that she was not at home studying. He could often get very angry and be full up with impatient feeling as I was saying whenever he remembered that Martha was his daughter and was not just what he would have her. At this time they had not any governess living in the house with them. Madeleine Wyman had left them and they had no governess after this one. Mrs. Hersland then did not have much meaning in the family living. She was weakening a little inside her then as I said when I was describing the living in her, she was lost then between her big children and the father of them as I was then saying then when I was describing the being in Mrs. Hersland. So then as I was just saying Martha was in her daily living and her daily feeling more of them the people in small houses near the Hersland family then than she was of any other daily living or daily feeling then. As I was saying she was with them often in the evening, as I was saying she was not then very interesting to any of them then. As I was saying the future which would be different for her in kind than the future of them made a separation between them in the things she was knowing with them and the things they were knowing among them, in the things she was feeling with them and the things they were feeling among them, in the things she was doing with them and the things they were doing among them, in the way she was interesting to them and the way they were interesting to each other among themselves then. As I

was saying all there was of daily living and daily feeling in her then was of the daily feeling and daily living they had among them. As I was saying in a way she was separated from them, though all the living and feeling she had in her then was the living and feeling she had from them, by the future living that would be different in her living from the future living any of them would naturally be having.

¶1 As I was saying she was then not really very interesting to any one. She might have been a little interesting a couple of evenings to Harry Brenner but she never really was interesting to him

¶2 10 As I was saying she was then of their daily living and their daily feeling, the poorer people near them, and she was with them a good deal in the day-time and she was with them very often in the evening. As I was saying sometimes her father remembered that she should not be out with them in the evening and he would forbid her going out that evening and he would lecture her brother Alfred because he did not take care of his sister who should not go out in the evenings in the way she was doing and the father was full up then as I was saying with impatient feeling and then that would be the end of his interfering with Martha's daily living and daily feeling and Martha's going out in the evening. The 20 mother Mrs. Hersland was then as I was saying in the history of her living lost then among her children and the father of them. Always then in her young living Martha was of them the people near them and this was of her until she was almost a young woman.

¶3 As I was saying she was of them the poorer people in her daily living and in her daily feeling, as I was saying she was not so interesting to any of them as they were to each other then and this was mostly because of the future living there was for her in her and a little perhaps from the way being was in her but mostly it was from the future living of her that was naturally to be different from that of those she was then knowing. 30 As I was saying she was not so interesting to any of them as they were to each other then and she was not feeling and living and understanding anything really in the way they were doing then. As I was saying she almost might have been interesting to them from her almost being interesting a couple of evenings to Harry Brenner who was one of them but she did not come to be really interesting to him. Perhaps it was the future living in her that made her not come to be really interesting to Harry Brenner then although there was almost a beginning of being interested in him. That was the end of it though then, she never as I was saying was really interesting to any of them then.

¶4 40 So then this was the being, the living, the feeling, the understanding in Martha Hersland up to her almost being a young woman this that I have been describing. Her father as I was saying had many ideas about her education and then he had impatient feeling in him that she was not the kind of daughter he had wanted to have as a daughter to him. The

mother as I was saying then had only a dim feeling then of the being, and the living, and the feeling there was then in her children. Things were a little dim in her then but to herself then she and they and the father of them were still then of the living that was the natural living for them. To herself inside her they were never at any time neither she nor her husband nor her children nor their family ever really cut off from the living that was the natural living to them. Really she was then lost among them, that was the real being in her then, really the being in herself and in her husband and her children was really then a very dim thing to her then but always there was in her the feeling as I was saying of being in herself and in her husband and her children part of the well to do living which was the natural being for her, the only being she ever had had, to her feeling, in her. 10

So then as I was saying Martha Hersland in her daily feeling, in her daily living was of the daily living and the daily feeling of the people living in small houses near the Hersland family then living in the part of Gossols where no other rich people were living. Her father as I was saying was of their daily living and their daily feeling too somewhat then and on Sundays when he walked and stopped to talk to them and sat down in the houses with the women when they were cooking and ate something there in the kitchen with them and felt inside him a feeling that they were women there in a room with him. Then it was to him a good thing, then when he had this kind of feeling of them the women in him, then he thought and said it was a good thing Martha should learn how to do things, cooking and sewing and living and feeling like the women he was seeing then having as women in him to him, then when he was sitting with them in the kitchen or sometimes in their little gardens. Then he said Martha should learn the living they had in them, and he said it to them and then he said it to Martha when he saw her. This was one way he had of feeling about her being of the daily living and the daily feeling of these people living near them. Then sometimes of an evening as I was saying he would see Martha leaving the house and he would suddenly remember then she should not go out of an evening, that was no way a daughter of his in his position should he acting and then he would tell her he would see to it that she should stay home and he would employ some one to look after her and make of her the kind of educated person that it was right he should have for a daughter. And so as I was saying Martha Hersland until she was almost a young woman was in her daily living and in her daily feeling of them the people living in the small houses near the ten acre place where the Hersland family were living then and she was with them and in the houses of them a good deal in the daytime and she was a good deal with all of them in the evenings in the later part of her young living and as I was saying she was not really then interesting to any of them and as I was saying she was not then really feeling and really living and really 40

understanding the living and the feeling that they had together then amongst them. This was the daily living and the daily feeling in Martha Hersland and the being in Martha Hersland this that I have been just describing when it came that she had an awakening into realer feeling and then she came to have a real attacking moment and it lasted to her beginning her university education. This is now a little description of this in her.

¶1 As I was saying she had a being in her that was mostly in a condition always all her living of being in a state of confusion inside her. This
 10 gave to her always very much nervous being in her, this made her to every one often very stupid in resisting and very slow in beginning and very foolish in not remembering anything that she should have been learning in her living. This will come out very clearly in the description of her living with her husband and then later with her father after she had come back to live with him after all the trouble she had in her living. It will come out very clearly then the being in her, the confusion always in her that made her to every one knowing her mostly always very stupid in resisting and really very slow and yet very jerky and unexpected in beginning and very foolish in not remembering what having been experiencing
 20 something any one would have supposed she would have been really learning.

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¶2 Now there will be a little more description of her daily living, of the living and the feeling of the living and the feeling of the people in the little houses near the Hersland family then in her young living and the ending in her of this living and this feeling.

¶3 The kind of being she had in her I have already a little been describing, the kind of a whole one that she was and the nature and the kind of way her being was active in her. There has been too a little description of how much she had heard and how little she knew in living. As I was
 30 saying she was not then really very interesting to any one. No one knew anything very much then of what she was feeling about anything then and she did not know what she felt then about anything in living and nobody knew what she felt then about living and really she did not clearly then feel anything.

¶4 This was the way she was then when one day when she was alone in another part of the town where she had gone to take a lesson in singing she saw a man hit a woman with an umbrella, and the woman had a red face partly in anger and partly in asking and the man wanted the woman to know then that he wanted her to leave him alone then in a public street where
 40 people were passing and Martha saw this and this man was for her the ending of the living I have been describing that she had been living. She would go to college, she knew it then and understand everything and know the meaning of the living and the feeling in men and in women. She would go to college and she told it then to her father and her mother and they

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had no objection, no one was paying very much attention and she began her preparation and she came to know some other young girls and young boys, not rich ones like those it was natural she should then be knowing but more of her natural kind than any she had known before in her living. One of them John Davidson she knew very well then and he and she played music and sang together and then she was ready and then she went to college for more education. This is to be now more history of, in her, the ending of her older young living and her subsequent going to college and of the man she met there and who there married her.

As I was saying Martha then was once a very little one a baby, and then a little one and then a young girl and then a woman and then she was older and then later there was an ending to her and always all through this living in her she was the same whole one inside her and to every one who knew her. 10 ¶1

In the description of her that I have been writing so far Martha has been a very little one, a baby, and then a little one and then a young girl and then about to become a young woman and always then in a way to herself inside her and to every one knowing her she had been the same whole one ¶2

This was then as I was saying in a way always true she was always the same whole one inside her and to every one ever knowing her. 20 ¶3

In some the nature in them is clearer when they are very young, in some when they are young, in some when they are not so young, in some when they are getting older, in some when they are old ones. Martha was mostly always to every one who knew her the same whole one, when she was a very little one, a little one, an older one, a very old one, mostly always she was to every one about the same kind of a whole one. ¶4

And this in a way always was true of her, all her living she was the same whole one, there was very little change in her, mostly all her living the whole of her was repeating completely, when she was learning, when she was loving, when in her later living she was still struggling. She was then all her living the same whole one, there was the same concentration of being in her, the same the proportion of one thing to the other things active in her. 30 ¶5

As I was saying this was in the main true of her, she was of the kind of men and women and there are always many many millions of them and they are of every kind in a way of men and women, that is of independent dependent or dependent independent kind of them who are all their living the same whole one who always are repeating the complete whole thing they always are in themselves and to every one, who have the same concentration of the being in them always all their living when they are babies, when they are young ones, when they are older ones, when they are old ones, who have the same proportion of one thing to the other things active in them every minute in their living 40 ¶6

¶1 As I was saying Martha Hersland was of this kind of them though there were moments in her living when it seemed a little different in her for sometimes she really got into motion and mostly as I was saying motion was just confusion in her, it never came to movement in her it just was mixing up of being inside her.

¶2 As I was saying she was of the independent dependent kind of being those having in them attacking as their natural way of winning fighting, as their natural way of winning in loving, and as I was saying mostly in her, commotion in her did not make an actual attack by her for her and
10 this was not there really to herself inside her, to herself there was real movement in her, but to every one then there was only stupid resisting and nervous being in her and this was mostly the whole history of her

¶3 As I was saying this was not quite the whole history of her, it did come to happen in her, sometimes in the living, in the history of her, that the shock of commotion in her was so strong as to give a forward movement to her. As I was saying that happened once to her when she was a very little one when she threw down the umbrella, it happened every now and then in her, it happened, as I was saying, when she saw the man hitting the woman in the street with his umbrella to rid himself then of
20 her and of the asking in her. When she saw this it was not a horror she had in her, really she had not any very certain feeling in her, mostly in her living, as I was saying, she had not any very certain feeling, mostly as I was saying it was confusion, excitement and nervousness she had in her when there was movement inside her, then as I was saying, when she saw the man hit the woman with an umbrella and she was just then passing, she had not then as I was saying any distinct feeling then in her about what she had been seeing, not then and not then later, but it gave a motion to her, it gave her direction to getting for herself a university education.

¶4 30 This then that I have been describing is the being in Martha and now there will be more history of her.

¶5 As I was just saying that which I have been describing is the being in Martha Hersland. I have been describing the living and the feeling she had in her until now she was almost a young woman and a new life was to begin for her.

¶6 As I was saying she started then her preparation to get for herself a college education. As I was saying no one was objecting. Her father Mr. Hersland was not very much interested just then in his children. She had teachers and she could be taught enough by them to pass her
40 entrance examination. She began a little then to know other kinds of young girls and boys than those that she had until then been knowing. She played duets in the evening and sang with John Davidson who was preparing to go away to get an eastern education. She was less and less and then almost not at all with them the people living near the Hersland

family then, and then as I was saying she went to get her college education. This is now to be more history of her and how she came to have a lover and how he came to marry her and how he came then to leave her and what happened then to him and what happened then to her. In short this is now to be a history of all the living there ever was in her, all the being in her

As I was saying there was not then very much change in the being in her, she was always then the same whole one, at first there was a little more movement in her, she learned a little at first how to have definite feeling in her, she learned that in the college life around her but it was not really the being in her and all this will come out in the history of her. This is now then more history of her. Now then there will begin to be a little history of another, of one of those who came to know her, who came to the same college where she was learning to do the things I have just been describing. This is now the beginning of the history of him as I am saying. This is now a little description of the living there had been in Phillip Redfern.

There was then in the living of Martha Hersland the being born in the hotel where the Hersland family was living when Mr. David Hersland came to Gossols to make for himself a great fortune and brought with him his wife little Fanny Hissen who was to know there the Shilling family who where to make in her the beginning of the feeling of herself inside her. There was then in the living of Martha Hersland that her father Mr. David Hersland and her mother Fanny Hersland came together to make her and she was born in the hotel where Mr. and Mrs. Hersland were living when they first came to Gossols where Mr. Hersland was to make for himself a great fortune and where Mrs. Hersland was to have mostly a living that was not the way of living that it would have been natural for her to be having. Martha was born then in the hotel and Mr. Hersland was just beginning then to succeed in winning fighting and Mrs. Hersland was beginning then through knowing the Shilling family, Sophie Shilling, Pauline Shilling and the mother of them to have a little in her to herself inside the feeling of herself to herself in her that it was not really natural for her to have ever really in her. Then in the living of Martha Hersland she was a little one in the ten acre place where the Hersland family lived a little later and there it was that Mr. Hersland was winning fighting and then having impatient feeling in him and then being full up with impatient feeling and then having in him beginning failing in winning and then having in him only beginning and there Mrs. Hersland had always more and more in her from the for her queer poor people near her and the servants and governesses in the house with her the feeling of importance of herself to herself inside her and then she had there in her the beginning of the weakening in her the being lost among her children and her husband living in the house with her. In the living of Martha Hersland

she was a little one in the ten acre place and she was then living there the half-city half-country living of the people around her and she went to school then and she was healthy enough then and happy enough then and she was always then getting older and getting bigger and she had some troubles then and always she was of them the people in the small houses near the ten acre place where she was living then and she had always the living in her and the being in her I was describing and sometimes she got a little fatter and sometimes a little thinner and sometimes she was happy enough and often she was not so happy and mostly always she was healthy

10 and sometimes she had uneasy feelings in her and often her father was a trouble to her and often the governess was troublesome to her and mostly her mother was not very important for her and she went on and the family living of the Hersland family was changing some as I was saying and a little Martha was changing in her as the family living was changing around her and when it came to her to want her own education no one was paying much attention to her, each one of the Hersland family had then themselves inside them to themselves each one, the father as I was saying and the mother as I was saying and Alfred Hersland and his brother David as I will be saying in the history of the two of them. Always a little then

20 Martha had trouble with each one of them, the family living in the house together, her father and her mother and her brother Alfred and David the younger brother but mostly then they none of them were really important to her, she was all taken up then with the being in her, mostly each one of them then the family living together were taken up then by themselves then each one by the being in them and that was the history of the Hersland family, then when Martha went to college for more education. This was then the living of the Hersland family when Martha was having it in her that she was a young woman, this was the history of all of them then, that they were each one of them taken up with the being

30 inside of them then, the father Mr. Hersland with much impatient feeling then in him, the mother with important being in her from the governess Madeleine Wyman who came often to see her and from having weakening commencing then in her, Martha from the having seen the man hit the woman with the umbrella and so then having in her the need of a college education for her, the brother Alfred who was then beginning to do things that were full of interesting feeling for him, the younger brother David who was beginning then and always from then it went on in him to find the meaning for him of something in each day of living that would make living have meaning for him, each one of them then the Hersland family

40 then were each one of them all taken up with themselves inside them and this was the history of them as I was saying when Martha went away from them to get a college education. Each one of the Hersland family was then each one of them too much taken up with the being inside themselves then to pay much attention to another one. Martha went away to

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college then, as I was saying, and there she was learning to be like them the young men and women of her generation and there as I was saying she came to know Phillip Redfern.

Phillip Redfern was born in a small city and in the south western part of this country. He was the son of a consciously ill-assorted pair of parents and his earliest intellectual concept so in his later living he was always saying as I will soon be telling, was the realisation of the quality of these two decisive and unharmonised elements in his child life. He remembered too very well his first definite realisation of the quality of women when the inherent contradictions in the claims made for that sex awoke in him much confused thought. He often said that he had often puzzled over the fact that he must give up his chair to and be careful of little girls while at the same time he was taught that the little girl was quite as strong as he and quite as able to use liberty and to perfect action. In his later living he said that when he was a very little one this had been so much a puzzle to him, little girls then, to him, had everything, he wished then when he was a little one and this was a puzzle to him, he wished he had been a little girl so and so have everything.

His mother was his dear dear friend then and from her he received then all the thoughts and convictions that were definite and conscious then and for a long time after in him. She was an eager, impetuous, sensitive creature, full of ideal enthusiasms in her being, with moments of clear purpose and vigorous thinking but for the most part was excitably prejudiced and inconsequent in sensitive enthusiasm and given to accepting and giving and living sensations and impressions under the conviction that she had them as carefully thought out theories and principles that were complete from reasoning. Her constant rebellion against the pressure of her husband's steady domination found effective expression in the inspiring training of her son to be the champion of women. It would be a sublime proof of the justice of all the poetry of living so she was always thinking for the son of James Redfern to devote the strength of the father that was soon to be in the son of him to the winning of liberty, equality, opportunity, beauty, feeling, for all women.

James Redfern was a man determined to be master always in his house. He was a man courteous and deferential to all women, he never came into any vivid relation with any human being. He was cold and reserved and had a strong calm attacking will in him, and he was always perfectly right in doing everything. This was always true of him. He never knew it in him that his wife had a set purpose in her to make their son any particular thing in living. Such a thing could never be a real thing to him, such a thing no woman he could have living in the house with him could have in her, to him. It could have no meaning such a fantastic notion and then too she never said it to him. It would not have any meaning excepting as words if she had ever said it to him.

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[Footnote 9, p. 5](#)

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The things that have no meaning as existing are to every one very many, and that is always more and more important in understanding the being in men and women. Often it is very astonishing, it is like seeing something and some one who always has been walking with you and you always have been feeling that one was seeing everything with you and you feel then that they are seeing that thing the way you are seeing it then and you go sometime with that one to a doctor to have that one have their eyes examined and then you find that things you are seeing they cannot see and never have been seeing and it is very astonishing and everything

10 is different and you know then that you are seeing, you are writing completely only for one and that is yourself then and to every other one it is a different thing and then you remember every one has said that sometime and you know it then and it is astonishing. You know it then yes but you do not really know it as a continuous knowing in you for then in living always you are feeling that some one else is understanding, feeling seeing something the way you are feeling, seeing, understanding that thing, and always it is a shock to you sometime with every one you are ever knowing and many never really know it of any one that they are feeling, seeing, understanding a different way from them and this is

20 very very common. As I was saying it never would come to Mr. James Redfern to be realising that Mrs. Redfern had a destiny for their son such as being a champion of women. Such a thing would be a fantastic dream that could come from sickness in some one and nothing more to him and as I was saying she never said it to him. Mr. Redfern was very willing that Mrs. Redfern should be the tender dear friend of their son, he was too simply certain of the being in himself and in his son to pay much attention to the emotional influences that Mrs. Redfern brought to bear on him then when he was a young one. He was simply certain, that was the being in him, that his son would be a rational man. Emotional

30 women and romantic children had pleasant fantastic dreams that were alright for them. He demanded from his son then obedience and in his presence selfrestraint and for the rest when Phillip was a man being his father's son would make him the man all the Redferns had been.

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¶1 Phillip Redfern when he was a man was to most every one who ever came to know him a person having in him a strange and incalculable nature. The strong enthusiasm of emotion of his mother's nature early awoke in him with the stimulation she was always then giving to him very much interest to him for the emotional life he could have in him. The interest for knowledge and domination were in him equally strong and

40 from the beginning he devoted himself to meditation and analysis of the emotions he had in him. The constant spectacle of an armed neutrality between his parents early filled him with an interest in the nature of marriage and the meaning of women.

¶2 Many children who are always in the society of older men and women

have their elder's feelings in them and these older men and women in their talking and their feeling if they have very decided quality in them to give to them the children always with them a knowledge of life quite out of relation to the reality of the children's experiencing and sometimes such a one one of such children while knowing and accepting many facts that his elders would have listened to in astonished horror from him often will be really ignorant of the meaning of the simplest things that happen to every one living which other children have in them as natural things for them to be knowing then. Phillip Redfern then had in him then when he was a young one and was living with his mother and his father as the only people then for him in him, his own living where there was much knowledge from reading and thinking, wonderful dreams, keen analysis, much real emotion of sympathising and very little experiencing of beginning living.

From his father then and from his mother too then, then when he was a little one Phillip Redfern learned careful and scrupulous courtesy to women and to himself and to every one he was ever seeing or feeling or meeting in books or in living or in his hearing talking or in his dreaming, and from his father then power of reserve and these were in him without the determined standards that governed the elder Redfern. Phillip learned his principles from his mother and these were in her longings and aspirations rather than reasoned settled purposes and experiencing and they were real in him though really then he did not believe in them though then and longer he lived by them.

When Phillip was beginning to be a young man he went to college as I was saying in my describing the living of Martha Hersland. He had never been to a school, his learning had been gathered from his father and largely by himself in reading. Now for the first time in his living he with his brilliant personality for he had that then to himself and to every one, keen intellect, ardent desires, moral aspirations and principles that he knew he could know by analysing them were not well reasoned principles for him to have in him but were to him as his mother's being was in him as a dear dear friend inside him, was to be thrown into familiar relations with young men and women

The college of which Redfern became a member was the typical co-educational college of the west, a completely democratic institution. Mostly no one there was conscious of a grand-father unless as remembering one as an old man living in the house with them or as living in another place and being written to sometimes by them and then having died and that was the end of grand-fathers to them. No one among them was held responsible for the father they had unless by some particular notoriety that had come to the father of some one. It was then a democratic western institution, this college where Redfern went to have his college education. This democracy was too simple and genuine to be discussed

by any one then. No one was really interested how any man or woman of them came by the money that was educating them, whether it came through several generations of gentlemen to them, whether it came through two generations or one, whether one of them earned it for herself or for himself by working, or teaching, or working on a farm or at book-selling or at anything else that would bring money to them in the summer or whether they earned a little by being a janitor to a school building in the winter or had it given them by some one interested in them. This democracy was then almost complete among them and was the same between the men and women as between the men, as between the women. This democracy was really almost complete among all of them and included very simple comradeship among them all, all of the men and women there together then. The men mostly were simple, direct and earnest in their relations with the women there being educated with them, the men, most of them treating them with generosity and kindness enough and never really doubting even for a moment their right to any learning or occupation the women, any of them were able to acquire then. The students were many of them earnest experienced men and women who had already struggled solidly with poverty and education. Many of them were interested in the sciences and the practical application of them but also there was among them a kind of feeling and yearning for beauty and this then often showed itself in them in much out of door wandering, and was beginning a little with some of them to realise itself in attempting making pictures and sculpture

¶1 It was of such a sober minded, earnest, moral, democratic community that Redfern was now become a part. His moral aspirations found full satisfaction in the serious life of the place and his interest in emotional enthusiasm found a new and delightful exercise in the problem of woman that presented itself so strangely here. At this time the return to honest nature to him, was complete delight in him for elaboration was then not so necessary in his conviction but that vigor and force unadorned then made him forgetful of subtlety and refinement. The free simple comradeship of the men and women at first filled him with astonishment and then with delight. He could not feel himself a part of it, he could not love the sense of danger in the presence and companionship of women, his instincts bade him be on guard but his ideal he felt to be here realised.

¶2 Among the many vigorous young women in the place there was Martha Hersland. She was a blond good-looking young woman full of moral purpose and educational desires. She had an eager earnest intelligence, fixed convictions and principles by then, and restless energy. She and Redfern were students in the same studies in the same class and soon singled themselves out from the crowd, it was all new, strange and dangerous for the south-western man and all perfectly simple and matter of course for the western girl. They had long talks on the meanings of

things, he discoursing of his life and aims, she listening, understanding and sympathising. This intercourse steadily grew more constant and familiar. Redfern's instincts were dangerous was always there as a conviction in him, his ideals simple and pure was almost always real inside him, slowly he realised in this constant companion the existence of instincts as simple and pure as his ideals.

They were going through the country one wintry day, plunging vigorously through the snow and liking the cold air and rapid walking and excited with their own health and their youth and the freedom. "You are a comrade and a woman," he cried out in his pleasure, "It is the new world." "Surely, there is no difference our being together only it is pleasanter and we go faster," was her eager answer. "I know it," said Redfern, "I know it, it is the new world." This comradeship continued through the three years. They spent much time in explaining to each other what neither quite understood. He never quite felt the reality of her simple convictions, she never quite realised what it was he did not understand.

One spring day a boy friend came to see her a younger brother of John Davidson who used to play duets with her and all three went out in the country. It was a soft warm day, the ground was warm and wet and they were healthy and they did not mind that. They found a fairly dry hill-side and sat down all three too indolent to wander further. The young fellow, a boy of eighteen, threw himself on the ground and rested his head on Martha Hersland's lap. Redfern did not stop a start of surprise and Martha Hersland smiled. The next day Redfern frankly came to her with his perplexity. "I don't understand," he said. "Was it alright for Davidson to do so yesterday. I almost believed it was my duty to knock him off." "Yes I saw you were surprised," she said and she looked uneasy and then she resolutely tried to make him see. "Do you know that to me a western woman it seems very strange that any one should see any wrong in his action. Yes I will say it, I have never understood before why you always seemed on guard." She ended pretty steadily, he flushed and looked uneasy. He looked at her earnestly, whatever was there, he certainly could not doubt her honesty. It could not be a new form of deliberate enticement even though it made a new danger.

After two years of marriage Redfern's realisation of her was almost complete. Martha was all that she had promised him to be, all that he had thought her, but that all proved sufficiently inadequate to his needs. She was moral, strenuous and pure and sought earnestly after higher things in life and art but her mind was narrow and in its way insistent, her intelligence quick but without grace and harsh and Redfern loved a gentle intelligence. Redfern was a hard man to hold, he had no tender fibre to make him gentle to discordant suffering and when once he was certain that this woman had no message for him there was no way in which

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she could make to him an appeal. Her narrow eager mind was helpless.

¶1 It was part of his elaborate chivalry and she though harsh and crude should never cease to receive from him this respect. He knew she must suffer but what could he do. They were man and wife, their minds and natures were separated by great gulfs, it must be again an armed neutrality but this time it was not as with his parents an armed neutrality between equals but with an inferior who could not learn the rules of the game. It was just so much the more unhappy.

¶2 10 Mrs. Redfern never understood what had happened to her. In a dazed blind way she tried all ways of breaking through the walls that confined her. She threw herself against them with impatient energy and again she tried to destroy them piece by piece. She was always thrown back bruised and dazed and never quite certain whence came the blow, how it was dealt or why. It was a long agony, she never became wiser or more indifferent, she struggled on always in the same dazed eager way

¶3 Such was the relation between Redfern and his wife when Redfern having made some reputation for himself in philosophy was called to Farnham college to fill the chair of philosophy there

¶4 20 There was then a dean presiding over the college of Farnham who in common with many of her generation believed wholly in the essential sameness of sex and who had devoted her life to the development of this doctrine. The Dean of Farnham had had great influence in the lives of many women. She was possessed of a strong purpose and vast energy. She had an extraordinary instinct for the qualities of men and rarely failed to choose the best of the young teachers as they came from the universities. She rarely kept them many years for either they attained such distinction that the great universities claimed them or they were dismissed as not being able enough to be called away

¶5 30 Phillip Redfern had taken his doctor's degree in philosophy, had married and presently then he came to hold the chair of philosophy at Farnham college. Two very interesting personalities in the place were the dean Miss Charles and her friend Miss Dounor.

¶6 Redfern had previously had no experience of women's colleges, he knew some thing of the character of the dean but had heard nothing of any other member of the institution and went to make his bow to his fellow instructors in some wonder of anticipation and excitement of mind

¶7 The new professor of philosophy was invited by the dean to meet the assembled faculty at a tea at her house two days after his arrival in the place. He entered alone and was met by the dean who was then just about beginning the ending of her middle living. She was a dignified figure with a noble head and a preoccupied abrupt manner. She was a member of a family which was proud of having had in three successive generations three remarkable women.

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The first of these three was not known beyond her own community among whom she had great influence by reason of her strength of will, her powerful intellect, her strong common sense and her deep religious feeling. She carried to its utmost the then woman's life with its keen worldly sense, its power of emotion and prayer and its devout practical morality.

The daughter of this vigorous woman was known to a wider circle and sought for truth in all varieties of ecstatic experience. She mingled with her genuine mystic exaltation a basal common sense and though spending the greater part of her life in examining and actively taking part in all the exaggerated religious enthusiasms of her time she never lost her sense of criticism and judgement and though convinced again and again of the folly and hypocrisy of successive saints never doubted the validity of mystic religious experience.

In the third generation the niece of this woman, the dean Hannah Charles, found her expression in still wider experience. She did not expect her regeneration from religious experience and found her exaltation in resisting.

Through her influence she was enabled to keep the college in a flourishing state and to keep the control of all things entirely in her own hands but she was anxious that in the teaching staff there should be some one who would be permanent, who would have great parts and a scholarly mind and would have no influence to trouble hers and before many years she found Miss Dounor who ideally fulfilled these conditions.

Miss Douner was a graduate of an eastern college and had made some reputation. She was utterly unattached, being an only child whose parents died just before she entered college and was equally detached by her nature from all affairs of the world and was always quite content to remain where she was so long as some took from her all management of practical affairs and left her in peace with her work and her dreams. She was possessed of a sort of transfigured innocence which made a deep impression on the vigorous practical mind of Miss Charles who while keeping her completely under her control was nevertheless in awe of her blindness of worldly things and of the intellectual power of her clear sensitive mind.

Though Miss Dounor was detached by the quality of her nature from worldly affairs it was not because she loved best dreams and abstract thought, for her deepest interest was in the varieties of human experience and her constant desire was to partake of all human relations but by some quality of her nature she never succeeded in really touching any human creature she knew. Her transfigured innocence, too, was not an ignorance of the facts of life nor a puritan's instinct indeed her desire was to experience the extreme forms of sensuous life and to make even immoral experiences her own. Her detachment was due to an abstracted spirit

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that could not do what it would and which was evident in her reserved body, her shy eyes and gentle face.

¶1 As I was saying Phillip Redfern had been invited by the dean to meet the assembled faculty at a tea at her house. He entered in some wonder of anticipation and excitement of mind and was met by the dean Miss Charles. "You must meet Miss Dounor," she said to him breaking abruptly through the politeness of the new instructor who was as I said south-western. Redfern looked with interest at this new presentment of gentleness and intelligence who greeted him with awkward shyness. Her
10 talk was serious pleasant and intense, her point of view clear, her arguments just, and her opinions sensitive. Her self-consciousness disappeared during this eager discussion but her manner did not lose its awkward restraint, her voice its gentleness or her eyes their shyness.

¶2 While the two were still in the height of the discussion there came up to them a blond, eager, goodlooking young woman whom Redfern observing presented as his wife to his new acquaintance. Miss Dounor checked in her talk was thrown into even more than her original shy awkwardness and looking with distress at this new arrival after several efforts to bring her mind to understand said; "Mrs. Redfern yes yes, of course,
20 your wife I had forgotten." She made another attempt to begin to speak and then suddenly giving it up gazed at them quite helpless.

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"Pray go on as I am very anxious to hear what you think," said Mrs. Redfern nervously and Redfern bowing to his wife turned again to Miss Dounor and went on with the talk

¶4 An observer would have found it difficult to tell from the mere appearance of these three what their relation toward each other was. Miss Dounor was absorbed in her talk and thought and oblivious of everything except the discussion, her shy eyes fixed on Redfern's face and her tall constrained body filled with eagerness, Redfern was listening and
30 answering showing the same degree of courteous deference to both his companions, turned first toward one and then toward the other one with impartial attention and Mrs. Redfern her blond good-looking face filled with eager anxiety to understand listened to one and then the other with the same anxious care.

¶5 Later Redfern wandered to a window where Miss Hannah Charles, Miss Dounor and Mrs. Redfern were standing looking out at a fine prospect of sunset and a long line of elms defining a road that led back through the town of Farnham to the wooded hills behind. Redfern stood with them looking out at the scene. Mrs. Redfern was listening intently to
40 each one's thinking. "Ah of course you know Greek," she said with eager admiration to Miss Dounor who made no reply.

¶6 It happens often about the twenty-ninth year of a life that all the forces that have been engaged through the years of childhood, adolescence and youth in confused and sometimes angry combat range themselves

in ordered ranks, one is uncertain of one's aims, meaning and power during these years of tumultuous growth when aspiration has no relation to fulfillment and one plunges here and there with energy and misdirection during the strain and stress of the making of a personality until at last we reach the twenty-ninth year, the straight and narrow gateway of maturity and life which was all uproar and confusion narrows down to form and purpose and we exchange a dim possibility for a big or small reality.

Also in our American life where there is no coercion in custom and it is our right to change our vocation as often as we have desire and opportunity, it is a common experience that our youth extends through the whole first twenty-nine years of our life and it is not till we reach thirty that we find at last that vocation for which we feel ourselves fit and to which we willingly devote continued labor. It must be owned that while much labor is lost to the world in these efforts to secure one's true vocation, nevertheless it makes more completeness in individual life and perhaps in the end will prove as useful to the world, and if we believe that there is more meaning in the choice of love than plain propinquity so we may well believe that there is more meaning in vocations than that it is the thing we can first learn about and win an income with.

Redfern had now come to this fateful twenty-ninth year. He had been a public preacher for women's rights, he had been a mathematician, a psychologist and a philosopher, he had married and earned a living and yet the world was to him without worth or meaning and he longed for a more vital human life than to be an instructor of youth, his theme was humanity, his desire was to be in the great world and of it, he wished for active life among his equals not to pass his days as a guide to the immature and he preferred the criticism of life in fiction to the analysis of the mind in philosophy and now the time was come in this his twenty-ninth year for the decisive influence in his career

Cora Dounor had on her side too her ideals which in this world she had not found complete. She too longed for the real world while wrapped away from it by the perverse reserve of her mind and the awkward shyness of her body. Such friendship as she had yet realised she felt for the dean Miss Hannah Charles but it was not a nearness of affection, it was a recognition of the power of doing and working, and a deference to the representative of effective action and the habitual dependence of years of protection. What ever Miss Charles advised or undertook seemed always to Miss Dounor the best that could be done or affected. She sustained her end of the relation in being a learned mind, a brilliant teacher and a docile subject. She pursued her way expounding philosophy, imbibing beauty, desiring life, never questioning the things nearest her, interested only in abstract ideas and concrete desire and all her life was arranged to leave her untouched and unattached but in this shy abstracted,

learned creature there was a desire for sordid life and the common lot.

¶1 It was interesting to see the slow growth of interest to admiration and then to love in this awkward reserved woman, unconscious of her meanings and the world's attention and who made no attempt to disguise or conceal the strength of her feeling.

¶2 Redfern's life experience had been to learn that where there was woman there was for him danger not through his own affections but by the demand that this sex made upon him. By this extreme chivalry he was always bound to more than fulfill the expectations he gave rise to in the mind
10 of his companion. Indeed this man loved the problem of woman so much that he willingly endured all pain to seek and find the ideal that filled him with such deep unrest and he never tired of meeting and knowing and devoting himself to any woman who promised to fulfill for him his desire and here in Cora Dounor he had found a spirit so delicate so free so gentle and intelligent that no severity of suffering could deter him from seeking the exquisite knowledge that this companionship could give him. And he knew that she too would willingly pay high for the fresh vision that he brought her

¶3 It is the French habit in thinking to consider that in the grouping
20 of two and an extra it is the two that get something from it all who are of importance and whose claim should be considered; the American mind accustomed to waste happiness and be reckless of joy finds morality more important than ecstasy and the lonely extra of more value than the happy two. To our new world feeling the sadness of pain has more dignity than the beauty of joy. It takes time to learn the value of happiness. Truly a single moment snatched out of a distracted existence is hardly worth the trouble it takes to seize it and to obtain such it is wasteful to inflict pain, it is only the cultivators of leisure who have time to feel the gentle approach the slow rise, the deep ecstasy and the full
30 flow of joy and for these pain is of little value, a thing not to be remembered, and it is only the lack of joy that counts

¶4 Martha Redfern eager, anxious and moral had little understanding of the sanctity of joy and hardly a realisation of the misery of pain. She understood little now what it was that had come upon her and she tried to arrange and explain it by her western morality and her new world humanity. She could not escape the knowledge that something stronger than community of interest bound her husband and Miss Dounor together. She tried resolutely to interpret it all in terms of comradeship and great equality of intellectual interests never admitting to herself for a moment the conception of a possible marital disloyalty. But
40 in spite of these standards and convictions she was filled with a vague uneasiness that had a different meaning than the habitual struggle against the hard wall of courtesy that Redfern had erected before her.

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This struggle in her mind showed itself clearly when she was in the company of her husband and Miss Dounor. She would sit conscientiously bending her mind to her self-imposed task of understanding and development, when in the immediate circle of talkers that included her husband and Miss Dounor she gave anxious and impartial attention to the words of one and the other occasionally joining in the talk by an earnest inquiry and receiving always from Redfern the courteous deference that he extended to every one, to everything, to all women. She listened with admiring attention particularly to Miss Dounor who genuinely unconscious of all this nervous misery paid her in return scant attention. When she was not in the immediate group of talkers with these two she kept her attention on the person with whom she was talking and showed the burden of her feeling only in the anxious care with which she listened and talked.

She was not to be left much longer to work out her own conclusions. One afternoon in the late fall in the second year of their life at Farnham, Miss Charles came to the room where she was sitting alone and in her abrupt way spoke directly of the object of her visit. "Mrs. Redfern," she began "you probably know something of the gossip that is at present going on, I want you to keep Mr. Redfern in order, I cannot allow him to make Miss Dounor the subject of scandalous talk." She stopped and looked steadily at the uneasy woman who was dazed by this sudden statement of her own suspicion, "I, I don't understand," she stammered. "I think you understand quite well. I depend upon you to speak to him about it," and with this the dean departed.

This action on Miss Charles part showed her wisdom. She knew very well the small power that Mrs. Redfern had over her husband and she took this method of attack only because it was the only one open to her. Mrs. Redfern could not accomplish anything by any action but she was a woman and jealous and there was little doubt, so the dean thought, that before long she would effect some change

Martha Redfern's mind was now in a confusion. Miss Charles had added nothing to her facts nevertheless her statement had made a certainty of what Mrs. Redfern had resolutely regarded as an impossibility. She sat there long and long thinking over again and again the same weary round of thoughts and terrors. She knew she was powerless to change him, she could only try to get the evidence to condemn him. Did she want it, if she had it she must act on it, she dreaded to obtain it and could not longer exist without it. She must watch him and find it all out without questioning, must learn it by seeing and hearing and she felt dimly a terror of the things she might be caught doing to obtain it, she dreaded the condemnation of Redfern's chivalrous honor. She did not doubt his disloyalty she was convinced of that and she still feared to lose his respect for her sense of honor. "He is dishonorable, all his action is deceit," she said to herself again and again but she found no comfort in this thought,

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she knew there was a difference and that she respected his standard more than her own justification.

¶1 In the long weary days that followed she was torn by these desires, she must watch him always and secretly, she must gain the knowledge she dreaded to possess and she must be deeply ashamed of the ways she must pursue. She was no longer able to listen to others when her husband and Miss Dounor were in her presence, she dared not keep an open watch but her observation was unceasing

¶2 Redfern was not wholly unconscious of this change in his wife's
10 manner perhaps more in the relief that she ceased her eager efforts to please him than in the annoyance of her suspicious watching. Redfern was a man too much on guard to fear surprise and with all his experience too ignorant of women's ways to see danger where danger really lay.

¶3 It was the end of May and one late afternoon Mrs. Redfern filled with her sad past and sadder future, sat in her room watching the young leaves shining brilliantly in the warm sunshine on the long row of elms that stretched away through the village toward the green hills that rose beyond. Mrs. Redfern knew very well the feel of that earth
20 warm with young life and wet with spring rains, knew it as part of her dreary life that seemed to have lasted always. As she sat there in sadness, the restless eagerness of her blond good-looking face was gone and her hands lay clasped quietly without straining, time and sadness had become stronger in her than desire.

¶4 Redfern came into the house and passed into his own study. He remained there a short while and then was called away. As soon as he was out of sight Mrs. Redfern arose and went into his room. She walked up to his desk and opening his portfolio saw a letter in his writing. She scarcely hesitated so eager was she to read it. She read it to the end, she had her evidence.

¶5 30 Categories that once to some one had real meaning can later to that same one be all empty. It is queer that words that meant something in our thinking and our feeling can later come to have in them in us not at all any meaning. This is happening always to every one really feeling meaning in words they are saying. This is happening very often to almost every one having any realisation in them in their feeling, in their thinking, in their imagining of the words they are always using. This is common then to many having in them any real realisation of the meaning of the words they are using. As I was saying categories that once to some one had real meaning come later to that same one not to have any
40 meaning at all then for that one. Sometimes one reads a letter that they have been keeping with other letters, and one is not very old then and so it is not that they are old then and forgetting, they are not very old then and they come in cleaning something to reading this letter and it is all full of hot feeling and the one, reading the letter then, has not in them any

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memory of the person who once wrote that letter to them. This is different, very different from the changing of the feeling and the thinking in many who have in them real realisation of the meaning of words when they are using them but there is in each case so complete a changing of experiencing in feeling and thinking, or in time or in something, that something, some one once alive to some one is then completely a stranger to that one, the meaning in a word to that one the meaning in a way of feeling and thinking that is a category to some one, some one whom some one was knowing, these then come to be all lost to that one sometime later in the living of that one.

This is very true then, this is very true then of the feeling and the thinking that makes the meaning in the words one is using, this is very true then that to many of them having in them strongly a sense of realising the meaning of the words they are using that some words they once were using, later have not any meaning and some then have a little shame in them when they are copying an old piece of writing where they were using words that sometime had real meaning for them and now have not any real meaning in them to the feeling and the thinking and the imagining of such a one. Often this is in me in my feeling, often then I have to lose words I have once been using, now I commence again with words that have meaning, a little perhaps I had forgotten when it came to copying the meaning in some of the words I have just been writing. Now to begin again with what I know of the being in Phillip Redfern, now to begin again a description of Phillip Redfern and always now I will be using words having in my feeling, thinking, imagining very real meaning. As I was saying Phillip Redfern was to very many who knew him a queer one, he was to very many who knew him a bad one, he was to some who knew him so good a one that he was almost a real saint for them. This was true of him then and now I will begin a little more description of the kind of being in him, of the kind of being he had in living, of the many millions men and women always being like him.

He was of the kind of men and women who, in the end, to every one, have been as if they had been a failure. They are many of them, many of this kind of them, many of the kind of which Redfern was one, that have had very much reputation, have been well known for their living, for the being in them, in their living very many of this kind of them. These see themselves, always have, do and will see themselves all their living as virtuous, as heroic, as noble, as successful, as beautiful, as whatever is the best way of being to them, see themselves so through the weakness as well as through the strong things in them. Many men and many women see themselves as virtuous always in their living, this is a little now very interesting.

Many then have it in them that their weakness is a virtue in them. There are very many of this kind of them then. Johnson when he forgets

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his emotion, the emotion he had when he was friendly or loving or fighting, Johnson when he forgets his emotion and declares it to have been all the other one's doing attributes his having yielded to this indulging in loving, fighting, friendly action, to the weakness in him of always yielding. This weakness of his is uppermost in him and to himself, having forgotten that he had been himself wanting the thing he had once, later in describing, feeling of thinking the action over he says it was because he has the weakness of never being able to resist any one who wants anything. Perhaps Johnson began but later he forgets his having been wanting the thing, he
 10 remembers only that always he does anything anybody wants him to be doing, that is the weakness in him that is to him the whole principle of the being in him. Frank Hackart attributes his doing anything to the philanthropy in him, she was lonesome and threw herself on him, took possession and what did he do but take care of her. This later in telling, in remembering, in feeling is always the history of any woman and him. Mary Helbing always puts it down to, that they wanted it and she gave it but she had no responsibility, it was because she was so game that she did it, that is always the reason she does it, she is so game she never
 20 refuses anything that is a challenge, there is never anything that she is ever wanting in her living that she is ever getting. Sarah Sands puts her yielding down to unsuspectingness, that is the reason she yields, she is so easy, that is the secret of it. Phillip Redfern was of this kind of them, he was to himself completely chivalrous, completely a gentleman, women, every one should always have complete courtesy always from him. And they are right all of them, all these things, each thing in each one, are characteristics in each one but they all think that one characteristic is the whole of them, they all of them forget the other things in them that are active in them, they all have it in common that in remembering anything they forget all the emotion they had then in them and so it
 30 must have been the other person's fault it happened, anything. All of them in remembering have not had any emotion except the one and so they had none then and so it must have been the other person. This is a little now very interesting.

¶1 As I was saying Phillip Redfern was of this kind in men and women.

¶2 There will be now more description of virtuous being, virtuous feeling in men and women. There will be now some description of religious feeling in some men and women, of virtuous and religious feeling in them, of the being in them, of the sensitiveness in them, of the worldly feeling in them, of succeeding and failing in them. First then there will
 40 be more description of the kind of being in some men, men like Phillip Redfern, of religious, virtuous feeling in some men.

¶3 As I was saying some of the things all men have in them in their daily living have it to come in more men, only from the bottom nature in them than other things in them. Nothing of all the things all men have in them

in their daily living comes in all men from the bottom nature of them. Eating, drinking, loving, anger in them, beginning and ending in them come more from many men from the bottom nature of most of them than other things in them but always there are many men of all the millions of each kind of them who have it in them not to have even eating and drinking and doctoring and living and anger in them and beginning and ending in them come from the bottom nature of them

Men in their living have many things inside them, they have in them, each one of them has it in him, his own way of feeling himself important inside in him, they have in them all of them their own way of beginning, their own way of ending, their own way of working, their own way of having loving inside them and loving coming out from them, their own way of having anger inside them and letting their anger come out from inside them, their own way of eating their own way of drinking, their own way of sleeping, their own way of doctoring. They have each one of them their own way of fighting they have in them all of them their own way of having fear in them. They have all of them in them their own way of believing, their own way of being important inside them their own way of showing to others around them the important feeling inside in them.

Mostly every one has some kind of way of conceiving of themselves as a strong one, as a weak one, as a good one, as a bad one, as a virtuous, as an honorable one, as a religious, as an irreligious, as an unreligious one.

Mostly every one has some kind of way of conceiving of themselves, as a strong one, as a weak one, as a good one, as a bad one, as a virtuous one, as an honorable one, as a religious one, as an irreligious one, as an unreligious one.

Some as I am saying have honor in them and religion from the nature of them when this is strong enough in them to make it their own inside them. Some can make their own honor, some their own living, some their own religion, some are weak and can do one thing, make one thing their own, some are strong enough and all of it, loving, honor, and religion in them, all of it is some one else's, of some one else's making, some can just resist and not make their own anything, there are many of them. Some out of their own virtue make a god who sometimes later is a terror to them. Out of their own virtue they make a god who sometimes later is a terror to them. Some make some things like laws out of the nature of them, out of the nature of some other one. Some are controlled by other people's virtue, and then it scares them. Listen to each one telling about their own virtue and that grows to make a god for them, grows to be a law for them and often afterwards scares them, some afterwards like it, some forget it, some are it. Some honor what is right to them for them to be doing. Some separate honor from the doing of the thing, have it as a feeling.

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Some love themselves enough to not want to lose themselves, immortality can to them mean nothing but this thing. Some love themselves negatively, then impersonal future life is for them alright, a good enough thing. Some love themselves and others so hard that they are sure that they will exist even when they won't, they do to themselves exist even when they don't, these have a future life feeling, an individual thing, some love themselves and they are it and that is all there is of it in them and they do not have future life in them to be an important thing. Men and women have being in them all of them when they are living. Many men and women have in them a feeling of future life in them, very many of them, some for this life, some for another life, some for both lives, this and another one, some have a stronger, some have a weaker feeling of themselves inside them, some have more, some have less loving in them for themselves than other ones have in them, some have more some have less loving in them for other ones than others have in them, some have more some have less feeling for some thing than other ones have in them and all these things in each one are part in them of the virtuous feeling, of the religious feeling they have in them each one, each man and woman, each one having man or woman being in them, each man or woman has some being in her or in him.

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There are some who have not any feeling of virtue in them. There are not very many of them. There are perhaps some millions of them. Mostly every one as I am saying has in her or in him some kind of feeling of being of virtue in living. Some from the things they feel as weakness in them, some from the things they feel as strength in them. Phillip Redfern had it in him to make a virtue for him of a thing he felt as a weakness in him. There are very many of this kind of them, many, very many men, many women.

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As I was saying Phillip Redfern was of the kind of men and women, and there are always many men of this kind of them and some women of this kind of them, who have in their living a good deal of reputation from the living and the being in them and then they are not successful in living successful in the whole of their living and to many knowing them they are romantic in their living, or beautiful, or dramatic in their living and to some, saints in living, and Redfern was such a one and to most every one he was a man always failing in his living, and to Miss Dounor he was a saint among men and to Mrs. Redfern he was wonderful in the honorable courtesy in him and mostly every one sometime thought he was a bad man and mostly to every one he was a man given to lying. He said once of some one, "Lathrop tells a lie as if it were the truth and I tell the truth as if it were a lie." He was to himself a man simple, sen-

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suous and passionate and that was to himself the whole of him. As I was saying his weakness was to himself the strength in him and so always all his living to every one who ever came to know, excepting to some to whom he was a saint in suffering, to every one mostly he was failing from the weaknesses there were in him. To himself as I was saying he was a simple, sensuous, passionate being from whom chivalry demanded he should be always yielding when he himself was not active in feeling. He was a man always on guard, with every one always able to pierce him. That was the living he had in him.

For the rest of his days he was a literary man and sometimes a politician. He plunged deeply into the political life of his time and failed everywhere, in this life as in all of his human relations his instincts gave the lie to his ideals and his ideals to his instincts. It was interesting to many to witness the life of this man, to see him go up again and again, against the yielding spirit in him, go up with unwearied courage only to meet with certain defeat. He was himself the only one of all the lookers on who dreamed of victory. The others whether watching with indifference, with deep sympathy or stern condemnation, with malicious or righteous triumph knew that he would fail, but he always struggled on filled to the very end with hope and courage, always defeated and always ready to make the fresh assault.

As I was saying there was a Johnson who had made some reputation in his living, by the living that was romantic to every one knowing, by the being in him and always he was certain in telling, feeling, and thinking that everything that had happened to him when as was the way in him, he was finished with that thing, that it was because he was weak and open to any suggesting and that made, it happen that he was in a relation and he had the right to get out in any way he wanted for that was the right he had to defend himself when every one had him where they wanted to have him because he was so weak to every one's suggesting. He would brag of things he had done when he was filled up with them and always he was filled up with them and he would know he had a right to run away or do anything to defend himself for every one could hold him by suggesting to him by the sensitive suggestibility in him and this was his great weakness in him and he made of it the principle of his living to himself in his talking, thinking, feeling, and he was of the kind of them and perhaps Lord Byron and Oscar Wilde were of this kind of them, he was of them who become romantic, heroic, beautiful, saintly by the weakness in them that is there always acting, that is true of them, but always these are doing things and boasting of them in their active living. There are very many of such of them. Redfern was such a one. A Johnson I was describing was such a one. Some have only this a little in them enough to make them very sentimental in their living, some have it a little more in them than those having it just as sentimental being in them and some of

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such of them are men's men and some of such of them are women's men. And Hackart that I was just describing was one of such of them. Some have it just a little more in them than the sentimental ones and they are dramatic in their living and there are very many women and there are very many men who have this being in them and a Sarah Sands was such a one as I was just saying. There are some who have this way of being only in spots in them. There are many such of them, many women and many men of such of them.

¶1 As I was saying such a one as the Johnson I have been just describ-
 10 ing, when he forgets his emotion that made him do a thing, always declares it to have been all the other one's doing, attributes his having yielded to his own weakness of being very susceptible to suggesting that being the thing in him uppermost in him to make a principle continuous in him of living. This is all different from selfrighteousness which is a way of being that everything in one is right and should be so considered by every one, self-righteousness is believing that the one acting is so right that if every one acted like them everything would be right in living and every one would be a good one. This is a very different thing from the feeling that I am describing. These that I am describing make a principle to free
 20 them, from the weakness in them. It is a weakness, they are always saying it of them, one that he is too susceptible to suggesting, another that when a woman needs protecting of course he must give her that because she is a weak thing and he is always weak in yielding protection to a weak woman, another because she is so unobserving that she has no realisation of what anybody is doing though maybe it is her vanity that keeps her from really seeing. All these things are true as characteristics in each one of them that make a principle of them, these things are in each one of them, that is quite true of them but they all think that characteristic is the whole of them and so they have not to themselves the
 30 responsibility of the condition. Some are noble in it, some are not, but all of them are sure of it, for that is the principle of their being, to each one of them In short, they all, each one of this kind of them forget their emotion they had in the thing they were doing, and so to themselves after, it must have been the other person's fault that it happened, this thing, and these then after have no emotion of this thing, unless they are living it again in imagining and then they are the same as when they had it really in them, always else they have not the emotion, it is the other person's fault the thing happened between them, these have no emotion that they are remembering except the kind of weakness they know always
 40 to be in them each one and so they had no emotion then, they knew that well in them, and so it must have been their weakness and the other person's willing them that made them have this thing in them.

¶2 As I was saying Phillip Redfern was such a one. As I was saying all this is very interesting in the meaning of virtue and religion that such a

one has in them. This kind of being can be in them having independent dependent or dependent independent being in them, having any kind of being in them

Johnson when he forgets his emotion and declares it to have been all the other one's doing, attributes his having yielded to his own weakness, that being the thing in him to him uppermost in him. Frank Hackart attributes his to philanthropy, she was lonesome and threw herself on him, took possession, and what did he do but take care of her. Melanctha put it down to that they wanted it and she gave it but she had no responsibility, it was because she was so game that she did it. Sarah Sands puts her yielding down to unsuspectingness, that is the reason she yields, she is so easy and that's it. All these things are true as characteristics in each one but they all think that characteristic is the whole of them. It isn't. They all forget their emotion and so it must have been the other person's fault it happened and they have now no emotion and so they had none and so it must have been the other person's.

Phillip Redfern as I was saying was of this kind in men and women. He was always on his guard and always a woman could reach him inside his guard and he must do then what it was right for a man always on guard to do when he was touched inside the guard. He must give them their revenge and always again they would touch him. He must always be elaborately on guard and always he must give them what they asked of him when they touched him in spite of his guarding himself from them. This was the way his being worked in him.

As I was saying many men and some women, many women and some men of this kind of them make a good deal of reputation in their living from the living and the being in them. Mostly all of them, at least very many of them, any way it is not uncommon among them that they make a failure of the whole of their living, mostly they want to succeed in winning recognition, mostly they get some from their living, very many of them are failing in the whole of their living, often some one thinks one of such of them a saint, a hero, a very noble person, often very many think such a one to be a very bad one. Phillip Redfern as I was saying was such a one. There were very many different ways of feeling the being in him as I am saying. This has been now a very little description of the being in him. As I was saying, to the ending of his living he had the same living in him and as a whole living, his living was failing.

Phillip Redfern then had to himself a feeling of the being in him that was to him in a way a simple thing. Phillip Redfern was to Miss Dounor a man of saintly strength and courage and chivalrous feeling and self-sacrificing. Phillip Redfern was to Mrs. Redfern a man before whom she wanted to be intelligent, and honorable in acting and in feeling and delicate, and to be pleasing by knowing Greek and naive realism. Phillip

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Redfern was to very many a man who was always lying. Phillip Redfern was to very many a very brilliant man gone altogether wrong. Phillip Redfern was to very many a man always wronging every one. Phillip Redfern was to many a very brilliant man and a very weak one. Phillip Redfern was to some the kind of man I have been just describing. This has been now a little history of him.

¶1 Virtue and virtuous feeling in men and women is a very peculiar thing. More and more there will be a description in this writing of all the kinds of ways any one can have virtue in them. Now there will be a very little
10 description of virtue in men and women and then there will be a little more description of their sensitive being.

¶2 Every one has then their own way of being important inside them from the things in them each one that are virtues in them to them, or vices in them to them, or strong things in them, to them, or weaknesses in them to them. Mostly every one has some kind of way of having some distinction inside them to themselves to their feeling and their thinking and their talking. Mostly every one has some kind of way of feeling some distinction in them, some from the tastes in them, some from the not having tastes or any way of doing anything in them, some
20 as I was saying from the strong things in them, some as I was saying from the weak things in them. Mostly every one has some way of finding themselves inside them more or less distinguished, they have this feeling mostly every one, more or less inside them always in their living. Mostly every one is in some way a distinguished man or a distinguished woman inside themselves to themselves from something, from doing, being something, from not doing or being something, from doing things like some one, from doing things like every one, from doing things better or worse than some one, from doing things not so well or better than almost any one, from doing something and not doing some other thing, from
30 doing some things and never doing some other things, there is every kind of thing that can give distinction and mostly every one has some kind of distinguished feeling in themselves to themselves inside them

¶3 Being virtuous, being sentimental, being dramatic, being religious, being anything is interesting in each one having in them that thing that they have in them. Being distinguished each one inside them by something, to themselves in their feeling, is very interesting.

¶4 Sometime I want to understand every kind of way any one can have the feeling of being distinguished by the virtue they have in them. Some-
40 time I want to understand every kind of way any one can have the feeling of being distinguished in them and every kind of thing that can give any one a feeling of such distinction in themselves inside them. Sometime I want to understand the complete being in each one and all the details of their coming to have in them their kind of feeling, imagination, think-



ing, knowing, certainty inside them, virtuous feeling in them, anything in them that gives to them inside them the feeling of being distinguished to themselves inside them

I want to know sometime all about sentimental feeling. I want to know sometime all the different kinds of ways people have it in them to be certain of anything. These and virtuous feelings in each one, of themselves to themselves having virtue inside them, is to me very interesting. Always more and more I want to know it of each one what certainty means to them, how they came to be certain of anything, what certainty means to them and how contradiction does not worry them and how it does worry them and how much they have in them of remembering and how much they have in them of forgetting, and how different any one is from any other one and what any one and every one means by anything they are saying. All these things are to me very interesting.

As I was saying virtuous feeling and being certain of anything is to me very interesting. Having virtuous feeling and any certain feeling, that is being certain of anything is to me very interesting in every one. Having certainty in them is in each one, of the kind of way that their kind of men and women have it of having it in them. Having certainty in them is a thing very interesting in each one having a certainty of anything in her or in him. Certainty and virtuous feeling and religion, these are to me all three just now very interesting. Shortly I will try to tell a little of the way some come to have their certainty in them. Some build certainty up with little and little sure things and make a pile of them, some are summary and all embracing in the certain feeling they have always in them, some are certain of almost anything, some are hardly certain of anything, some have to have a complete system for each certain feeling in them, some have a sense of dramatic arrangement to complete the scene of the certain conviction, the certain emotion they have in them and the complete scene changes for them with each new certainty they have in them. Certainty worries some and some never have certainty to be a worry to them. Some have certainty by comparison, by comparing the thing they have then with what any other one they are knowing is having, some never compare anything with any one, certainty is a real thing in them, in some of such of them as a little pile they are gradually increasing, in some in something that they keep there inside them always of the same dimension. Some need company to keep their certainty from freezing or melting or evaporating or in some way disappearing. Some need company to keep any certainty in them, some like company around them while they have their own certainty inside them, some need to have the certainty in the presence of the company that they need to have with them. Certainty is certainly very interesting. I wish I knew all the kinds of certainty all the kinds of men and women ever existing have in them. Certainty and virtuous

feeling and important feeling in men and in women is to me just now very very interesting.

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As I was saying the kind of certainty, the kind of virtuous feeling, the kind of important feeling any one has in them comes from the nature of them, from the kind they are of men and women. Some men and some women are strong enough to make their own kind of certain feeling in them, some are weak and can do one thing their own in the way of a certainty in them, some are strong enough in living and all of it all the certain feeling in them is some one else's, some can just resist and not get
 10 any one else's certain feeling and never make any of their own certain feeling to be inside them, some have everybody's certain feeling in them, some have a sentimental sense of the beauty and the loveliness and the truth of certain feeling and it is so lovely and so noble and everybody is so good and so beautiful and everybody has some certain feeling and in some such a feeling of certain feeling is a real thing. There are many ways of being sentimental, sometime there will be some description of some kinds of ways of being sentimental. Out of their own certain feeling some make a god who sometimes later is a terror to them. That is a kind of feeling that some have about laws of nature as they call them. Many
 20 make of their certain feeling a god which later terrifies them. Some are controlled by other's certain feeling. To some it is a comfort such a certain feeling. Some have it that some one else's certain feeling scares them. Listen to each one telling of the certain feeling in them. It is very interesting. Some like their own certain feeling, some later forget it, some later are scared by it, some later are it. Some love their certain feeling enough never to want to lose it, some have it when they are not any longer believing in it, some can completely lose it, some get mixed up with theirs and other ones and they have very much trouble with all of it, all the certain feeling they ever come to know in living. Some love
 30 their certain feeling and they never lose it, some love it and they sometime lose it, some always are looking for it, some are immortal in themselves by it, some neither have it nor haven't it, some are to themselves only a part of it. Some love it so hard that other people have it. Some have it, some never really have it, some never really own it. Many need company for it, this is very common. Some need drama to support it, some need lying to help it, some love it, some hate it, some never are very certain they really have it. Certain feeling in men and women is very interesting.

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What was Phillip Redfern's way with certainty and virtue and distinction in himself to himself inside him. He was to himself as I was
 40 saying simple, sensuous and passionate. This was not really a description of him to any other one. This was all he ever said to any one of the being in him. This was the feeling he had in him of the being he had in him. He never said it any differently of himself to any one. He was

to himself of the good kind in men and women, he was on guard because women and other things were dangerous things, he always felt he would be winning and always he was failing and this was always happening to him. Always to mostly every one he was lying. Always he was telling all that it was right for him to tell to any one. That was the way any man would act, of that he was very certain. No man would tell more than he should tell if he was the kind of a man Redfern would speak of as a good one. This was very certain knowledge in him, in Phillip Redfern. He was certain always that he was telling all that it was right for him, for any man to tell to any one. To mostly every one he was a man who was mostly always lying about himself and about every other one who had any relation to him. This was true in his living, he was telling all that it was right he should be telling to any one, every one was always feeling, always saying that he was mostly always always lying. To himself it was not a virtue in him that he was never telling anything more about anything about himself about any one than it was right that he should be telling, it was to himself then, this in him, not a virtuous feeling in him, it was a thing it was natural for him to be doing, never to tell anything, it was not right that he should say really to any one. He had not then from this any feeling of virtue in him. He had a feeling of virtue although it was as he felt it in him a weakness in him that he always kept himself on guard so that temptation should never come close to him. This was to him in a way a virtue in him, that he always was on guard so that no woman, nothing he did not want should touch him, should come close to him. This was to him a virtue in him, though it was from the weakness of him that he needed to be always guarding but it was a weakness of what can any man do when a demand is made upon him, kind of weakness in him, that was a weakness that any man who was a man must have in living, and so he Redfern always being on guard had from that to himself a virtuous feeling in him, and this then as I am saying is very common. One man Johnson as I was saying had it that he always ran away and left the other one to manage any trouble they had made together and this was a weakness in him, yes, but it was a consistent thing in him and he needed it for living, and it really was wisdom in him, this thing and so in a way it was a virtuous thing in him. Some have this kind of virtuous feeling in resisting always all experiencing. There are many ways as I was saying of having this kind of virtuous feeling.

As I was saying people having in them any of the kinds of being I have been describing very often have very much reputation in their living sometime from the living and the being they have in them. Very many of them in their living are to some one believing in them, saints or heroes or beautiful creatures or wonderfully romantic creatures in their living and are to very many people knowing them, liars and cowards and bad men and bad women and to themselves they are men and women

having in them a weakness yes and a virtuous feeling yes and a certain feeling of the real distinction of the consistent action their weakness entails on them.

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Johnson as I was saying always attributes his having yielded to be in any situation to his own weakness that being the uppermost thing in him to him and always then that being the true reason he is in the situation he is in, to himself then, he has it as the only right thing for him always to be doing then is escaping and he always then does run away and leave the other one with the trouble or the blame of the situation they both were in. Hackart attributes his troubles, when he has any, and he often has them to the philanthropy in him, she was lonesome and took possession of him and what did he do but take care of her and so after all when some one else needs him, he must leave her for of course he must help the one that needs him most, that's easy for any one to see and that is what Hackart is always doing, being a man's man and a woman's man and philanthropic in his feeling. Another one puts her yielding to her grit and she has given everything, herself and everything and then the other one wants more and that is a ridiculous thing and of course she will not pay any attention to the clamoring of that other one who has been given everything and by one who never wants anything from any one. Another put her yielding down to guilelessness and always believing anything anybody wants to make her believe and then she gets sick and must defend herself by attacking and she ought really to learn to attack the other one before she has suffered by them but this can never come to her because of the nature in her to be always believing in every one. Redfern always was on guard, that was his contribution to defending himself and then some one came close to him and then he gave that one always all her living everything she ever wanted from him. He always gave to every one who ever was in any relation with him completely everything they could ask of him every minute in his living and to the ending of their or his living. This was a certain thing in his feeling, he gave every one unceasingly everything they could possibly demand of him. That was his being and his living to himself all his living. That was his being and his living to one or two and these made a great person or a saint of him to them and to very many he was one who was in a complete sense a man never trustworthy in anything, never realising his obligation to any one. This then has been some description of the being in Phillip Redfern. To the last hour of his living he was faithful to the certainty of having been faithful to every one who ever had come to have any claim upon him. To the last hour of his living he was to himself completely giving himself to any one that had come to touch him. Always he was guarding himself, always to the last moment of his living to himself, always to himself to the last moment of his living he was faithful to everything he owed to every one and any one.

This is now then a little more description of the being in three women who had each one their own feeling about him, Miss Dounor, Miss Charles and his wife Mrs. Redfern. This is now a little more description of the being each one of the three of them had in them the being and the completed living of each one of them.

To begin then with Miss Dounor, her feeling and her living and her feeling Phillip Redfern in her living.

To very many, to, sometimes any one would think, mostly every one some one's way of loving, some other one's way of loving, some other one's way of living, some other one's way of keeping somethings and not other things, of throwing away some things and not other things, some one's way of buying some things and not buying other things is a foolish one. Mostly every one finds that things other ones are wanting are very foolish things for any one to be wanting, for that one to be wanting, to be buying, to be keeping. Each one has in him a very certain feeling of things any one having any sense in them should be wanting to have in living. It is very hard for mostly every one to understand why another one has that way of loving, that way of being angry in them that they have in them. Some try to understand the other one's way of doing these things but mostly every one finds it very puzzling. What can any one want with buying, keeping, wanting any such thing each one says of something some one has been wanting, buying, keeping. This is very common. Very many could forgive some one anything excepting the way that one has angry feeling or injured feeling in them. Some could let anything pass excepting the kind of way some one has of loving. That gives them an angry feeling, that is all there is about it to them. It is very very common that some one could forgive anybody anything excepting the way they have of having angry or injured feeling in them. This is very very common. Some can never understand the queer ways in another one. Mr. Hersland always was saying to his three children that the ways they had in them were only habits, there was no need they should have these ways in them. He had ways in him, they were him to him, the ways his children had in them were habits and it was not at all necessary that they should have any such habits in them. Many think that some one, some others could do the work they are doing in some other way from the way these are doing their working. As I am saying it is very, very common that some one could forgive some one anything excepting the way they have angry feeling, or injured feeling or loving feeling in them. Now then to begin a little description of the being in some women and the feeling they each had about the other one and the feeling they each one had about Redfern.

Perhaps no one ever will know the complete history of every one. This is a sad thing. Perhaps no one will ever have as a complete thing the history of any one. This is a very sad thing. Sometime each one will

have made a complete history of them in the repeating always coming out of them. Sometime perhaps some one will really know it of some one, that will be a very contenting thing to some. Some seeing a mistake in their copying, say then, oh how can I ever be certain, perhaps I have made many mistakes I have not been noticing. This is a sad thing. Some every time they see a mistake they have been making say, if I almost did not see this one in reading it again, very likely there are very many I did not see for I would not have seen this one if I had not been noticing very carefully when I was seeing this one, and this is a very sad thing. Some
 10 say then, I noticed this one and so always I am noticing all the mistakes I am ever making and that is very pleasant if any one can believe what they are hearing from some one, and then some one says with a mistake they have been noticing, this is certainly the first mistake I have ever made in copying and that is comforting too only one can hardly at all believe that one and then some one says of a copying, I never make any mistake in copying and that is almost irritating to be hearing for always every one is making mistakes and that is a very sad thing.

¶1 Perhaps no one ever will know the complete history of every one. This is a sad thing. Perhaps no one will ever have as a complete thing
 20 the history of any one. This is a very sad thing. Surely some one sometime will have a complete history of some one. All this gives to some a very despairing feeling. Some one is hearing something, and they think then, it is only by an accident that I have heard that thing, I have known that thing, always there are many things that I am not knowing, that is very certain, every one always is repeating, that there is not any denying, certainly sometime some one always paying all attention must know sometime the history of some one. Perhaps no one ever gets a complete history of any one. This is very discouraging thinking. I am very sad now in this feeling. Always, hearing something, gives to some a sad
 30 feeling of realising everything they have not been hearing and that they are not knowing and perhaps they can never have really in them the complete history of any one, no one ever can have in them the complete history of any one and that is then a very melancholy feeling in them. There is a little comfort to some of such of them that always every one is repeating the whole of them, that always every one always is repeating all the being in them and then that is a little a comfort to such a one and then such a one knows always how important each repeating in each one is to make a completer realisation of that one and how each repeating is more and more a completion of the history of the being of each one and
 40 then such a one knowing how many repeatings out of each one that one is not hearing has in that one a very dreary feeling. Sadness is then in that one, sadness and gentle melancholy despairing. Repeating is in each one, yes, always coming out of them, yes that is a little a comforting, each repeating is important to be knowing and that is interesting and that

is a sad thing to one wanting to have in them complete histories of men and women.

Sometimes in listening to a conversation which is very important to two men, to two women, to two men and women, sometime then it is a wonderful thing to see how each one always is repeating everything they are saying and each time in repeating, what each one is saying has more meaning to each one of them and so they go on and on and on and on repeating and always to some one listening, repeating is a very wonderful thing. There are many of them who do not live in each repeating each repeating coming out of them but always repeating is interesting. Repeating is what I am loving. Sometimes there is in me a sad feeling for all the repeating no one loving repeating is hearing, it is like any beauty that no one is seeing, it is a lovely thing, always some one should be knowing the meaning in the repeating always coming out of women and of men, the repeating of the being in them. So then.

Every one is a brute in her way or his way to some one, every one has some kind of sensitiveness in them.

Some feel some kinds of things others feel other kinds of things. Mostly every one feels some kinds of things. The way some things touch some and do not touch other ones and kinds in men and women then I will now begin to think a little bit about describing. To begin then.

I am thinking it is very interesting the relation of the kind of things that touch men and women with the kind of bottom nature in them, the kind of being they have in them in every way in them, the way they react to things which may be different from the way they feel them.

I am thinking very much of feeling things in men and women. As I was saying every one is a brute in her way or his way to some one, every one has some kind of sensitiveness in them. Mostly every one has some inner way of feeling in them, almost every one has some way of reacting to stimulus in them. This is not always the same thing. These things have many complications in them

I am beginning now a little a description of three women, Miss Dounor, Miss Charles and Mrs. Redfern. I am beginning now a little a realisation of the way each one of them is in her way a brute to some one, each one has in her way a kind of sensitiveness in being. This is now some description of each one of the three of them Miss Dounor, Miss Charles and Mrs. Redfern.

In listening to a conversation, as I was saying, repeating of each one and the gradual rising and falling and rising again of realisation is very interesting. This is now some description of the three women and as I was saying of the sensitiveness in each one of them to somethings and the insensitiveness to other things and the bottom nature in them and the kinds of repeating in them and the bottom nature and the other natures mixed with the bottom nature in each one of them

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¶1 Sensitiveness to something, understanding anything, feeling anything, that is very interesting to understand in each one How much, when and where and how and when not and where not and how not they are feeling, thinking, understanding. To begin again then with feeling anything

¶2 Mostly every one is a brute in her way or his way to some one, mostly every one has some kind of sensitiveness in them.

¶3 Mostly every one can have some kind of feeling in them, very many men and very many women can have some understanding in them of some kind of thing by the kind of being sensitive to some kind of impression that they have in them.

¶4 Some kinds of men and women have a way of having sensation from some things and other men and women have it in them to be able to be impressionable to other kinds of things. Some men and some women have very much of sensitive being in them for the kind of thing they can be feeling, they can then be very loving, or very trembly from the abundant delicate fear in them, or very attacking from the intensity of the feeling in them, or very mystic in their absorption of feeling which is then all of them. There are some men and women having in them very much weakness as the bottom in them and watery anxious feeling, and sometimes nervous anxious feeling then in them and sometimes stubborn feeling then in them. There are some who have vague or vacant being as the bottom in them and it is very hard to know with such ones of them what feeling they have ever in them and there are some with almost intermittent being in them and it is very hard to tell with such of them what kind of thing gives to them a feeling, what kind of feeling they ever have really in them. As I was saying mostly every one sometimes feels something, some one, is understanding something, some one, has some kind of sensitiveness in them to something, to some one, mostly every one.

¶5 30 As I was saying some men and some women have very much of sensitive being in them for something that can give to them real feeling. They can then, some of these of them, when they are filled full then of such feeling, they can then be completely loving, completely believing, they can then have a trembling awed being in them, they can have then abundant trembly feeling in them, they can then be so full up then with the feeling in them that they are a full thing and action has no place then in them, they are completely then a feeling, there are then men and women, there are then women and men who have then this finely sensitive completed feeling that is sometime all them and perhaps Cora Dounor was one of such of them. Perhaps she was one of them and was such a one in loving Phillip Redfern. Perhaps that was the whole being she had in her then.

¶6 Each one as I am saying has it in them to feel more or less, sometime, something, almost certainly each one sometime has some capacity for

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more or less feeling something. Some have in them always and very little feeling, some have some feeling and much nervous being always in them, some have as a bottom to them very much weakness and eagerness together then and they have then such of them some sensitiveness in them to things coming to them but often after they are then full up with nervous vibrations and then nothing can really touch them and then they can have in them nervous vibratory movement in them, anxious feeling in them and sometimes stubborn feeling then in them and then nothing can touch them and they are all this being then this nervous vibratory-quivering and perhaps Mrs. Redfern was such a one Mrs. Redfern who had been Martha Hersland and was married now to Phillip Redfern and had come to Farnham and had there seen Phillip Redfern come to know Miss Dounor and had been then warned to take care of him by the dean of Farnham Miss Charles. She never knew then, Mrs. Redfern never knew then that she would not ever again have him, have Redfern again. This never could come to be real knowledge in her. She was always then and later always working at something to have him again and that was there always in her to the end of him and of her. There will be a little more description of her written in the history of the ending of the living in her father, in the history of the later living of her brother Alfred Hersland who now just when her trouble was commencing was just then marrying Julia Dehning, in the history of her brother David Hersland her younger brother. More description of her will be part of the history of the ending of the existing of the Hersland family. There will be very much history of this ending of all of them of the Hersland family—written later.

The dean Miss Charles was very different from either Miss Douner or Mrs. Redfern. She had it in her to have her own way of feeling things touching her, mostly there was in her less reactive than self-directive action in her than there was in the two women who were just then concerning her, Miss Dounor and Mrs. Redfern.

It is hard to know it of any one whether they are enjoying anything, whether they are knowing they are giving pain to some one, whether they were planning that thing. It is hard to know such things in any one when they are telling when they are not telling to any one what they know inside them. It is hard telling it of any one whether they are enjoying a thing, whether they know that they are hurting some one, whether they have been planning the acting they have been doing. It is hard telling it of any one whether they are enjoying anything, whether they know that they are hurting any one, whether they have been planning the acting they are doing. It is very hard then to know anything of the being in any one, it is hard then to know the being in many men and in many women, it is hard then to know the being and the feeling in any man or in any woman. It is hard to know it if they tell you all they

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know of it. It is hard to know it if they do not tell you what they know of it in it. Miss Cora Dounor then could do some planning, could do some hurting with it, that is certain. This is perhaps surprising to some, reading. To begin then with her feeling and her being and her acting.

¶1 As I am saying she had it in her to be compounded of beautiful sensitive being, of being able to be in a state of being completely possessed by a wonderful feeling of loving and that was then the whole of the being that was being then in her and then it came to be in her that she could be hurting first Miss Charles and then Mrs. Redfern, then Miss Charles and Mrs. Redfern by planning. This is then the being in her this that I am now with very much complication slowly realising, not yet completely realising, not yet completely ready to be completely describing, beginning now to be describing. The dean Miss Charles was a very different person, she was of the dependent independent kind of them. To understand the being in her there must be now a little realisation of the way beginning is in very many persons having in them a nature that is self growing and a nature that is reacting to stimulation and that have it in them to have these two natures acting in not very great harmony inside them. Mrs. Redfern as I was saying in a long description that has been already written was a very different kind of person from Miss Dounor and Miss Charles. These are then the three of them that were struggling and each of them had in them their own ways of being brutal, hurting some one, had each of them their own way of being sensitive to things and people near them.

¶2 Sometimes I am almost despairing. Yes it is very hard, almost impossible I am feeling now in my despairing feeling to have completely a realising of the being in any one, when they are telling it when they are not telling it, it is so very very hard to know it completely in one the being in one. I know the being in Miss Dounor that I am beginning describing, I know the being in Miss Charles that I am soon going to be beginning describing, I know the being in Mrs. Redfern, I have been describing the being in that one. I know the being in each one of these three of them and I am almost despairing for I am doubting if I am knowing it poignantly enough to be really knowing it, to be really knowing the being in any one of the three of them. Always now I am despairing. It is a very melancholy feeling I have in me now I am despairing about really knowing the complete being of any one of each one of these three of them Miss Dounor and Miss Charles and Mrs. Redfern.

¶3 40 Miss Dounor as I was saying was to Redfern the most complete thing of gentleness and intelligence he could think of ever seeing in anybody who was living, Miss Dounor had it to have in her the complete thing of gentleness, of beauty in sensitiveness, in completeness of intelligent sensitiveness in completely loving. She was the complete thing then of gentleness

and sensitiveness and intelligence and she had it as a complete thing gentleness and sensitiveness and intelligence in completely loving. It was in her complete in loving, complete in creative loving, it was then completed being, it was then completely in her completely loving Phillip Redfern. And always to the ending of his living in all the other loving and other troubling and the other enjoying of men and women in him he was faithful to the thing she had been, was and would be to him the completed incarnation of gentleness and sensitiveness and intelligence, gentle intelligence and intelligent sensitiveness and all to the point of completely creative loving that was to him the supreme thing in all living. Miss Dounor was then completely what Redfern found her to him, she was of them of the independent dependent kind or them who have sensitive being to the point of creative being, of attacking, of creative loving, creative feeling, of sometimes creative thinking and writing. She was then such a one and completely then this one and she had in her completely sensitive being to the point of attacking. She could have in her a planning of attacking and this came to be in her from the completeness of sensitive creative loving that she had then in her then when she was knowing Phillip Redfern.

Perhaps she was not of this kind of them. Perhaps she was at the bottom, of the resisting kind of them. I think she was of the resisting kind of them and so she needed to own the one she needed for loving, so she could do resisting to planning making an attacking. I am almost despairing, yes a little I am realising the being in Miss Dounor and in Miss Charles and Mrs. Redfern, but I am really almost despairing, I have really in me a very very melancholy feeling, a very melancholy being, I am really then despairing.

Miss Charles was of the kind of men and women that I speak of and have spoken of as the dependent independent kind of them. I will now tell a little about what I mean by self growing activity in such of them and reactive activity in such of them. As I was saying a long time back when I was describing the dependent independent kind of them, reaction is not poignant in them unless it enters into them the stimulation is lost in them and so sets it, the mass, in motion, it is not as in the other kind of them who have it to have a reactive emotion to be as poignant as a sensation as is the case in the independent dependent kind of them. Miss Charles then as I was saying was of the kind of them where reaction to have meaning must be a slow thing, but she had quick reactions as mostly all of them of this kind of them have them and those were in her mostly attacking being as is very common in those having in them dependent independent being.

It is so very confusing that I am beginning to have in me despairing melancholy feeling. Mrs. Redfern as I was saying was of the independent dependent kind of them and being in her was never really attacking, it

was mostly never active into forward movement it was incessantly in action as being in a state of most continual nervous agitation. They were then very different in their being the three of them Miss Dounor and Miss Charles and Mrs. Redfern and they had each one of them their own way of hurting the other ones in their then living, of having in them sensitiveness to something

¶¹ It is hard to know it of any one whether they are enjoying anything, whether they are feeling something, whether they are knowing they are giving pain to some one, whether they were planning that thing.

¹⁰ It is a very difficult thing to know such things in any one any one is knowing, very difficult even when they are telling that one all the feeling they have in them, a very difficult thing when they are not telling anything. It is a very difficult thing to tell it of any one whether they are enjoying a thing, whether they know that they are hurting some one, whether they have been planning the acting they have been doing. It is a very difficult thing to know anything of the being in any one, it is a very difficult thing to know the being in any one if they tell you all that they themselves know of it as they live it, if they themselves tell you nothing at all about it. It is a very difficult thing to know the being in any one. It is a

²⁰ very difficult thing to know whether any one is feeling a thing, enjoying a thing, knowing that they are hurting some one, planning that thing, planning anything they are doing in their living. It is a difficult thing to know the being in any one if that one tells to any one completely all that that one has in them of telling, it is a very difficult thing to know the being in any one if they are not telling any one anything that they can have as telling in them. It is a very difficult thing to know it of any one the being in them, it is a very difficult thing to tell it of any one what they are feeling, whether they are enjoying, whether they are knowing that they are hurting some one, whether they had been planning doing

³⁰ that thing. It is a very difficult thing to know these things in anyone, it is a difficult thing if that one is telling everything they can be telling, if that one is telling nothing. It is certainly a difficult thing to know it of any one whether they have in them a kind of feeling, whether they have in them at some time any realisation that they are hurting some one, whether they had planned doing that thing.

¶² Miss Dounor had come to live with Miss Charles, they had come to know each other in the way that it was natural for each one of them to know the other one of them. The two of them then had come to know Mrs. Redfern. They both had come then each in their way to know her

⁴⁰ and to feel her and to have an opinion of her.

¶³ Miss Dounor had this being in her. She could have some planning in her, this came from the completeness of pride in her. This now comes to be clearer, that she had as completely pride in her as sensitiveness and intelligent gentleness inside her. She had in her pride as sensitive, as

intelligent, as complete as the loving being in her when she was loving Redfern. She had in her pride as sensitive, as intelligent, as complete as the being ever in her. She had always had in her a pride as complete, as intelligent, as sensitive as the complete being of her. She had in her a pride as intelligent, as sensitive as complete as the being in her. This made it that she had planning in her, this made attacking sometimes in her. This never made any action in her toward a lover, this gave to her a power of planning and this was in her and she could be wonderfully punishing some around her. This could be turned into melodrama if the intelligence in her had not been so gentle and so fine in her, this in many who are like her is a melodrama. In her it made her able to do some planning against some to punish them not for interfering but for existing and so claiming something that entirely belonged to her. What was in Redfern to him himself a weakness in him was to her a heroic thing to be defending. Pride was in her then as delicate, as gentle, as intelligent as sensitive as complete as the being in her. This is now more description of her. This is now some description of the way she could be hurting another, how she could be feeling another, how she could have planning in her, how she did have planning in her. This is now more description of her and the being in her. I am now a little understanding the whole of her, I have in me still now a little melancholy feeling.

Miss Charles was of the dependent independent kind of them as I was saying.

Everybody is perfectly right. Everybody has their own being in them. Some say it of themselves in their living, I am as I am and I know I will never be changing. Mostly every one is perfectly right in living. That is a very pleasant feeling to be having about every one in the living of every one. Mostly not very many have that pleasant feeling that everybody is as they are and they will not be very much changing in them and everybody is right in their living. It is a very pleasant feeling, knowing every one is as they are and everybody is right in their living. Miss Dounor was as she was and she was not ever changing, Miss Charles was as she was and was not ever changing. Mrs. Redfern was as she was and always she wanted to be changing and always she was trying.

Miss Dounor as I was saying was as she was all her living and was not really ever changing and she was very right in her living and she was very complete in her being and her pride was as complete in her as her being and so she could be planning her conviction of how far Mrs. Redfern should not go in presumption, how far Miss Charles should not go in her interfering, how completely Phillip Redfern was a saint in living and in her devotion and she could carry out all this in its completion. Mrs. Redfern had no understanding in desiring. Phillip Redfern always should

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give her always would give her always would give to every one anything she, anything they were ever asking. This was the being in him. Asking was not presumption in Mrs. Redfern, desiring was presumption and Miss Dounor could then have in her a planning of perfect attacking. Always Mrs. Redfern should have anything she could ever ask of anyone, that was a very certain thing. Always Mrs. Redfern should have, would have from Mr. Redfern anything she was ever asking of him. Always then to them to Mr. Redfern and to Miss Dounor then, always then Mrs. Redfern had everything from Redfern that she ever could ask of him.

¹⁰ This was then a very certain thing. Always then Mrs. Redfern had the right to ask anything and always she would have anything she should ever be asking of Phillip Redfern. She had in her, Mrs. Redfern, no intelligence, no understanding, in desiring, Miss Dounor had in her then a perfect power of planning the attacking that should keep Mrs. Redfern in her place of condemnation for Mrs. Redfern had not in her any intelligence in desiring, she had a right to anything she ever could be asking and she would have it given to her then whenever she asked for anything. Mrs. Redfern was never changing in her being, always she was trying, always she was without understanding in her desiring, always Miss Dounor
²⁰ could completely plan an attacking when the time came for such action to restrain Mrs. Redfern in her unintelligent desiring.

^{¶1} Miss Dounor was then perfectly right in her being. She was never changing, she was completely loving, she was completely understanding desiring, she was complete in the pride of attacking in her complete sensitive, completely intelligent, completely gentle being, completely understood desiring. Mrs. Redfern had no understanding in desiring. Mrs. Redfern always was trying to change the being she had in her to find some way of having intelligent desiring in her, always she would have from Redfern anything she could anything she should anything she would
³⁰ ever ask him to be giving to her. That was the being in her.

^{¶2} There were three of them then, Miss Charles, Miss Dounor and Mrs. Redfern.

^{¶3} Miss Charles was then not permitted by Miss Dounor to interfere with the being inside her, ever at any time in their living. Miss Charles was never asking anything of any one. Miss Charles was then one of the dependent independent kind of them. Miss Charles was then one having general moral and special moral aspirations and general unmoral desires and ambitious and special unmoral ways of carrying them into realisation and there was never inside her any
⁴⁰ contradiction and this is very common in very many kinds of them of men and women and later in the living of Alfred Hersland there will be so very much discussion of this matter and now there will be a little explanation of the way it acts in the kind of men and women of which Miss Charles was one.

Some have it in them some having in them a being like Miss Charles some of such of them have it in them to have it in the beginning very strongly in them that they have generalised moral aspirations, strongly detailed moral struggles in them, and then slowly in them comes out in them that they are vigorous egotistic sensual natures, loving being, living, writing, reading, eating, drinking, loving, bullying, teasing, finding out everything, and slowly they get courage in them to feel the being in them they have in them, slowly they get courage in them to live the being they have in them. Some like Miss Charles keep on having tranquilly inside them equally strongly in them moral aspiration general and detailed in them, egotistic expedient domineering as a general aspiration and as detailed living in them. Some are always struggling, some of this kind of them, some get to have in them that the moral fervor in them in the general and specific expression of them get to be the whole of them, some get to have it all fairly mixed up in them. This is now a little description of how one of them when she was a young one one of the first kind of them who slowly came to have the courage of feeling and then living the real being came to have the struggle as a beginning. Later then came the courage to be more certain of the real being. This is now a little piece of such a description of such beginning experiencing.

As I was saying in many of such ones there is the slow reacting, slow expressing being that comes more and more in their living to determine them. There are in many of such ones aspirations and convictions due to quick reactions to others around them, to books they are reading, to the family tradition, to the lack of articulation of the meaning of the being in them that makes them need then to be filled full with other reactions in them so that they will then have something. Some then spend all their living struggling to adjust the being that slowly comes to active stirring in them to the aspirations they had in them, some want to create their aspirations from the being in them and they have not the courage in them. It is a wonderful thing how much courage it takes even to buy a clock you are very much liking when it is a kind of one every one thinks only a servant should be owning. It is very wonderful how much courage it takes to buy bright colored handkerchiefs when every one having good taste uses white ones or pale colored ones, when a bright colored one gives you so much pleasure you suffer always at not having them. It is very hard to have the courage of your being in you, in clocks, in handkerchiefs, in aspirations, in liking things that are low, in anything. It is a very difficult thing to get the courage to buy the kind of clock or handkerchiefs you are loving when every one thinks it is a silly thing. It takes very much courage to do anything connected with your being unless it is a very serious thing. In some, expressing their being needs courage, for, foolish ways to every one else, in them. It is a very difficult thing to have courage to buy clocks and handkerchiefs you are liking, you are

seriously liking and everybody thinks then you are joking. It is a very difficult thing to have courage for something no one is thinking is a serious thing.

¶¹ As I was saying Miss Charles had in her what I am calling dependent independent being, that is being that is not in its quicker reacting poignant in its feeling, not having emotion then have the keenness of sensation as those having independent dependent being have it in them. Miss Charles was then such a one.

¶² This is then a very common thing as I am saying. Miss Charles
¹⁰ had in her this being. As I am saying there are two ways then of acting in a being like those I have been just describing. The acting from the personality slowly developing, the acting from the organised reaction to contemporary ideals, tradition, education and need of having, before the developing of their own being, completed aspiration. Often these keep on as they did in Miss Charles and no one is knowing which is the stronger way of being in such a one. Sometimes there is as I was saying in the beginning very much struggling and then slowly the personality comes to action and that one drops away the early filling, sometimes the
²⁰ early filling comes to be the later filling and in such a one then there is not any changing. This is quite interesting and will be always more and more dwelt upon. This then was the being in Miss Charles and this was the meaning of her action with Miss Dounor and Mrs. Redfern and Mr. Redfern that I have been describing.

 Note #65

¶³ There will be now a very little more description of the being in them, of the virtuous feeling in them, of the religious feeling in them, of the sensitiveness in them, of the worldly feeling in them, of the succeeding and failing in them, in each one of the three of them, Miss Dounor, Miss Charles and Mrs. Redfern.

¶⁴ Every one has their own being in them. Every one is right in their
³⁰ own living. This is a pleasant feeling to have in one about every one. This makes every one very interesting to one having such a feeling in them. Every one is right in their living. Each one has her or his own being in her or in him. Each one is right in the living in her or in him. Each one of these three of them were right in their living. This is now a little more description of the being in each one of them.

¶⁵ It is a very difficult thing to know it of any one whether they are enjoying anything, whether they are knowing they are giving pain to some one, whether they were planning that thing. It is a very difficult thing to know it of any one what is the kind of thing they are sensitive to
⁴⁰ in living, what is the bottom nature in them, whether they will in living be mostly succeeding or mostly failing. It is hard to know such things in any one when they are telling everything they have in them, when they are not telling to any one anything of what they know inside them. It is a very difficult thing the telling it of any one whether they are enjoying

a thing, whether they know that they are hurting some one, whether they have been planning the acting they are doing. It is a very difficult thing then to know anything of the being in any one, it is hard then to know the being in many men and in many women, it is a very difficult thing then to know the being and the feeling in any man or in any woman. It is hard to know it if they tell you all they know of it. It is hard to know it if they do not tell you what they know of it in it. Nevertheless now almost I am understanding the being in the three of them Miss Charles, Miss Dounor and Mrs. Redfern. There will be now a very little more description of the being in them, of the virtuous feeling in them of the religious feeling in them, of the sensitiveness in them, of the worldly feeling in them, of the succeeding and failure in them, in each one of the three of them Miss Charles, Miss Dounor and Mrs. Redfern.

Miss Cora Dounor could do some planning, could do some attacking with it, that is certain. This is perhaps surprising to some reading. To begin then with her feeling and her being and her doing, and her succeeding and her failing.

She was then complete in her loving, she had complete understanding in desiring in all her relation with Phillip Redfern, she had completely then the realisation later in her that Phillip Redfern was saintly and she had then in her the complete possession of her adoration, the complete understanding and possession of her adoration of the saintly being in him, and this was then in her a complete succeeding in being and in living. This was not exactly virtuous or religious being in her this was complete understanding desiring and complete intelligent being in her and this was in her succeeding in her being and in her living. This is very certain. This was in her succeeding in her being and in her living. She had then in her complete understanding in desiring, she had then completely in her completed intelligence in adoration and this was complete being in her and it was a complete possession of her and by her and this was then completely succeeding in living. This is now very certain.

She had then complete succeeding in her living as I was saying, she had in her complete pride in her and this could be in her strong sensitive attacking but this was not completely a succeeding in her living. As I was saying Mrs. Redfern had in her no intelligence whatever in desiring, this was in her then presumption in her to Miss Dounor, not the things for which Mrs. Redfern was asking, Mrs. Redfern had the right to ask for anything or everything, it was desiring in her that was a thing Miss Dounor could rightly condemn in her and later she made it very certain to every one that Mrs. Redfern had no intelligence no understanding in desiring and then at last Mrs. Redfern reproached her and so then in a sense Miss Dounor was then failing in her being completely proud inside her. Mrs. Redfern attempting to attack her, attacking her even though failing in attacking was a failing of the complete intelligent pride in the understand-

ing sensitive planning attacking pride in Miss Dounor and so Miss Dounor in her living was not then completely succeeding. This is certain. There was then complete succeeding in Miss Dounor in her loving in her completely understanding desiring, in her complete intelligence of adoration, in the completion of the being then in her, there was in her then some failing that Mrs. Redfern could attack her with going on attempting desiring. This is all very certain.

¶1 Miss Dounor held Miss Charles from really touching her real being, she did not hold her from really touching Redfern's being. She never recognis-
 10 ed this failing in herself inside her but it was a failing of the completeness of pride in her and later much later when Redfern was no longer existing in living it made them separate from one another, later it in spots made Miss Dounor bitter. Miss Charles then was not succeeding in keeping Miss Dounor with her, she was winning by not then having any remembrance in her of the trouble she had had with her. Miss Dounor then was succeeding and failing in some ways as I have been saying. There was real succeeding in her as I have been saying, there was real failing in her as I have been saying. This is all very certain. This has been some
 20 description of the being in Miss Dounor and of her failing and of her succeeding.

¶2 Miss Charles was of the kind of them the kind of men and women I know very well in living. I know very well all the varieties of this kind of them. In each kind of them they are nice ones they are those that are not such nice ones, they are pleasant ones and they are unpleasant ones, they are those having that kind of being in them so lightly it hardly then makes them that kind of them, there are then some of them having that being in them that kind of being in them so concentratedly it is a wonderful thing to see them, to see a kind of being so complete in one man or in one woman. Miss Charles was of a kind of being I know very well in
 30 living, very well indeed in living, I know very well all the varieties of the kind of being that Miss Charles was in living in all the very many millions ever living having had or having that kind of being in them. Some then of a kind of being are nice ones, some of that kind of them are not very nice ones, some of that kind of them are not at all nice ones. Some of a kind of them are nice ones of that kind of them and then they have a mixture in them of other kinds of being in them and then that one is not a nice one though that one has a nice kind of one kind of being in that one. That often makes one a very puzzling one to every one. There are then all kinds of ways of being one kind of them in men and women.
 40 Some are a nice kind of a kind of them, and some are not a nice kind of that same kind of them. Sometimes being in one who is a nice one of a kind of them and then has other things mixed up in them is very perplexing and sometimes no one in such a one ever comes to an understanding of that one. Well then that is true then that of each kind of

them there are nice ones and nice enough ones and not very nice ones, and not at all nice ones and very horrid ones. This can be in them with any strength or weakness of their kind of being in them, it is from the mixing and the accenting and the relation of parts of their kind of nature in them. There is one thing very certain of each kind of them of each kind there is of men and women there are nice ones and then there are not at all nice ones of them. And about some mostly every one is agreeing and about some there is very much disagreeing and there are very many ways of feeling every one and every one has their own being in them. Yes every one has their own being in them and yes every one is right in living their own being in them and this is a very difficult thing to be realising and it is a very pleasant thing to have inside one when it comes to be really in one.

Miss Charles was of a kind of men and women I know very well in all the kind of ways of being they have in them. Miss Charles was one of the independent dependent kind of them. Miss Charles was one who was herself a very strong one in her being and it slowly came to be more and more filling inside her. Miss Charles was one who had it in her to have reaction in her to influences around her when she was younger, to desires in her, to tradition and mob action and to very many things then and they made moral aspiration in her they made a reformer of her, they made an aggressive attacking person of her and when she was a young one all this then almost completely filled her. She was as I was saying of the dependent independent kind in men and women and resisting, slow realisation was the bottom way of feeling and of fighting and of understanding in her. This came then slowly to be stronger in her, this made then of her one that could be feeling and understanding brilliant men and brilliant women, brilliant and sensitive men and brilliant and sensitive women, made her feel them then and choose them then, then when her resisting sensitive understanding had come to be more completely the whole filling in her, then when slow steady detailed domination came to be then really filling then inside her, then when reforming attacking was changed in her to the personal being that then was mostly all the filling in her. It was never all the filling in her always she had in her a little of the special reforming attacking which was reaction in her, quick reaction to things and conditions around her and always she had very much in her of the generalised moral attacking conviction that came from the generalisation of her attacking and that made a righteous moral person of her and this is a very common thing and later there will be endless discussing of the meaning of this kind of moral being in all kinds of men and women, the generalised conviction and the relation of it to the concrete living, feeling, being in them, but this will come later in the beginning of the understanding of Alfred Hersland that will pretty soon now commence to be written.

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Miss Charles was of the dependent independent kind of them. These have it in them then to have when they have quick reaction in them that is not a stirring from the depths of them these have it very often that this in them is a violent attacking, often continuous bragging, often moral reforming conviction, often nervous action in them, often incessant talking, incessant action, incessant attacking in them and this is in those of them that are the pure thing of dependent independent being and attacking is not their way at all of winning fighting. There are some who have in them resisting being and they have in them attacking being as another nature in them but that is a different thing from this thing that I am now describing, from the being in Miss Charles. Miss Charles was completely dependent independent being, attacking was not her way of winning fighting, it was resisting as I was saying in telling what she did to win her fighting for Miss Dounor with Redfern. That was then when she was a young one when she was no longer a young one, when her own being was almost completely then her filling, when there was in her the generalised moral emotion that came from the reaction that filled her a good deal in her young living, reaction that made attacking being then in her, in her who had in her to have resisting as her way of winning fighting, that was then what gave to her then attempting dominating every one by attacking and this is a very common thing in those having in them dependent independent being, this is a very common thing in them in their young living when their real way of winning fighting has not come yet to be in them. I am not saying that those having in them dependent independent being cannot have in them religion and moral or reforming passion as the expression of the being in them, there are very many of them who have it in them as I was saying, the old man Hissen had it in him and there are very many of them of this kind of them and there are very many of many various kinds of them of the dependent independent kind of them that have religious or virtuous or moral or reforming passion in them as the whole expression of the being in them but these express this then by resisting fighting which is their way of winning fighting. As I was saying there are many having in them dependent independent being, and there are some of them who have it in them only when they are younger ones and some have it in them very strongly in them up to their ending, there are very many of them who have much attacking of quick reacting, much attacking in bragging, in being quickly certain of everything, of being very quick in judging everything and these then some of them are mostly all filled up with this kind of reacting attacking in them which is not in them their real way of winning fighting. This is a very important thing to know in men and women, a very important thing to know in them in knowing them, in judging of the power in them of succeeding or of failing in their living. The independent dependent kind in men and women can have quick reaction that is completely poignant, that is attacking,

in them, that is their real way of winning fighting. Those having in them dependent independent nature in them have not real power in quick resisting, in attacking fighting, many of them have this filling them all their living, many of them have this filling them in their young living when their own way of winning fighting is not yet developed in them enough to fill them, some have almost nothing of this kind of acting in them some of the dependent independent kind of them. All this is very important, very very important, sometime there will be very very much description of every kind of being in every kind of men and women

Miss Charles was of the kind of them the kind of men and women I know very well in living. I know very well all the varieties of this kind of them. Some of each kind there is of men and women are very nice ones of their kind of them, some of each kind there is of men and women are not nice ones at all of their kind of them. Miss Charles was not a very nice one, she was not a not nice one at all of her kind of them. Being nice or not a nice kind of one, a pleasant or unpleasant kind of one was not in her an important thing. This is a very certain thing. She was as I was saying in her younger living aggressive in her detailed and generalised conviction of morality and reformation and equalisation. Later in her living she went on in the direction she had been going but her methods then were from the being in her and that then mostly entirely filled her. That made her control everything, every one near her by steady resisting pressure and that was then the way of winning in her. Everything near her, every one near her, every detail of everything was then more or less completely owned by her. She was of the kind of them who own the thing they need for loving. Later as I was saying Miss Dounor left her, Miss Charles had a little owned Redfern almost and Miss Dounor many years later left her and Miss Charles went on always to her ending completely owning the college of Farnham.

There has been now enough description of Miss Charles. There has been enough description of Miss Dounor. There has been enough description of Miss Dounor and of Miss Charles. There will be now a very little more description of Mrs. Redfern.

At the time of the ending of the living of the Redfern's at Farnham, Alfred Hersland was just coming to his marrying of Julia Dehning. The Redferns after the ending of their living at the college of Farnham never lived anywhere together again. Mrs. Redfern never understood this thing. Always she was expecting it to begin again their living together until after the complete ending of being in Redfern. That made her certain then that they would never live together again.

After the ending of their Farnham living the Redferns never lived anywhere together again. Mrs. Redfern never understood this thing. She never knew that she would not ever again have him. This never could come to be real knowledge in her and she was always working at

something to have him again and that was there always in her to the end of him and of her. First she was travelling and studying and then she was working to make some women understand something and many laughed at her and always she was full of desiring and always she was never understanding in desiring. When there was the end of her living with Redfern her brother Alfred was just coming to his marrying Julia Dehning. Martha was then travelling and studying and then she came back to be with her father and her mother was weakening then and later she was dead and Mr. Hersland lost his great fortune and Martha then took care of him. There will be now a little more description of her and then of her with him. There will be a little more description of her written in the history of the ending of the living in her father, in the history of the later living of her brother Alfred Hersland, in the history of her brother David Hersland. More description of her will be part of the history of the ending of the existing of the Hersland family. There will be very much history of this ending of all of them of the Hersland family written later.

There will be now a little more description written of her and of her living with her father when she came back to the family living back out of her trouble after the ending of the living in Phillip Redfern.

After the ending of the Redfern's living at Farnham the two of them, Mr. and Mrs. Redfern never lived anywhere together again. Mrs. Redfern never understood this thing. Always she was expecting it to begin again, their living together and always she was studying and preparing herself to be a companion to him in intellectual living. Always then she was studying and striving and travelling and working. And then he was dead and then she knew they would not live together again. Then she was certain of this thing.

That was her living then until he was dead and she went back to the ten acre place where then her father and mother were living and her mother was weakening then and a little while later then she died there and Martha finished her living staying with her father who had then lost his great fortune.

No one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring through to a completed beginning anything in his living. I was saying that he had in his middle living, the need in him, of having people around him, who were not in him in his feeling, who were there around him getting from his beginning the realisation of their being, he was to them life enhancing. This would have been in him, this need in him in the middle of his middle living what ever would have been the power of completion in him, for it is a need in all of them who have in them the being big in a beginning. As I was saying no one knowing him could really be completely certain then in him before the complete ending of his middle living about the completeness

of beginning in him, the carrying power in him of a beginning and going on in action.

No one knowing Mr. Hersland before the complete ending of his middle living could have been completely certain that he would never bring through to a completed beginning anything in his living. No one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring through to a completed beginning anything in his living. Later in the ending of his middle living he was beginning to lose his great fortune. His wife was dying and dead then and Martha was living with him and his sons Alfred and David were in Bridgepoint then. Martha was living with him at the ending of his middle living and from then on. As I was saying no one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring through to a completed beginning anything in his living. Later in his middle living he was beginning to lose his great fortune, at the ending of his middle living he had pretty completely no great beginning in him and Martha his daughter was then living with him.

Martha had never in her, as I have been saying understanding in desiring. After the ending of her living with Redfern she went about travelling, studying, working, and some laughed at her then and she went on and always she could never understand this thing.

Martha had not in her any understanding in desiring. She went on as I was saying not hoping but intending to get ready to live again with Phillip Redfern and be intellectually a companion to him. She went about travelling and studying and working and intending to be completely the thing Redfern wished a wife who lived with him to be and she went on intending to be completely this thing, and very many laughed about her then and she never saw Redfern again. She never understood this thing. She had no understanding in desiring. Redfern died young. When he was dead Martha came home to Gossols and it was then the beginning of the ending of her father's middle living. He was beginning then to lose his great fortune. He was full up then pretty nearly with impatient feeling. Martha had no understanding in desiring, she would always after a meal offer him sugar to put in his coffee and he never took sugar in black coffee and she never learned this thing and he was then completely filled up with impatient feeling. He never liked to be helped in putting on anything and always Martha helped him on with his coat and always he would be completely then filled up with impatient feeling. Martha Redfern then lived at home all the time her father was losing his great fortune and then he was needing attacking women to fill him where he was shrunk away from the outside of him but he did not want to be filled so with Martha then, not then or later in his living, she was never inside him to him, she offered him sugar and he never took sugar in



black coffee, never and she tried to help him on with his over coat when he was leaving and he never had wanted such a kind of attention and Martha always commenced again and again for Martha was always full up with desiring beginning, and he then he was full up then with impatient feeling only he was not really completely full up then with anything, he was then shrunk away from the outside of him, at least this was then beginning in him.

¶1 As I was saying no one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring
10 through to a completed beginning anything in his living. In the ending of his middle living he was beginning to lose his great fortune. He had then still beginning in him, mostly then he was full up with impatient feeling, later he was shrunk away from the outside of him.

¶2 No one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring through to a completed beginning anything in his living. I was saying that he had in his middle living the need in him, of having people around him, who were not in him in his feeling, who were there around him getting from his being strong in beginning, big as all the world in his feeling, getting so a realisation of
20 their own being, getting from him the enhancing of being in them. This would have been in him, this need of having men around him who received then from him the enhancing of the being in them, this would have been in him then in his middle living, whatever would have been the power of completion of him, whatever strength he could have in him much or little in him of carrying a beginning through to a complete winning, for it is a need in very many men and very many women in their middle living, it is a need in all of them who have in them the being big in a beginning. As I was saying no one knowing him could really be completely certain then about the power in him to be completely succeeding to be completely
30 failing, to be succeeding or failing in his living no one who knew him before the ending of the middle living in him, not those men who were around him and got in them from hearing, feeling, seeing, hearing about the big beginning always in him got in them the enhancing of the being in them, not these then in his middle living could know it in them of him whether he would have succeeding as the complete being in him, failing as the complete being in him. These could not know it then of him. Those men who began beginning with him and then left him to do their own ending, being afraid of the way of going on with a beginning in him, wanting to be doing their own ending, these could not be certain in his middle living whether
40 he would be ending his beginning in success or in failing. These then up to the ending of his middle living could not be certain of it about him. Those men who were fighting against him, those whom he was brushing away from around him, those whom when he was not succeeding in brushing them away from before him, he went another way then and he was

full up with beginning action and he did not then really know it in him, these could not know it certainly in them of him, later they might think they had been certain about him, they were not then certain about him not any of them completely certain then, this is a certain thing, none of them of any of them he was brushing away from before him, he was not succeeding in brushing away from before him, those he was fighting against or those who were fighting around him, none of them had in them to be certain then in them whether he would be succeeding or failing in his completed living. It is a most difficult thing to tell about very many men whether they will be succeeding or failing, it is a most difficult thing to know it about them. No one can be certain of them, of very many of them before the complete ending of their middle living whether they will be succeeding or failing in their living. In many men and in many women, the character in them comes completely to be repeating and one can know it completely in them as in repeating it comes out of them, one can come to know of them the complete limits of the variation of all repeating in them and yet one, no one can yet be completely certain of them whether they will be succeeding or failing in the whole living of them. And this is always and always a certain thing and always and always it is more exciting the knowing in one completely the character of them, the whole repeating in them, the whole range of being in them and yet not then being completely certain of them whether they will be succeeding or failing in living.

There are many kinds of men and women as I have often been saying and some of one kind of them have more succeeding in them than others of that kind of them, some of that kind of them have more failing in them than others of that kind of them and some are very uncertain about whether there is succeeding or failing in them, it is an uncertain thing always about them to their ending

No one knowing Mr. Hersland up to the ending of his middle living, not any men knowing him then, not any of them could be certain whether he would be succeeding or failing in his completed living. Not any women knowing him then whether they were feeling power with him or in him or not feeling anything much about him, not his wife, not any governess or servant living in the house with him, not any woman managing him or not succeeding in managing him not any woman could be really certain about him before the ending of his middle living whether the beginning in him whether the being in him would be a completion of winning in him, or succeeding or failing in him. Not his children when they were angry with him for the impatient feeling that filled him and they knew then that he went away from men and from them and from women when he could not brush them away from around him, not his children when they were angry with him and told him how they knew the being in him, not his children then were completely certain in them, could be really certain

whether he would be completing his living in succeeding or in failing. It is a very difficult thing, an exceedingly difficult thing to know it of very many men even when one is certain of all the being all the possible variations of repeating ever coming out of them, to be certain whether they will be succeeding or failing in living. It is an exceedingly difficult thing in very many men and very many women to know it of very many men and very many women, it is an exceedingly difficult thing to know it of them whether they will be succeeding or failing in their living. One can know the complete being in them, all the repeating coming out from them and it is then still very often not before the ending of their middle living that one can be really certain whether they will be succeeding or failing in living. No one knowing Mr. Hersland in his middle living could have really been completely certain that he would never bring through to a completed beginning anything in his living. No one then not any one from any way of knowing not any man not any woman not any children could be really certain about him, not from any way of knowing him, not from knowing all the being in him, all the repeating ever coming out of him could have been really certain before the ending of his middle living that he would not be succeeding in living. At the ending of his middle living he was beginning not succeeding in living, he was beginning losing his great fortune.

¶1 It is so very exceedingly a difficult thing to know about the going to be succeeding, the going to be failing in living in a very great many men and women, it is an exceedingly difficult thing although one can know of them all the being they have in them, all the variations of repeating of the being in them ever coming out of them. No one knowing Mr. Hersland up to the ending of his middle living, not any of the men knowing him, feeling him, seeing him, hearing him, hearing about him, working with him, working against, working with him some and against him some, not any man or any woman or any one of his children could really be certain about him before the ending of his middle living, from any way of knowing, from knowing anything about him or in him could really be certain that he would not be succeeding in living. At the ending of his middle living he was beginning not succeeding in living, he was beginning losing his great fortune.

¶2 More it is certain that each one has his or her own being in her or in him and always in repeating in all their living it comes out of them and more and more of each one one comes to know of them all the possible variations in each one of the repeatings always coming out of them and each one then steadies down to be a whole one to some one watching and understanding. This is very certain, always each one has their own being in them and always each one is repeating the whole being in them and always then more and more some one can be certain about them the being in them the complete gamut of variation in the repeating of them. And

always about very many of them even then it is an exceedingly difficult thing to know it of such a one, one is so then knowing, whether they will be failing or succeeding in living. I have been repeating again and again that no one knowing Mr. Hersland in his middle living, knowing Mr. Hersland before the ending of his middle living could really have been completely certain that he would, that he would not bring through to a completed beginning anything in his living, that he would be succeeding or failing in living. No one could be really certain about him about succeeding or failing in living until the end of his middle living. He was then beginning definitely not succeeding in living, he was beginning then really losing his great fortune. There will be more description of Mr. David Hersland, always more description of him, always in this history of many men and many women. There will be a little more and a little more description of him always in this history of many men and many women.

It is an exceedingly difficult thing in very many women and in very many men to know it of them whether they will be succeeding or failing in living. I have been saying it very often about Mr. David Hersland, it is true about very many women and very many men of all the kinds there are of men and women. It was as I have been repeating what no one could tell for certain about Mr. David Hersland. No one could tell it about him before the ending of his middle living for certain, not any one, whether he would be succeeding or failing in living. At the ending of his middle living he was beginning not succeeding in living, he was beginning losing his great fortune.

It is an exceedingly difficult thing to know it of any one whether they will be succeeding or failing in living. It is an exceedingly difficult thing to know it of any one. It is a very difficult thing to know the complete being in any one but always more and more it comes to be certain in each one one is knowing the complete being in them, sometime too it almost comes to be certain about them whether they will be succeeding or failing in living. In some it comes to be certain to some, to some one the complete being in them and still it is not a certain thing whether they will be succeeding or failing in living, Mr. Hersland as I have been saying again and again was one of such of them. There are always many of such of them in all the kinds there are of men and women. Mr. Hersland then was very completely such a one, Martha, his daughter, Mrs. Redfern was less completely such a one, it came very nearly being certain that she would not be succeeding in living but she might have been succeeding in living. It was not a certain thing, not completely a certain thing and it was not a certain thing that she was not succeeding in living not succeeding in living before the ending of her living

There will then be more description of Mr. David Hersland and always more description of him always in this history of many men and many

women, there will be a little more and a little more description of him always being written, always in this history of a good many men and a good many women.

¶¹ There will be more description of Martha Hersland, Mrs. Redfern, written in the history of the ending of the living of Mr. David Hersland, her father, in the history of the living and the later living of her brother Alfred Hersland, in the history of her brother David Hersland and in the history of the ending of his living There will be always more history of her and it will later come to be part of the history of the ending of the existing of the Hersland family. There will be very much history written¹⁰ of the ending of all of them of the Hersland family written later.



CHAPTER THREE

ALFRED HERSLAND AND JULIA DEHNING

“Connecting 

Note #1 

Ms Note # 

Ms Note # 

Ms Note # 

I have been giving the history of a very great many men and women. Sometime I will give a history of every kind of men and women, every kind there is of men and women. Already I have given a history of many men and women. Sometime I will be giving a history of all the rest of them. This is now pretty nearly certain. I have been already giving the history of a very great many men and women, I will be now giving the history of a number of more of them and then of a number more still of them and then still of some more of them and then this will be the end of this history of very many men and women. Sometime then I will give a history of all of them and that will be a long book and when I am finished with this one then I will begin that one. I have already begun that one but now I am still writing on this one and now I am beginning this portion of this one which is the complete history of Alfred Hersland and of every one he ever came to know in living and of many other ones I will be describing now in this beginning.

Sometime I want to understand every kind of way any one can have the feeling of being distinguished by the virtue they have in them. Sometime I want to understand every kind of way any one can have the feeling of being distinguished in them and every kind of thing that can give any one a feeling of such distinction of such virtue in themselves inside them.

Being distinguished each one inside them by something, to themselves in their feeling, is very interesting. Being virtuous each one inside them by something, to themselves in their feeling is very interesting. Being right each one inside them by something to themselves in their feeling is very interesting.

Many have a very certain feeling a sure feeling, about something inside them. Many have a certain feeling about something inside them. Many need company for it, this is very very common. Many need a measure for it, this will need explaining. Some need drama to support it, some need lying to help it, some love it, some hate it, some never are very certain they really have it. Certain feeling in men and women is very common.

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David Hersland

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NENote #1

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Some as I am saying have sure feeling in them, have honor in them and religion from the nature of them when this is strong enough in them to make it their own inside them. Some can make their own honor, some their own loving, some their own religion, some are weak and can do one thing, make one thing their own, some are strong enough and all of it, loving, honor, certainty and religion in them, all of it is some one else's, of some one else's making, some can just resist and not make their own anything, there are many of them. Some out of their own virtue make a god who sometimes later is a terror to them. Out of their own virtue they make a god who sometimes later is a terror to them. Some make some things like laws out of the nature of them, out of the nature of some other one. Some are controlled by other people's virtue, and then it scares them. Listen to each one telling about their own virtue and that grows to make a god for them, grows to be a law for them and often afterwards scares them, some afterwards like it, some forget it, some are it. Some honor what is right to them for them to be doing. Some separate honor from the doing of the thing, have it as a feeling

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Some love themselves enough to not want to lose themselves, immortality can to them mean nothing but this thing. Some love themselves negatively, then impersonal future life is for them alright, a good enough thing. Some love themselves and others so hard that they are sure that they will exist even when they won't, they do to themselves exist even when they don't, these have a future life feeling an individual thing, some love themselves and they are it and that is all there is of it in them and they do not have future life in them to be an important thing. Men and women have being in them all of them when they are living. Many men and women have in them a feeling of future life in them, very many of them, some for this life, some for another life, some for both lives, this and another one, some have a stronger, some have a weaker feeling of themselves inside them, some have more, some have less loving in them for themselves than other ones have in them, some have more some have less loving in them for other ones than others have in them, some have more some have less feeling for some thing than other ones have in them and all these things in each one are part in them of the virtuous feeling, of the religious feeling they have in them each one, each man and woman, each one having man or woman being in them, each man or woman has some being in her or in him.

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I want to know sometime all about sentimental feeling. I want to know sometime all the different kinds of ways people have it in them to be certain of anything. These and virtuous feelings in each one, of themselves to themselves having virtue inside them, is to me very interesting. Always more and more I want to know it of each one what certainty means to them, how they come to be certain of anything, what certainty means to them and how contradiction does not worry them and how it

does worry them and how much they have in them of remembering and how much they have in them of forgetting, and how different any one is from any other one and what any one and every one means by anything they are saying. All these things are to me very interesting.

As I was saying virtuous feeling and being certain of anything is to me very interesting. Having virtuous feeling and any certain feeling, that is being certain of anything is to me very interesting in every one. Having certainty in them is in each one of the kind of way that their kind of men and women have it of having it in them. Having certainty in them is a thing very interesting in each one having a certainty of anything in her or in him. Certainty and virtuous feeling and religion these are to me all three just now very interesting. Shortly I will try to tell a little of the way some come to have their certainty in them. Some build certainty up with little and little sure things and make a pile of them, some are summary and all embracing in the certain feeling they have always in them, some are certain of almost anything, some are hardly certain of anything, some have to have a complete system for each certain feeling in them, some have certainty in them and they do not know it then in them, some have to have it come out of them as action and then they are not certain, some are certain only after there is not any more action in them from that certain thing in them, some have some action in them and then slowly they know they have certainty in them, some have to understand a thing to accept it and then afterwards they have certainty in them, some have hardly any certainty at all ever really in them, very many have very many certainties always in them, some have a sense of dramatic arrangement to complete the scene of the certain conviction the certain emotion they have in them and the complete scene changes for them with each new certainty they have in them. Certainty worries some and some never have certainty as a worry to them. Some have certainty by comparison, by comparing the thing they have then with what any other one they are knowing, hearing, seeing is having, some never compare anything with anything in any one, certainty is a real thing in some, in some of such of them as a little pile they are gradually increasing, in some as something that they keep there inside them always of the same dimension, in some as something they have because they are defending that thing, in some as something they have because they are attacking some one for that thing, in some as something that gives to them for that thing a stubborn feeling in them. Some need company to keep their certainty from freezing or melting or evaporating or in some way disappearing. Some do not know they have certainty in them, do not ever concern themselves with such a thing. Some have it, some do not have it in them. Some have it sometimes, some have it sometime in them. Some have it and do not know it. Some have it and do not know it until it is acting. Some are not certain then when it is acting

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Ms Note #



that they have it in them. Some have it and lose it while they are speaking. Quite a number have it and lose it while they are speaking or acting. Some almost always almost have it and they do not have it just at the last moment before they are certain. Some are very energetic to express it but always they do not have it in them. Some are energetic to express it and they always almost have it in them. In some it passes very easily out of them. Very many lose it every second in their living. Some are always thinking they are losing this thing. Some need company to keep any certainty in them, some like company around them while they have their own certainty inside them, some need to have the certainty in the presence of the company that they need to have with them always in their living. Certainty and virtuous feeling and important feeling in men and women is very interesting. I wish I could know everything of any such thing I would then be a very wise one to every one.

¶1 Some feel some kinds of things others feel other kinds of things. Mostly every one feels some kinds of things. The way some things touch some and do not touch other ones, and kinds in men and women then, I will now begin to think some about describing.

necting" ¶2

20 It makes me a little unhappy that everything is a little funny. It makes me a little unhappy that many things are funny and peculiar and strange to me. It makes me a little unhappy that everything and every one is sometime a little queer to me. It makes me a little unhappy that every one seems sometime almost a little crazy. It does make me a little unhappy that every one sometime is a queer one to me. It does make me sometime a little uncertain, it does sometimes make me very uncertain about everything and always then it is perplexing what is certain what is not certain, who is a queer one, what is a funny thing for some one to be wanting or not wanting or doing or not doing or thinking or not thinking or believing or not believing.

Note #72

Note #73

¶3 30 It does certainly make me a little unhappy that every one sometime is a queer one to me. It does certainly make me a little unhappy quite often that every one is really inside them or in thinking, in doing or in feeling or in believing a queer one. It certainly does make me an uncomfortable one and sometimes a little an unhappy, a gently almost melancholy sulky one that every one sometime is a queer one.

¶4 More and more in living each one is certain that other ones have believing something in them that is almost an impossible thing for each one to believe that any other one can really be believing, any other one who is not a crazy one. Always more and more in living each one, every one is learning that other ones are believing something thinking something, that one thinks another one is doing something that one only would be doing if he is a crazy one and the other one is not a crazy one and the other one is believing a thing that to some one is not possible that any one not a crazy one could really be believing. This is a very common

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thing. This is a very common thing and very many more and more in their living come to a realising that other ones are believing things and it is more and more interesting and sometimes very depressing to any one of such of them that wants to be understanding the being in men and women. This then is as I am saying a very common thing that others are believing things that it seems absolutely impossible those ones should be believing and often it is altogether puzzling and more and more in living if any one is listening to other one's thinking and believing, more and more this is borne in on that one. Always it is very interesting, sometimes it is surprising, sometimes puzzling, sometimes depressing, sometimes a very funny thing and in every kind of a way always to one listening to other's repeating always more and more it is borne in on such a one.

As I have been saying each one has their own being in them, each one has their own sensitiveness to things in them, each one is of a kind of them. Of each kind of them some are more completely themselves than others of their kind of them and this is now a very long discussion of the way being is in some and in others of one kind of them and then of being in some and in others of all the kinds of them all the kinds there are of men and women.

Disillusionment in living is finding that no one can really ever be agreeing with you completely in anything. Disillusionment then in living that gives to very many then melancholy feeling, some despairing feeling, some resignation, some fairly cheerful beginning and some a forgetting and continuing and some a dreary trickling weeping some violent attacking and some a letting themselves do anything, disillusion then is really finding, really realising, really being certain that no one really can completely agree with you in anything, that, as is very certain, not, those fighting beside you or living completely with you or anybody, really, can really be believing anything completely that you are believing. Really realising this thing, completely realising this thing is the disillusionment in living is the beginning of being an old man or an old woman is being no longer a young one no longer a young man or a young woman no longer a growing older young man or growing older young woman. This is then what every one always has been meaning by living bringing disillusion. This is the real thing of disillusion that no one, not any one really is believing, seeing, understanding, thinking anything as you are thinking, believing, seeing, understanding such a thing. This is then what disillusion is from living and slowly then after failing again and again in changing some one, after finding that some one that has been fighting for something, that every one that has been fighting something beside you for a long time that each one of them splits off from you somewhere and you must join on with new ones or go on all alone then or be a disillusioned one who is not any longer then a young one. This is then disillusionment in living and sometime in the history of David

Hersland the younger son in the Hersland family living then in a part of Gossols where they alone of rich people were living there will be completely a history of the disillusionment of such a realising and the dying then of that one, of young David Hersland then.

¶1 This is then complete disillusionment in living, the complete realisation that no one can believe as you do about anything, so not really any single one and to some as I am saying this is a sad thing, to mostly every one it is sometime a shocking thing, sometimes a shocking thing, sometime a real shock to them, to mostly every one a thing that only
 10 very slowly with constant repetition is really a complete certain thing inside to give to them the being that is no longer in them really young being. This is then the real meaning of not being any longer a young one in living, the complete realising that not any one really can believe what any other one is believing and some there are, enough of them, who never have completely such a realisation, they are always hoping to find her or him, they are always changing her or him to fit them, they are always looking, they are always forgetting failing or explaining it by something, they are always going on and on in trying. There are a very
 20 great many of them who are this way to their ending. There are a very great many who are this way almost to their very ending, there are a great many men and women who have sometime in them in their living complete disillusion.

¶2 There is then as I am saying complete disillusion in living, the realising, completely realising that not any one, not one fighting for the same thinking and believing as the other, not any one has the same believing in her or in him that any other one has in them and it comes then sometime to most every one to be realising with feeling this thing and then they often stop having friendly feeling and then often they begin again but it is then a different thing between them, they are old then and not young
 30 then in their feeling.

¶3 Young ones sometimes think they have it in them, this thing, some young ones kill themselves then, stop living then, this is often happening, young ones sometimes, very often even, think they have in them this thing but they do not have it in them, mostly not any young one, as a complete realisation, this thing, they have it in them and it is sometimes, very often then an agony to them, some of them kill themselves or are killed then, but really mostly not any of them have really realised the thing, they may be dead from this thing, they have not realised the thing, it has been an awful agony in them, they have not really grasped the
 40 thing as having general human meaning, it has been a shock to them, it may perhaps even have killed completely very completely some of them, mostly then a young one has not really such a thing in them, this is pretty nearly certain, later there will be much description of disillusionment in the being of David Hersland who was always in his living

as I was saying trying to be certain from day to day in his living what there was in living that could make it for him a completely necessary thing.

This is then a very little description of feeling disillusionment in living. There is this thing then there is the moment and a very complete moment to those that have had it when something they have bought or made or loved or are is a thing that they are afraid, almost certain, very tearful that no one will think it a nice thing and then some one likes that thing and this then is a very wonderful feeling to know that some one really appreciates the thing. This is a very wonderful thing, this is a thing which I will now be illustrating.

Disillusionment in living is the finding out nobody agrees with you not those that are and were fighting with you. Disillusionment in living is the finding out nobody agrees with you not those that are fighting for you. Complete disillusionment is when you realise that no one can for they can't change. The amount they agree is important to you until the amount they do not agree with you is completely realised by you. Then you say you will write for yourself and strangers, you will be for yourself and strangers and this then makes an old man or an old woman of you.

This is then one thing, another thing is the perfect joy of finding some one, any one really liking something you are liking, making, doing, being. This is another thing and a very pleasant thing, sometimes not a pleasant thing at all. That depends on many things, on some thing.

It is a very strange feeling when one is loving a clock that is to every one of your class of living an ugly and a foolish one and one really likes such a thing and likes it very much and liking it is a serious thing, or one likes a colored handkerchief that is very gay and every one of your kind of living thinks it a very ugly or a foolish thing and thinks you like it because it is a funny thing to like it and you like it with a serious feeling, or you like eating something and liking it is a childish thing to every one or you like something that is a dirty thing and no one can really like that thing or you write a hook and while you write it you are ashamed for every one must think you are a silly or a crazy one and yet you write it and you are ashamed, you know you will be laughed at or pitied by every one and you have a queer feeling and you are not very certain and you go on writing. Then some one says yes to it, to something you are liking, or doing or making and then never again can you have completely such a feeling of being afraid and ashamed that you had then when you were writing or liking the thing and not any one had said yes about the thing. In a way it is a very difficult thing to like anything, to do anything. You can never have again either about something you have done or about something any one else has done the same complete feeling if some one else besides the first one sees it, some other one if you have made it, your-

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¶³Note #1¶⁴Ms Note #

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self if you have understood something, you can never again have the complete feeling of recognition that you have then. You can have very many kinds of feelings you can only alone and with the first one have the perfect feeling of not being almost completely filled with being ashamed and afraid to show something to like something with a really serious feeling.

¶¹ I have not been very clear in this telling, it will be clearer in the description of master and schools in living and in working, and in painting and in writing and in everything.

¶² 10 It is a very queer thing this not agreeing with any one. It would seem that where we are each of us always telling and repeating and explaining and doing it again and again that some one would really understand what the other one is always repeating. But in loving, in working, in everything it is always the same thing. In loving some one is jealous, really jealous and it would seem an impossible thing to the one not understanding that the other one could have about such a thing a jealous feeling and they have it and they suffer and they weep and sorrow in it and the other one cannot believe it, they cannot believe the other one can really mean it and sometime the other one perhaps comes to realise 20 it that the other one can really suffer in it and then later that one tries to reassure the other one the one that is then suffering about that thing and the other one the one that is receiving such reassuring says then, did you think I ever could believe this thing, no I have no fear of such a thing, and it is all puzzling, to have one kind of feeling, a jealous feeling, and not have a fear in them that the other one does not want them, it is a very mixing thing and over and over again when you are certain it is a whole one some one, one must begin again and again and the only thing that is a help to one is that there is really so little fundamental 30 changing in any one and always every one is repeating big pieces of them and so sometime perhaps some one will know something and I certainly would like very much to be that one and so now to begin.

¶³ All this leads again to kinds in men and women. This then will be soon now a description of difference in men and women morally and intellectually in them between concrete acting, thinking and feeling in them and generalised acting, thinking and feeling in them.

¶⁴ Many women and men have a completely sure feeling in them. Many men and women have certain feeling with something inside them.

¶⁵ Many have a very certain feeling about something inside them. Many need company for it, this is very common, many need a measure 40 for it, this will need explaining, some need drama to support it, some need lying to help it, some are not letting their right hand know what their left hand is doing with it, some love it, some hate it, some never are very certain they really have it, some only think they love it, some like the feeling of loving it they would have if they could have it. Some

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have a feeling they would have it if they had their life to live over again and they sigh about it. Certain feeling in men and women is very interesting.

As I was saying in many there is the slow reacting, slow expressing being that comes more and more in their living to determine them. There are in many of such ones aspirations and convictions due to quick reactions to others around them, to books they are reading, to the family tradition, to the spirit of the age in educating, in believing, to the lack of power of articulating the being in them that makes them need then to be filled full with other reactions in them so that they will then have something. Some of such of them spend all their living in adjusting the being that comes to active condition inside them in their living to the being they have come to be in living from all being that has been affecting them in all their living, some of such of them want a little in them to create their living from the being inside them and they have not the power in them for this thing, they go on then living the being of even one that has been making them. It is a wonderful thing how very much it has to be in one, how it needs to be so strongly in one anything, how much it needs to be in one anything so that thing is a thing that comes then to be done, it is a wonderful thing how very much it needs to be in one anything, any little any big thing so that that thing will be done by that one. It is a wonderful thing as I was saying and I am now repeating, it is a wonderful thing how much a thing needs to be in one as a desire in them how much courage any one must have in them to be doing anything if they are a first one, if it is something no one is thinking is a serious thing, if it is the buying of a clock one is very much liking and everybody is thinking it an ugly or a foolish one and the one wanting it has for it a serious feeling and no one can think that one is buying it for anything but as doing a funny thing. It is a hard thing to be loving something with a serious feeling and every one is thinking that only a servant girl could be loving such a thing, it is a hard thing then to buy that thing. It is a very wonderful thing how much courage it takes to buy and use them and like them bright colored handkerchiefs when every one having good taste is using white ones or pale colored ones when a bright colored one gives to the one buying them so much pleasure that that one suffers always at not having them when that one has not bought one of such of them. It is a very difficult thing to have your being in you so that you will be doing something, anything you are wanting, having something anything you are wanting when you have plenty of money for the buying, in clocks in handkerchiefs, so that you will be thinking, feeling anything that you are needing feeling, thinking, so that you will be having aspirations that are really of a thing filling you with meaning, so that you will be having really in you in liking a real feeling of satisfaction. It is very hard to know what you are liking, whether you are not

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really liking something that is a low thing to yourself then, it is a very difficult thing to get the courage to buy the kind of clock or handkerchiefs you are loving when every one thinks it is a silly thing, when every one thinks you are doing it for the joke of the thing. It is hard then to know whether you are really loving that thing. It takes very much courage to do anything connected with your being that is not a serious thing. It takes courage to be doing a serious thing that is connected with one's being that is certain. In some, expressing their being needs courage, in foolish ways, ways that are foolish ones to every one else, in them. It is a very difficult thing to have courage to buy clocks and handkerchiefs you are loving, you are seriously appreciating, with which you have very seriously pleasure with enjoying and everybody is thinking then that you are joking. It is a very difficult thing to have courage for that which no one is thinking is a serious thing.

¶1 Some have a measure in living and some do not have any measure to determine them. Many in their living are determined by the measure of some one, they are to themselves to be like some one or very near to what that one is for them, they are like some one or are something like some one, they have then a measure by which they can determine what they are to be, to do in living. Such then are always followers in living, many of such of them have their own being in them, all of such of them have some being in them, all of such of them have a measure that determines them, they are themselves inside them, they need only come very near doing, being some certain thing which is established already as a standard for them by some one who did not have any standard to make her or him some one and that one is a master and the others having themselves inside them and such a one as a measure for them are schoolmen, and now there will be very little description of these things in men and women for it is something that is important in the being in David Hersland the second son. The important thing now to be discussing is concrete and abstract aspiration, concrete and generalised action in many men and women of very many kinds of them and now there will be a beginning of discussing the feeling in each one of being a bad one, of being a good one, the relation of aspiration and action, of generalised and concrete aspiration and action.

¶2 It happens very often that a man has it in him, that a man does something, that he does it very often, that he does many things, when he is a young one and an older one and an old one. It happens very often that a man does something, that a man has something in him and he does a thing again and again in his living. There was a man who was always writing to his daughter that she should not do things that were wrong that would disgrace him, she should not do such things and in every letter that he wrote to her he told her she should not do such things, that he was her father and was giving good moral advice to her and always he

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wrote to her in every letter that she should not do things that she should not do anything that would disgrace him. He wrote this in every letter he wrote to her, he wrote very nicely to her, he wrote often enough to her and in every letter he wrote to her that she should not do anything that was a disgraceful thing for her to be doing and then once she wrote back to him that he had not any right to write moral things in letters to her, that he had taught her that he had shown her that he had commenced in her the doing the things things that would disgrace her and he had said then when he had begun with her he had said he did it so that when she was older she could take care of herself with those who wished to make her do things that were wicked things and he would teach her and she would be stronger than such girls who had not any way of knowing better, and she wrote this letter and her father got the letter and he was a paralytic always after, it was a shock to him getting such a letter, he kept saying over and over again that his daughter was trying to kill him and now she had done it and at the time he got the letter he was sitting by the fire and he threw the letter in the fire and his wife asked him what was the matter and he said it is Edith she is killing me, what, is she disgracing us said the mother, no said the father, she is killing me and that was all he said then of the matter and he never wrote another letter.

It happens very often that a man has it in him, that a man does something, that he does it very often that he does many things, when he is a young man when he is an old man, when he is an older man. Some kind of young men do things because they are so good then they want every one to be wise enough to take care of themselves and so they do some things to them. This is very common and these then are very often good enough kind of young men who are very good men in their living. There will soon be a little description of one of them. There are then very many men and there is then from the generalised virtue and concrete action that is from the nature of them that might make one think they were hypocrites in living but they are not although certainly there are in living some men wanting to deceive other men but this is not true of this kind of them. One of such of these kind of them had a little boy and this one, the little son wanted to make a collection of butterflies and beetles and it was all exciting to him and it was all arranged then and then the father said to the son you are certain this is not a cruel thing that you are wanting to be doing, killing things to make collections of them, and the son was very disturbed then and they talked about it together the two of them and more and more they talked about it then and then at last the boy was convinced it was a cruel thing and he said he would not do it and his father said the little boy was a noble boy to give up pleasure when it was a cruel one. The boy went to bed then and then the father when he got up in the early morning saw a wonderfully beautiful moth in the room and he caught him and he killed

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him and he pinned him and he woke up his son then and showed it to him and he said to him "see what a good father I am to have caught and killed this one," the boy was all mixed up inside him and then he said he would go on with his collecting and that was all there was then of discussing and this is a little description of something that happened once and it is very interesting.

¶¹ It happens very often that a man has it in him, that he does things, that he does something, that he does many things when he is a young man and an older man and an old man, that he feels always in a way
10 about everything, that he is a good enough man in living, that he is a very good man.

¶² Some kinds of young men do things with a feeling that they are teaching people to be strong and good ones and to take care of themselves and they are doing something and almost every one would say it was a very wicked thing this thing they are doing and in some it makes of them a very unpleasant person and some of such of them are not the least bit unpleasant ones because they have no mixing between the generalised conception and the concrete action. Many old men do things to keep themselves warm then, when they are old ones and they are needing to
20 be warm then. Some of them are cold then and they need to be warm then and need to be warmed up then, and some are shrunk away from the outside of them then when they are old men and need some one to Oil them and they do concrete actions then and their generalised sensation is keeping warm then, their generalised intention is of keeping warm then and this is all very interesting and always if Alfred Hersland and Mr. Herman Dehning and George Dehning come to be clear ones in this describing always then sometime many will be completely understanding this being I am now understanding, now completely understanding.

¶³ There are very many kinds of men. In each kind of them there
30 are some of them who have it in them to have the being in them so that the concrete things they are doing are very different from the generalised feeling in them of what it is right and decent and good and bad to be doing. There are very many kinds of men, quite a number of kinds of them and of each kind of them there are always very great many millions of them always living and very many millions of them always have the being in them, very many millions of each kind of them that the being in them is so in them that the concrete actions, feelings in them are very different in them from the generalised feelings strongly in them and this is true of many of all the kinds there are of men and these then may be sentimental
40 from this thing, and it may be very simply in them, they may be very unpleasant then from this thing and they may not be unpleasant unpleasant to hardly any one from this thing and this is something that in all the living of every one of them is interesting in them, in all the living of a great many men is interesting to them.

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There are so many of them, each kind of them does it differently from the other kinds of them, each one of a kind of them does it differently from the others of that kind of them and in some it is more in the thinking than the feeling, in some more in acting than in thinking and in feeling, it is a very complete thing to be understanding, each one has in him his own being, each one of them has in him his own way of repeating this thing in him, each one has in him the way of having this in him that his kind of men have it in them. Women have it in them, that will come later in writing.

It happens then very often that a man has it in him that he does something and that thing is a concrete acting and no one would ever think that man had done that thing and that man is a good man, and he does it very often.

It happens very often that a man does something and he does it very often and it is an awful shock to him if sometime some one tells it to him and as I was saying one of such of them was a paralytic from being told it by one of his children in his later living and always such a man does a thing and it is a concrete thing and as a man he has many concrete actions in him and these he does very often and in his living, in his feeling a complete generalised sincere feeling always completely him, not a sentimental thing, a real thing in him by which he very often is completely living and he does a concrete thing and does it very often does many of them that have no place in his generalised sincere feeling and sometimes it is told to him and he can be killed then and almost by hearing this thing said of him so strongly is it in him that he is not doing that concrete thing, that he has never done that thing. These then this kind of them are not self-righteous men who think the way they do things should be the way of all men, they are not men like those I was describing who make an ideal out of the weakness in them, they are the men they very ordinary men who have it in them to believe that that they have inside them in their living in their feeling in their thinking what all good decent men have in them in their thinking, in their living, in their feeling and this is a generalised conviction of themselves to themselves always in them, all their living, and they see themselves in their living, and their being and their thinking, in their feeling as good enough men, good enough fathers, good enough husbands, good enough citizens, and always they are seeing themselves as each of them and so they see all of their concrete actions and sometimes and very often they are doing something, that thing they do very often and that thing is a thing not any man who is a good enough man would be doing and mostly a very great many of them of these who are to themselves completely good enough men are very very often doing such a thing and it is to them when they are young ones and a little older ones that they are doing it to be instructing to others so that other ones will know something and when they are older ones they do it then because

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in their realer feeling they know things are not so important as they once were thinking they were to them and every one, and then when they are old ones they need any way there is that can warm them and always to themselves they are the generalised good enough men and always then they are doing very often a thing somethings that are not included in such a generalisation and then sometimes it is told to them, it comes to them, very many never have it brought in to them a very great many of them, some of them have it brought in to them and some of such of them have their lives broken are made sick men then and all this is very common, this is the being in very many millions of every kind of men and this is interesting and this is soon to be a history of Alfred Hersland and his connection with the family of Mr. Henry Dehning.

¶1 It is very perplexing the generalised conception which is of virtue in many men and many women and the concrete feeling that is not of virtue in them. This is perplexing, one comes then to understand this thing as a complete thing and then always it is a shock to that one as in living cases of this always are being thrust upon that one. Some one builds up convictions from some other one, some know then that they do not believe that thing and some do it then because it is a pleasant thing, some do it to please some one, some begin to believe it and then they lose it and they don't say anything, some begin not to believe and then they come when they are older ones to believe what they began with as not believing but saying it to please some one, very many then in very many ways have other ones convictions come to be the determining frame for them, some believing it then, some who are not believing it then, very many who do not know then whether they do or do not believe that thing. This is a common thing, very many men do it, very many men do it because they are in it, very many men do it, for very many women, for some women, very many men do it for men and for women, and for other women, and for children, very many do it for very many, very many do it for some, very many do it for some one, very many do it for themselves in their living. There are very many women there are very many men who are always saying if they had their life to live again they would live a different one, they would learn very many things, they would do serious reading. There are very many who always are going to be doing more serious reading, more staying at home of an evening.

¶2 It is certain that many men and many women, very many of them have a generalised conception of being which is them and concrete feeling and acting in them that is very often, sometimes always in them that is a very different thing to others from them in them to them.

¶3 Sensitiveness, measure, kinds in men and women, cowardice and courage, kinds of sensitiveness in them, originality and personality in them, generalised and concrete feelings and thinkings and activities in them this is all really very enormously interesting.

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Every one, every kind of one, they are there living, each one having in him, each one having in her, each one having their own being, every one, every kind of one. I am realising the whole of human being. They are all each one of them themselves inside them, each one is of a kind in men and women. Each one is a whole one, each one has all there is of their own being sometime in them, each one always is repeating the being of them, always, and all of them are each one of them themselves each one, their own selves in them and always each one is of a kind of them and always more and more in every kind of living, in every kind of country, climate, civilization, always always there are the kinds of them the same kinds of them and some of each kind of them are very strong ones, and some are very weak ones, and some of each kind of them are in some kinds of ways leaders and some of each kind of them are mostly always following, and always each one of them have their own being in them and some of each kind of them are very good ones, some good enough ones, some pretty good ones, some pretty bad ones, some of each kind of them are very bad ones and always each kind of them have their own way of thinking, feeling, loving, talking, laughing, eating, drinking, fighting, pleasing, disliking, beginning and ending. Often there are very much mixings of kinds of them in very many of them but always there are very many of each kind of them pretty completely only their kind of them and some kinds of them I know very well in living, some I don't know so quite completely in them the being in them, some I am only beginning knowing, very many kinds of them are to me now then very puzzling, and always always always, there are the same kinds of them having in them their way of eating, drinking, sleeping, loving, hating, wakening, understanding, sensitiveness in realising anything, realising something, dullness, stupid being in them, quickness and slowness in them, suffering, enduring, quarrelling, agreeing, everything, in them everything, there are then these certain kinds in men in women and always then they are existing and there are very very very many men and very very very very many women always existing, each one having their own being in them and there are then a number of kinds of them but not such a great many kinds of them and sometime there will surely then be written a complete description of all the kinds there are of men and women.

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There are then kinds in men and women. Some of each of the kinds of being there are existing have it in them that they have very greatly sensitiveness in realising, of their kind of being. Some of each kind of them have almost nothing in them of the kind of sensitiveness in realising of their kind of them and some of such of them, not having in them any sensitive realising of their kind of them can have it in them very excellent thinking, very solid fighting of their kind of them and many of such of them of such a kind of them are to very many greater men than those having sensitive realising of their kind of them, they are then many

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of such of them to very many of them that know them geniuses without weakness in them, these then are the very strongest thing that there can be of schoolmen, of followers who to very many are real leaders in living, in thinking, in feeling. George Dehning was such a kind of one and in the history of David Hersland there will be so very much description of every kind of a way men can have their kind of being in them.

¶¹ The thing that is the important thing now in this part of the long history of a family's being is the kind of being in Alfred Hersland and in Mr. Henry Dehning. The thing that is the important thing to be
 10 understanding is being good in being and in living. To begin then now about being a good one, about all the kinds of ways of being a good one men and women have in them, all the kinds of ways I can think about them now in writing and the funny ways it can come out of many of them.

¶² Being good in living is something, it is in some way mostly in every one, it is a very peculiar thing sometimes, and sometimes not a very peculiar thing. Being good in living is certainly a very important thing, it is in some way mostly in every one, in some way in very many women and in very many men it makes them what they are in living, it makes
 20 very many what they are to every one and to themselves in all their living. Being in some ways a good one is very common, it is a very common thing, it is in some way in very many men and in very many women.

 #112 ¶³ Being good then is a thing about which there will now be very much writing. I have been already describing quite a number of ways men and women have it in them to be good ones in their feeling and their thinking and their being, in themselves to themselves, in themselves to other ones, to many other ones, to a few other ones, to every one that knows them, to hardly any one, to almost not any one, to one, to more than one. Being good then is a thing that is very interesting. Being good is a thing that is very often puzzling to very many having it in them, to
 30 very many men and women, being good is very often to very many not at all puzzling, there has been some description of some kinds of ways of having goodness in them in some men and women already given. Now there will be a new beginning of understanding this very interesting thing.

¶⁴ Kinds of being in women and in men is a peculiar thing. Kinds of being in men and women is peculiar, that there are always the same kinds of them existing is a peculiar thing. It is extraordinary the kind of things people are thinking, believing and feeling, always very often each one is thinking feeling believing something, sometimes they can afterwards be changing in that thinking, feeling, believing, knowing, but
 40 always very often no one, not anyone, not anything can change that thinking feeling believing knowing in them and the thing they are thinking believing, feeling or knowing is a thing that very many men and women like them are certain no one could possibly be ever thin king feeling believing knowing, and this is the peculiar thing that makes living the

thing we are all doing, this understanding this realisation that other ones really have such kinds of thinking believing feeling knowing as completely them this makes very many men and very many women when they cannot change any one makes them then disillusioned in their living some of them, some when they are young ones and that is one kind of thing, some when they are older ones that is another kind of thing. Kinds then in women and in men in men and women is a peculiar thing. Yes certainly it is a peculiar thing, that and some other things that are now beginning being written.

There are many ways of thinking, feeling, knowing, believing in 10 ¶1
many men and women in all there ever are or were or will be of men and women. There are very many of them, each one has her or his own being in them, each one is of a kind or of several kinds in men and women each one has their own nature in them, mostly every one, always each one has many things in them are sometime are mostly always believing knowing feeling many things in them that if the others knowing really could really believe that these had in them would make them think those others were really crazy ones. Mostly very many all their living think other ones are not really feeling thinking believing knowing doing the things those are really are feeling believing thinking knowing doing, if they believed 20
it of them that they really are believing thinking feeling doing knowing believing the things they really are believing knowing feeling doing thinking they would think them to be really crazy ones and they would be afraid of them.

There are many then believing thinking knowing feeling doing things, ¶2
mostly every one is feeling knowing thinking doing something, doing feeling believing knowing thinking a very great many things that if any one really knew it about them any one knowing them would be thinking that one a crazy one, would be afraid of such a one, and no one knowing that one is thinking such a one really a seriously crazy one and that is because 30
mostly every one does not really believe any other one really believes thinks knows feels does the thing, the many things that one really does do, think, feel, believe, know in living. Sometimes it is a funny thing to know it about some one the things they really can know and feel and believe and do and think in them, sometimes it is a very puzzling sometimes it is a very frightening thing, sometimes it is an impossible thing and mostly every one is contenting themselves with feeling that that other one is not really feeling thinking doing knowing believing the thing the things they are doing knowing believing or thinking that they never did have such things in them that they are just talking that it is really 40
all different in them. One once who was a very intelligent active bright well-read fairly well experienced woman thought that what happens every month to all women, she thought it only happened to Plymouth Brethren, women having that religion. She was a child of Plymouth Brethren and

had only known very intimately Plymouth Brethren women. She had known other women but it had not happened to her to have known about this thing. She was a child of Plymouth Brethren and she thought that what happens to all women every month only happened to Plymouth Brethren women, women having that religion, she was twenty eight years old when she learned that it happened to every kind of women. This is not an astonishing thing that she should have believed this thing. Every one mostly always is thinking feeling believing knowing something that is to every one else when they know it about them a thing no one
 10 that was not a crazy one would be thinking feeling believing or knowing. Mostly every one can be content with being certain that the other one never did believe that thing.

¶1 There are a very great many men and women and they are very well educated intelligent ones who are very certain that a river can not flow north because water can never be going up hill in a natural way of flowing. They are very certain of this thing and when one understands it about them, some of them, it is astonishing that they can really be thinking such a thing and sometimes it takes almost a quarrelling to make them realise that a river can flow north and that north is not going up hill.
 20 They are knowing then that north is not going up hill when they think of it as travelling, they think of north as up hill when they think of it as water flowing and this is very common. Such things then are very common, every kind of way there ever can be of thinking feeling believing knowing doing is common and the way mostly every one has it in them the way one has it in them of knowing feeling, believing thinking doing is a thing that every one knowing that one if they really thought that one was really believing feeling thinking knowing doing as that one really is, was and will be thinking feeling doing believing knowing would be thinking that one a crazy one, that one a fool, that one a liar and a bad
 30 one, would be afraid or haling or despising or pitying that one or completely puzzled by that one. Mostly then no one really is ever believing any other one really can be believing feeling thinking doing knowing, the things the other one really is feeling believing thinking doing knowing.

¶2 Kinds of being in women and in men is a peculiar thing, that there are always the same kinds of them existing is a peculiar thing. That there are so very many always existing of each kind of them is a peculiar thing. That there are so very many always existing of every kind of them is a peculiar thing. When one sees a very great many of any thing,
 40 if it is jewels, or exotic fruits or old furniture or any precious thing in any place then always one is thinking they must be cheap there, they have so many of them it must be that they are selling them cheap they have so many of them and one mostly always has this feeling and this is the kind of feeling very many men and women have about men and women,

there are so many they must be cheap things and one can use them any way one can be wanting them without any thinking about them and this is a very natural thing and then when it is a store and one wants to buy the rare thing or something where they have so many of them and then one finds out one has to pay them the same as in the stores where there are only a few of these things that they have for selling and that is always astonishing, that is to some always a certain shock to them and this is now beginning to be very true of men and women everywhere where men and women are living, they come just as high where there are a great many of them as where there are a few of them. But this is another thing, always to my feeling there are a very great many men and women always existing, always to my feeling there are a very great many of each kind of them always existing, always to my feeling each one of them is an expensive thing to be learning to be understanding and now I begin again.

I will now begin a little the writing about goodness and religion and sensitiveness and feeling and loving, and realising and under standing and thinking and doing and knowing in every one, in every kind there is in men and women.

One builds up other people's convictions, other people's intuitions other people's loving and virtue and religion, this is a very common thing. Some build up other ones convictions, other one's intuitions, other ones loving and virtue and religion, this is a very common thing. Very many men do it for very many women, very many women do it for men, and for other women, and for children, very many men do it for very many children, very many men do it for very many men, very many do it for themselves in their living, very many women, very many men do it for themselves in their living do the creating of their intuitions, their convictions, their loving, their virtue, their religion.

It is very interesting the way it happens sometimes. Some one one is loving tells one to do something to do it very often and then the one loving that one knows it then will know where the one told to do it does that thing, the other one who is to be doing that thing is not in the beginning certain that the one loving that one knows it when that one does that thing, the thing the other one loving that one tells that one to do very often for the one loving and that one then not with that one doing that thing will know that that one is doing that thing. It happens then very often that in the beginning the one doing the thing the one loving them is asking of them so that the other one not being with her or him then will know that he or she is then doing that thing it happens very often that the other one that is asked to be doing a thing is not then certain that the other one the one that has the believing that the other one doing that thing that one will be knowing then when that one is not with that other one who is doing a thing, it happens very often that in the beginning the one of whom the doing has been asked by the other one the one

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certain that he or she will be knowing it when he or she is not with that one it happens very often that in the beginning the one not certain that the other will know it does it with a different feeling, does it with a very careful feeling then and later then when that one is certain that the other one is not certain when that one has been doing that thing because of tests such a one has been making it happens sometimes such a one goes on carefully doing that thing religiously doing that thing would be a way of stating it then for it would then be a ritualistic thing and there are others who would not let themselves ever test such a thing but go on
 10 always doubting but always more or less doing the thing, not from the loving in them but from the belief in them built up so in them that the other one really has intuition and that is the way it goes very often with having intuition, always then some one gives to some one conviction of intuition, some give it to themselves in living, very often others give it to them, there are then very many men and women and some of them have more some less sensitiveness in them and always it is hard to tell it of them of men and women what is sensitiveness in them what is made inside them by themselves by every one they are knowing in their living.

¶1 Dead is dead. To be dead is to be really dead said one man and
 20 there are very many men who really feel this in them, to be dead is to be really dead and that is the end of them. To be dead is to be really dead and yet perhaps that is not really the end of them, some men feel this in them. Dead is dead yes dead is really dead yes to be dead is to be really dead yes, to be dead is to be really dead and that is the real ending of them yes, but still, yes to be dead is to be dead, to be really dead yes, and yet always there is religion always existing and it is better to have everything, to be dead is to be dead some men are feeling knowing thinking believing in them, very many men are feeling thinking knowing believing it in them and some of them some of such of them have it in them that they
 30 know that religion is always existing, dead is dead, that they know pretty entirely completely really in them yes dead is dead they really know that in them, religion always is existing, dead is dead yes that is true then, and then they go on in living always doing their religion. Dead is dead yes that is certain and they go on having their religion and they are not believing and their religion is believing that dead is not dead, to be dead is to be not really dead, dead is dead of that they are really certain some of these then and they go on then having their religion doing everything in their religion and to their religion to be dead is not to be really dead of that their religion is almost certain and they are almost certain in them
 40 always that to be dead is to be really dead, yes dead is dead they know that in them, they know that in them, they do everything any one can do in their religion and their religion is very certain that to be dead is not to be really dead and these men are very certain that to be dead is to be dead, that dead is dead. This then is very common. There are these



then and there are then those that have it in them in living that dead is dead only partly in them and in them is the very constant realisation that every one, they themselves, are believing that religion is a right thing to be having and religion is always saying though you are dead you are living and these then could know it as an active living in them that dead is dead, that is in instinctive living in them but always in their talking, very many of them always in their feeling, some of them always in their doing, some of them in their thinking, some of them always in their believing have it in them that every one has religion in living, they have religion in them, dead is not dead then everybody is of this then very certain and always dead is dead is the simply instinctive living in these men then and very many of these then have it in them that they are those having concrete action that is very often very different from what these are certain all decent men and they themselves are always doing, these then can as I was saying kill the butterfly in the morning because they are so good to their son when in the evening just before they completely persuaded him the son that killing butterflies is a cruel action no good man should be doing, and some of such of them as I was saying can have it in them that they have done something very often and later in their living a daughter can write to them that what that daughter is doing that is a disgrace to the family then came to be a way of doing from the things the father was often showing to her when she was a young one and such a one then can have a paralytic stroke from the shock of realisation, of dead is dead and that by religion to his saying that dead is not dead and of the difference in him of general and concrete conviction.

There are a very great many then that have as a concrete realisation always in them that dead is dead, that things are as they see them, that they are doing things when they are doing them and these then can have it in them that they realise as a generalisation that to be dead is not to be so very really dead, that things are not perhaps what they are to them, that they are living with other men around them who have it in them to have religion in them which is certain that to be dead is not to be a really dead one and these then have it in them to equilibrate themselves to this opinion, the opinion the conviction of being not dead when they are dead of having virtue in them when they are not doing any good thing of never doing anything any good man cannot be doing when really they are doing that thing very often and this is a generalised sense in them all through their living and always then they are really living the dead is dead living as a concrete living. To some having this equilibrating, this generalised conception is only sentimental in them, in some it is a way of being important to themselves inside them to make it strongly in them this generalised equilibration in them, to very many it is a very simple thing of being like every one for every one to mostly any one is like this in their living is being of a conviction that dead is not really dead,

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that good is progressing, that every one is a good one in some way of endeavoring. This is a very common thing then and always and always it will in its simple in its complicated forms will be interesting, will be illuminating in the being and the living of Alfred Hersland and Mr. Herman Dehning and his son George Dehning.

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Explaining ones vices by ones virtues is one way of feeling, thinking, believing, knowing, thinking believing, feeling, knowing oneself inside one in living. This is a very different thing from that which I have been just describing as sometimes perplexing, as very common, the generalised conception which is of virtue in many men and many women and the concrete feeling and acting that is not of virtue in them. Explaining ones vices by ones virtues then is one way of feeling thinking knowing believing the being inside in one different from that I have been just describing, different from the being in Redfern which I was once describing which was as I was then saying was an explaining ones virtues by the vices in them. There is then explaining ones virtues by ones vices and others then explain their vices by the virtues in them. There are certainly a very great many ways of having virtuous feeling in them in men and women and yet after all there are not such a very great many ways of them, there are a good many ways though and this is now some more description of virtuous feeling, being, thinking, knowing believing, in men and in women. Later then there will be very much discussion of different kinds of sensibility and way of having it in them in men and women.

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A man having it in him to have the generalised conviction of good being as completely him and the concrete acting of being a mean spirited and tyrannical man in living and always taking everything he can that it is not dangerous for him to be taking and never giving anything that is not taken from him, one of such a kind of them can have it in him to be always speaking and very often in his talking it comes out again and again that he is a good man, and a noble man, and a very angry one whenever any one ever is doing anything that he knows of them that is not a fine action a good generous way of doing, thinking, believing, feeling and sometime perhaps some one might say to him a sister-in-law or a brother-in-law of him, of such a one, why did you do that mean thing to that man, and he would then say to such a one, because he was such a mean man he deserved all I could give him to get the best of him, and then the brother-in-law or the sister-in-law might say then to him, but you say you are such an awfully good man how could such a good man as you are do such a mean thing to any one, and then such a one would be answering, a good man could do such a thing to another mean man, didn't I do that thing to that mean kind of a man and don't you know don't every one always know it in him that I am a good man, you know that, and then there would be no answer that could touch him. Such men



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are very common, they are very often not full up with religion these are good men that is the conviction that is the feeling of themselves inside them to themselves in them, that is the complete being in them to themselves completely in all the believing, feeling, doing, thinking ever in them. These then are not being good in the name of god or in the conviction of religion, they never do a bad thing in secret as some do who are good men in the name of religion or virtue or of god can do it and then not be letting their right hand know what their left hand is doing, no, such a one as I have been describing has it as a completed generalised conviction his own virtue as him and is himself completely constantly himself to himself in his being, has the complete thing of being important in all living from the completed realisation that he is completely a good noble generous human being and such a one never has any need of any secret action, such a one tells every one everything he does in living, any mean thing, any bad thing, anything, for always it is there completely in him that he did this thing and a good man could, would, does do that thing, he did that thing, he a good man who never does anything he should not be doing did this thing does something and so it is right for him to do that thing and he can tell it as a thing he was proud to do in living, everything he ever does in living is a thing he is proud to be telling to every one, he is completely a good man, he has no need of secret living, everything he is ever doing is a thing he can be boasting he was doing for he is completely a good man, he is not a good man in the name of religion of god or of his country or of his profession, he is a good man completely a good one to himself inside him, that is important being in him, that is his being to himself inside him, that is all being in him, he is the complete thing of a generalised conviction of virtuous being.

All these kinds of ways then of having virtuous being, feeling, thinking, believing, doing, knowing inside in one are very interesting to be describing, studying, realising, understanding. It makes then one way of realising kinds in men and women the realising of the different ways different ones have virtuous feeling in them. I have already been describing some of them, I will now be describing others of them.

Many have virtuous feeling from something inside them. Many need company to have it, this is very common. Many need a leader for it, this is in very many women and very many men. Some need drama to support it, some need lying to help it, some always need to leave out something in their telling anything to have it, some need always to leave out something in their feeling, in their doing, in their knowing, in their realising, in their believing, and they have it mostly in them, some need always to leave out pieces of everything they have in them to make for themselves the complete creation of virtuous being of themselves to themselves inside them. Many have virtuous feeling about something inside them. Some need drama to support it, some need lying to help

it, some need company to feel it, some love it when they have it, some do not then love it, some hate it, some are it, some are burdened with it, some enjoy it, some never are very certain they really ever have it. Virtuous feeling in men and women is what I am now a little describing.

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Some then and these are now another kind of them from any I have been describing, some then have an ideal in them and always they poetically, romantically, dramatically, idealistically, sentimentally conceive themselves as doing that thing and they are not good at inventing and they are always doing everything and they leave out mostly everything in telling anything and they are always then very fond of telling this thing and so they have it in them to be idealistically, romantically, sentimentally, dramatically one thing and that is always in them an ideal thing. These then are such ones as would have it in them to be to themselves supposing it is a chaste one or a forgiving one that kind of one completely in them. Being with them, knowing them, some of them, it is climbing mountains for always when you are thinking you have heard the whole thing about the ideal they are to themselves in themselves to every one a new peak comes up behind and you begin again climbing, they are not really chaste then such a one yes that is certain they will sometime tell that thing but the claim then comes from a new kind of relation in them that is a real one of a completely chaste thing, they violate that one and then a new one is to them the complete thing of idealistic romantic chastity for them and always in their telling they leave out everything that can destroy the truth of the latest idealistic chastity in them, and then every one knows of that new violation and they are then creating a new idealism and again they are telling everything with leaving out in their telling, feeling, thinking, believing anything that shows another violation they have been making of their idealistic conception, and these then go on and they go on and everybody laughs about them that such a one should have idealistic romantic conceptions of chaste being and always this one has a new one and always this one then in telling is leaving out everything that tells the last violation of the latest idealistic romantic dramatic conception of chaste being and these then are lying but not by invention but by idealistic romantic dramatic sentimental omission and that is then very amusing and I know just now several of such a kind of them and everybody can laugh at them sometime.

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This happens very often with very many in loving, they are explaining that with that last one they were not real in loving, this they are now doing is really loving, always before they have not been really loving that is certain, this is very common in loving, it is very common very often in women, it is very common it is very often in men in their real feeling, in their real thinking, it is very common in men and women it is very common in loving in women and in men it is very common in loving often in men and women.

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Another form of having virtuous feeling is thinking what any one is doing is only a habit in them, and this is pretty common in men, quite common in men and in women.

This way of feeling then is that not any one is really a bad one that is hardly any one, mostly every one does a thing because it is a habit and all that they need then is to change their habit to some other thing, some other way of doing that thing doing something and that one will be a good one. This is fairly common in men and women this way of having a feeling about virtue in other ones and in themselves then, in some it is stronger in beginning, when they are young, but in very many having this kind of conception it is in them all through their living. They are not actually ever changing the habits they have in them neither is any other one they are knowing but that does not affect their conviction that doing bad things is only a habit in themselves and in every one, and this is indeed quite common in men and in women.

Another very common way of having virtuous feeling about oneself inside one is from having always the sense of being oneself inside one and so one oneself doing something does it, a wrong thing, with a different feeling from any other one and so it is not really then a wrong thing. This is very common even with many women many men who have not much personality in them, who do such very bad things as a regular way of living that no one not knowing would ever think it of them that they know it in them that they themselves inside them with the feeling of themselves inside them made it that the wrong things they were doing were not so bad as when other ones did that wrong thing. They are themselves inside them, they feel themselves inside them, each one of them and so then the things they are doing are personal things, not mercenary, vulgar things like those the other ones doing the same things are doing. This is very common in women, this is very common in men, each man mostly each woman mostly has a feeling of their own being, of being themselves inside them in them and that in itself makes each one doing something less bad in doing that thing than any other one doing that thing. A man painting, a painter exhibiting has such feeling. A painter was saying that exhibitions are so disgusting because just looking one sees that all the pictures are bad and that is disgusting, one's own pictures are hanging there and one looking at them and realising that they are bad things knows by remembering how each one of them happened to come to be not a good one and that then makes it alright for there are reasons that one's own pictures are not good ones while with all the others they are bad ones and that's all there is to them, there are not reasons to explain them to the feeling of any one looking at them and this is a very common way of having a conviction of virtue in them in a wonderfully large number of men and women.

There are others who build it up in pieces the virtuous being the

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virtuous feeling in them, slowly they build it up in living, slowly carefully and always they are adding, piece alter piece is being added by them to make sometime pretty completely a whole thing and some of these are very good ones indeed in living and some are not such very good ones, but very many of them are very good ones in living. Some of such of them may have many other things in them that are not such good things in them but these do not affect the good thing of them, the good part of them, the virtuous being in them that these are steadily building up in them by steady adding, sometimes quickly sometimes slowly but
 10 always, mostly always, very often safely, completely safely in them. There are so many of them then men and women that have virtuous feeling in them, important being in them from virtuous feeling in them that it is a large undertaking to understand it and realise it and describe it and I am now not any longer beginning the doing this thing.

¶1 There are some who have very much virtuous feeling virtuous being in them, some who have not so much virtuous being virtuous feeling in them, some who have very little, some who have hardly any and some who have not any interest in any such a thing.

¶2 Some have virtuous feeling in them from having in them concrete
 20 and generalised virtue always really in them. Some have virtuous feeling in them from having in them concrete and generalised virtue almost always really in them. Some have virtuous feeling in them from having in them concrete and generalised virtue very often really in them. Some have virtuous feeling in them from having in them concrete and generalised virtue sometimes really in them. Some have virtuous feeling in them from having in them concrete and generalised virtue sometime really in them.

¶3 There are lots more ways of having virtuous feeling in one than these that I have been describing. I am keeping them back now from crowd-
 30 ing on me, slowly they will come to me and out from me, this has been a description of a few of them and there are lots of them but I have been already describing a good many of them and always I am understanding women and men more and more by listening to them as in repeating it comes out of them the telling by them of how goodness is in them even in those who never are really talking about any such a thing. Always sometime it comes out of every one the way they have virtuous feeling in them and always more and more to me it is interesting.

¶4 It is very perplexing the generalised conception which is of virtue in many men and many women and the concrete feeling and acting that
 40 is not of virtue in them. This is perplexing, this is sometimes not at all perplexing, mostly it is perplexing always to the families of them, those knowing always the kind of them, this kind in men and women. Alfred Hersland will soon then be interesting. There will soon be a description of him begun.



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There are many ways of being and of loving and of winning and of losing, and having honor in them, and horror of something, and religion in them and virtuous feeling being believing and thinking in them from the nature of them when this is strong enough in them to make their own in men and women. Sometimes some one to every one is strong enough to make his own or her own living thinking feeling being loving, horror, working and religion and virtuous feeling and this is not then true of that one, this one is one having anticipating suggestion and then being like a resounding board to the suggestion they were anticipating and so giving it forth then so that to themselves then and mostly to every one they are strong to do their own living, to make their own opinion and virtue and working and thinking and loving and religion and this will soon now be some description of such a one. Some then can make their own honor, and virtue and work and thinking and loving and religion. Some can make their own horror, some their own loving, some their own religion, some are weak and can do one thing their own, some are strong enough and all of it is some one else's thinking, feeling, doing, religion, virtue in them, they are strong enough men and women. There are some can just resist and not make their own anything. Some out of their own virtue make a god who sometimes later is a nuisance to them, a terror perhaps to them, a difficult thing to be forgetting. Some are controlled by other's virtue and religion and that scares them, it is a superstition to them and always after it is a scared part of them. Some like religion, some forget it, some are it, some have a prejudice against it. There are many who love themselves enough to not want to lose themselves from living, to not want other people, existence to lose them, to very many women, to very many men this comes to be as a religion in them, this makes religion a real thing to them. Some love themselves so much immortality can have no meaning for them, the younger David Hersland was such a one, there will be a long history of him sometime written. Some love themselves negatively and they like thinking about immortal living. Some love themselves or other ones so forcibly in them that death can have no meaning as an ending, these are then certain of existing, these then are made to have religion, that is certain, some do not have it then in them, really they are certain that every one is continuing, they may not know it as religion, they mostly all of them sometime know it in them. Some love themselves so completely or some other one that they think they exist when they don't, will exist when they won't, are in communication with them when they certainly are not, some of these do not make it as a religion, they have it as a conviction as a certainty in them, these have a future life feeling in their present living. This is pretty common. Some have fervent loving in them for themselves or some one with very much fear in them and some of such of them have religion in them and very many of such of them have none.

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This is now to be a little a very little description of some having in her or in him the feeling of original creation from anticipated suggestion and the way virtue then is in them, in such of them. Then there will be a beginning of the being in Alfred Hersland after this little description which has not much to do with anything but is to me interesting has been made, as I was just saying.

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Some have very much sensitive being in them, very many have sensitive being as creative activity in them, very many have it as an instrument nature in them, some of them have it so that they can be almost creative by resonating, resoundingly anticipating another one's suggestion before that suggestion comes as a completion and such then are often for the very longest kind of time really puzzling as having in them sensitiveness to the creation of real personality in them as original activity in them and these very often have it in them that they are intelligent and so can reflect and then reflect about the thing they are creating from anticipation of the suggesting of other one's to them, they are quicker, these then, quicker really than chain lightning and sometimes for a very long time these are confusing. Sometimes these then can be understood by one when one realises of them that they are as greatly one thing as any other thing if the proper influence has come into the circle of their living and that never to themselves when they are beginning a new thing did the other thing the last thing they were creating, the last kind of thing they were doing completely express the personality of them to their thinking, such of them are never failing in anything, they are always succeeding, later they are always certain they have not completely expressed the personality in them in the last thing they were doing, they are now completely expressing the personality in them and then later in remembering they know they have not completely expressed the personality in them and always in each kind of thing they are doing they are succeeding, they are never stopping doing the last thing because they are tired of doing that thing, they are beginning a new thing without really leaving the last thing; in their generalised living, slowly every one can come to know it of them they are not really original in inspiration, it comes then that it is change but not an evolution of them everything, there is no generalised conception that forms itself from them in them, they may be fairly successful in living they may not be successful in living, always then they are quicker than chain lightning really in their sensitive being.

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The weakness of the being in them may come to be clear from the virtue feeling in them, from religion in them, from the way they need for that always to have company around them, this is generalised being in them and they need close company around them to support them, they cannot for this do concrete working that gives to every one the illusion that inspiration is inside them. This is pretty clear to my thinking, not

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completely clear yet and I am now telling it here to a little rid myself of it and to begin again to think and feel about it. Sometime I will have to do much more realising, understanding the sensitive being in men and women, it is a completely necessary thing and I am always working and thinking and feeling and I will not now say any more about this thing, this is enough now and I have been relieving myself enough now of my wisdom.

Perhaps this description that I have been just making has a little after all to do with something in this writing. This then and other things that have been written have something to do with preparing the understanding of myself then and some others perhaps then for the being in Julia Dehning.

There must be much alternating all through in this writing of preparing to be describing Alfred Hersland and the living in him and Julia Dehning who came later to be marrying him. These two then will be mostly all of them in this part of this writing and always I am alternating between them and always a little preparing understanding one and a little preparing understanding the other one and so sometime perhaps everything will come to be showing something and that will be then a happy ending of all this beginning.

Sensitive being is completely interesting. It will sometime be a long book that one when everything is written about sensitive being and kinds of it and the meaning of it in every man and every woman. Sometime it must be done for so only can there be written a history of every one.

All this describing then of virtuous being, feeling, knowing, thinking, in men and in women makes it right now to begin the complete understanding and description of the living and the being in Alfred Hersland and every one important in his living.

Alfred Hersland, the kind he is of human beings is to me very clear just now very clear inside me as grown up men and women, I have very many of the kind that are his kind of them now in me, I am mostly now completely filled up with that kind of them, that kind in men and women, with many individual ones of them, with many women of that kind of them with many men of that kind of them, I am just now very completely full up with the kind Alfred Hersland is in being, with men and women very many of them of that kind of them, with many of them, one just like him, that is all of him in my imagining, with some a little more one kind a little more another kind, with many who are of the same kind as he is among men and women but very different from him, I am full up very full up now with a whole large group who are all more or less connected in kind with him, with Alfred Hersland as he is completely now inside him, a complete one, I have then so many men and women in me now who are of his kind in men and women and they are in me now, I am completely full up with them now, completely filled up with them filled

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up with them as men and women, all full up with that kind of men and women and I must now begin again and slowly live it in them the beginning of them, I am filled up quite entirely filled up quite full up with the kind of them with all the varieties of them of this kind of them as men and women as women and men, I am all completely quite completely full up with this kind of them in men and women and all the kinds of them connected with this kind of them, I am completely now pretty nearly entirely now full up with many men and many women and all of this kind of them the kind of which Alfred Hersland is one, completely filled up with them

10 but only as completely men and women, I must a little now be filled up full with them with these then as beginning as children, I must be completely full with them and I must be full up with them too as children and I am now beginning a little to fill up with them as children, I am filled up full with them as young men, young women, as very young men and very young women, as older men and older women, as growing old men and growing old women, as old men and old women as dying and dead ones, I am then pretty completely entirely filled up full with this kind of them with very many men and women with complete men and complete women with this kind in men and women the kind of which Alfred

20 Hersland is one and of kinds closely connected in character with his kind of them, I am very full then of his kind in men and women, I am very fairly full of a kind of them he will have one of as marrying him, the kind there is in Julia Dehning which is a very different kind from his kind of them, I am fairly full of the Julia Dehning kind of them as children, as completely men and women, I am very completely full then, I am quite completely full of the kind there is of men and women of which Alfred Hersland is one and now I am waiting to be a fuller one, I am waiting to be a completely full one, I am waiting to be full up with that kind of them all there are of that kind of them as children and I am now as I am saying

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¶1 To begin again with Mr. Hissen the grandfather of Alfred Hersland. This one was as I was saying a man having it in him that he was really all that there was of religion, he was a man as I was saying a man completely being that thing to himself inside him, a man living that thing completely every moment in his living, a man holding them as part of him his wife and children to be a part of him when they were in the house with him, and he was all there was of religion, when they had left him for their own living they were then not any longer in him part of him, he was then again all there was of religion, he was a man then having a

40 connection with such as those I was describing who have it to be completely to themselves that they are completely a good one only those that I have been describing have it in them to have concrete living in them and generalised conviction of themselves besides in them and seeing themselves in the light of the generalisation and the generalisation comes from the

conviction of being that is not in concrete existing really in them, in Mr. Hissen then it was a different thing, his generalisation was a complete generalisation from the complete feeling acting being thinking in him, he was completely then all that there was of religion, he was living knowing being thinking feeling believing that he was himself all that there was of religion and he was concretely living every minute in this being and concrete and generalised being was the same being in him and he did not think that when he would be dead he would be living, dead was dead to him and religion was living to him but not living when he was no longer a live one, he was in himself all that there was of religion, dead is dead, he was very certain, religion was not in him a contradiction of this thing, religion was him, he was all that there was of religion, religion was all that there was of religion, he was it so completely in him that he was not ever judging any one, not himself, not any one, he was himself to himself inside him, he was all there was of religion, he was alive when he was living and was then all there was of religion, he held his children there when they were living in the house with him, when they had left him they were no longer in him of him, he was not then ever judging any of them, when he was alive he was to himself completely living completely religion, when he would be dead he would be a dead one he could not have any fear in him, he was a completely whole one then, there was not in him any contradiction between being a dead one a really dead one and religion, he was in himself all that there was of religion, he lived completely the living of being completely himself all there was of religion, he was so, not ever judging any one not himself not any one not his children, they were him when they were part of him, they were not him when they were not a part of him and that made him a complete thing always in living, generalised and concrete living, feeling, being, knowing, thinking, believing, had in him no complication, he was then the complete thing of being all there was of religion, of being certain that to be a dead one was to be really then a dead one, to have this in him as religion, to be himself completely all there was of religion, to be living concretely every moment every day his religion living concretely and as a generalisation. This then is the being in Mr. Hissen who was the grandfather of Alfred Hersland and this then is one of the kind of them that one must be understanding to understand the being in Alfred Hersland which I am hoping very soon now to be beginning describing. This is one then, I will now describe others of this family of kinds in men and women, for soon now I will describe Alfred Hersland for I am completely always nearer understanding that one and yet there are some difficulties that I am still feeling and I am very full up now with this kind of them the Alfred Hersland kind of them and still I am feeling some difficulties in the completion, they are not yet to me all of them entirely completely yet whole ones inside me, I am waiting and I am not yet certain, I am not yet impatient yet in waiting, I

am waiting, I am not now again beginning, I do not feel that I need to be again beginning, I am in the right direction, I am only now just needing to be going, I am now only just waiting, I am going I think very soon to be keeping on going, I have been describing Mr. Hissen again the grandfather of Alfred Hersland, I will now tell a little more of religious desiring in some of this kind of them, some who have fear and idealisation in them, Mr. Hissen had not this in him, dead was dead to him, religion was completely all him in him, he was not judging any one, he had not any fear in him, he died of old age when he came to be a dead one, to be dead was
 10 to be dead of that he was very certain, he had not then any fear in him, he had not in him ecstasy or idealisation, he had completion in him, he had all that there was of religion for him in him, when he would be a dead one he would be dead of that he was completely certain, he was then a complete one, concrete and generalised conviction was the same in him, he was the grandfather of Alfred Hersland, he was one of one kind in men and women, I am now pretty settled in my direction, I am still now waiting, I am still now not going on, I am still now waiting and that is what I am now doing.

¶1 This then the being in Mr. Hissen the grandfather of the three
 20 Hersland children is one way of having religion, feeling of virtue, in one, it is an important thing to have it completely inside me the feeling of religion in Mr. Hissen. It is pretty completely inside me now and still a little I am waiting, I will now soon be describing one who had another way of having religion, the complete other extreme and still of the same kind of them as Mr. Hissen and then I will be describing the in between kinds of them and so then I will come again to Alfred Hersland. And all of these then are of the resisting kind of them the dependent independent kind of them and now then again a little I am beginning to be waiting. I will be waiting quite a little now before I begin again.

¶2 30 There are some who naturally are knowing dead is dead but these are not then certain that to be dead is to be a dead one. There are many who are saying to be dead is to be a dead one but these then are not very certain that to be dead is to be really a dead one. There are some who are practically speaking completely certain that to be dead is to be a really dead one but always these then are afraid in living and always these then are a little afraid of being a dead one, some then are very completely afraid of becoming a really dead one some of these then are thinking feeling when they are being completely afraid of being a completely dead one when they will be dead ones that perhaps then to be dead is
 40 not to be really a dead one, they knew it in them that to be dead is to be completely entirely a dead one, these are certain then of this thing and they are afraid then every moment in their living that it will come to be in them that they will come to be a really dead one and then many of these then have it in them as a fear in them that to be a dead one is to

be really a dead one and they know that is really in them that to be dead is to be really a dead one and so then they have it in them that they think they have it in them that they are believing then that to be a dead one is not to be really a dead one and then they do not know it in them whether that is really a comforting thing to them, they do not know it in them whether they are ever really thinking that to be a dead one is not to be really dead then and these are not certain whether it is a comfort to them any such a feeling and there they are then these then full up then with fear inside them every kind of fear they can possibly have then for they have it in them that to be dead is to be a dead one and they have it in them to never to be wanting to be such a kind of a really dead one and then they have it in them from this fear in them coming out of this fear in them that they will soon come to be a really dead one, that perhaps a dead one is not really a dead one and then they have the fear in them of a dead one not being then a really dead one and fear then is complicated in them and there are a very considerable number of such of them always existing and fear then makes of them that they have a generalised conception that they have religion in them and virtuous being in them and this is of the feeling in them that comes from the reaction in them from the fear in them of being a really dead one that perhaps being a dead one is not really being a really dead one and always then these have in them as a continuous concrete realisation and this is always being in them that to be dead is to be completely really a dead one.

Some have it as a complete feeling in them that to be dead is to be dead and this then a world without ending is in them for to be dead is to be a dead one and so then not any thing to them has ever any ending. Everything then to such of them is going on forever and forever to them and always then to be a dead one is to be a dead one and always then there is a continuing for ever and ever to such of them of everything and so then to these of them there is no ending of anything and living and being a dead one is to these then the very same thing and to be a dead one is to be a dead one and to be a living one a living one and to very many of these dead and living are all one and these then have in them religion as being of everything that is never ending and some of these then come to have it in them this I am describing to be certain that to be dead is to be a dead one and to be living is to be a living one and that always everything is never ending, come then to have it in them as loving being in them and these then can come to have it in them that they are of them that have it to be of the kind of them that own the thing they need for loving and so then these then having it as loving in them that nothing is ever ending and to be dead is to be a dead one and to be living is to be a living one and that nothing is ever ending and have this in them as loving being and own the thing they need for loving are very interesting in religion.

All these then that I have been describing all these then all these

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kinds of them that I have been describing I am thinking as of the resisting kind in men and women, the dependent independent kind of them.

¶1 These then some men and women always there are a good many of these living who have it in them to have resisting being and some way of feeling that to be a dead one is to be a dead one and have in them religion from this thing mixed up with this thing in them, these then that I have been describing are of the resisting kind in men and women, they are of that kind of them that have loving in them as resisting and owning those they need in loving not from stubborn feeling not for attacking but
 10 from the dependent independent right way of winning fighting. There are very many kinds of this kind in men and women, some of each kind of all these kinds of them have religion in them. Later after very much waiting and very much history of Alfred Hersland has been written there will be very much description of the way sensitiveness and religion is in the attacking kind in men and women and this will be written in the description of Julia Dehning who came to be marrying Alfred Hersland as I have already very long ago been telling. There will then be very much description of virtuous feeling and religion in the description of Julia
 20 Dehning, of virtuous feeling and religion in the attacking in the independent dependent kind in men and women. There will be very much description of virtuous feeling acting thinking being in the description of Mr. Henry Dehning and of old men having it in them virtuous feeling being thinking There will be a description of a kind of way of having virtuous feeling in the description of Mr. Dehning. There will be a description of George Dehning and the little one Hortense Dehning in the history of the younger Hersland brother David Hersland. Now I am still waiting to be beginning really beginning the history of Alfred Hersland from the beginning of his living.

¶2 There have been then now, been in this description, the three generations of men and women. There was then Mr. and Mrs. Hissen and the
 30 old Mr. and Mrs. Hersland, there was then Mr. and Mrs. David Hersland and these then had three children Martha and Alfred and David and the history of Martha has been now already mostly written, not completely altogether written but a good deal written and now there will be beginning to be written the history of Alfred Hersland and every one he ever came to know in his early living, in his marrying and in his later living.

¶3 There was then Mr. Hissen and Mrs. Hissen and Alfred Hersland had it in him to have a good deal in him Mr. Hissen being but it was a very different thing in him this being in him than it was in Mr. Hissen.
 40 Alfred never had in him at any time in him religion, he was a mixture then of old Mr. Hissen and old Mr. Hersland who was a butcher when he was a young man working and who was a man who had important feeling in him from having been a little important then in religion. Alfred Hersland then, to be certain of the being in him, was of the resisting kind

of them in men and women and now then I will wait again and soon then I will be full up with him, I am now then not completely full up with him. Now I am again beginning waiting to be full up completely full up with him. I am very considerably full up now with the kind of being in him, I will be waiting and then I will be full up with all the being in him, that is certain, and so then now a little again once more then I am waiting waiting to be filled up full completely with him with all the being ever in him.

There are then some living who are saying that to be a dead one is to be really a dead one and these then are not very certain that to be a dead one is to be really a dead one. They are then some who have it in them that dead is dead and these then are not very certain that to be dead is to be a dead one. There are then very many who in living have it in them that dead is dead and these then are not certain that to be a dead one is to be a really entirely completely certainly altogether dead one. There are very many then of these always living, perhaps Alfred Hersland was one of this kind of them. Perhaps he is of this kind of men. Perhaps he is not this kind of a one, not one of this kind of them of women and men. Anyway this much is certain, he was of the resisting kind of them, he is of the resisting kind of men, of the dependent independent kind of them. He is certainly of the engulfing resisting kind in men and women.

Of these Alfred Hersland was not really one, Julia Dehning was of this kind of them. They can be either attacking or resisting kind of them. There are some, indeed there are a very great many of them, I know some of them always in living, there are many of them some very successful in living some very brilliant in living, some not successful in living, some of every kind of them as to succeeding and failing, there are a very great number of them always living women and men who have it that the being the root of being in them is intensity of emotion and these then are doing, feeling believing many things in living, some many things very different from those other ones of that kind of them are feeling, thinking and believing, many of them very different things from what they have been and will be believing feeling thinking doing knowing and always each thing any of these are feeling thinking believing knowing doing is for them completely bathed and floated by the intensity of emotion that is all being in them and these have it that to themselves inside them they are deeply profoundly moved by the thing and really then they are really profoundly moved by the emotional intensity in them, not any thing in them, in those of them that are completely this kind of them not anything they ever are feeling thinking knowing believing doing in living has any other value than any other thing they are ever feeling knowing doing thinking believing for always all of the being in them is intensity in emotion and very many of such of them have sometime very strong-

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ly religion in them and mostly always virtuous feeling in them, that is natural for them to be having in them as any one understanding anything of human being certainly will be more or less realising. These then and there are a very considerable number always existing of them as I am saying are often succeeding very well in living and are brilliant ones in living and some of them are weak and stupid ones in living and there are all degrees in between but always it is certain that these have in them emotional intensity as being in them and often for a very long time they are puzzling, they are often for long years puzzling to some one for it is

10 a very difficult thing to know it of them that not anything they are ever feeling knowing thinking believing understanding is profoundly in them when they are so completely moved and enveloped by and enveloping that thing, it is a very puzzling thing very often with these for they come so nearly to be original in living feeling thinking being knowing believing and they are really not then original ones and it is disconcerting for often one is a very long time convinced by them by such of them who are so completely themselves living by that thing in them then which is not them but is sustained by the intensity of emotion which is the really truly them. It is very certain that these then are very strong ones for

20 following in religion for being certain of virtue in them, these must be that for otherwise they would know that they had not originality in them, this will be all so very interesting when I am going to be describing Julia Dehning, this is a completely interesting thing but now there must be a beginning to the real realisation in me of Alfred Hersland and his living, I have been doing a very great deal of waiting, waiting is to me very interesting for always something is coming or else nothing is coming and there is eating, sleeping, laughing, living, talking and a little tickling in the body and the mind then that is very pleasant to any one liking waiting and then there is always the drowsiness of going to be lively waking and

30 all this is in me in waiting and I like very well doing waiting and now perhaps a little more I will be waiting but always I am a little near to beginning and now once more again I am waiting and now I am contenting myself again with waiting and that is a very pleasant feeling a pleasant thing for any one content inside them with it in them.

¶¹ I am always now feeling the temper stirring in Alfred Hersland the kind of temper he had in him when he was a boy and when he was a man and he had a temper in him that is a common thing with those having in them resisting being tending to the engulfing kind of that kind of them and Alfred Hersland had this kind of angry action in him although he

40 was not an angry or a sullen person mostly in him.

¶² I am very nearly full up with him with Alfred Hersland and his kind in men and women. It is all filling in me now to over flowing. Alfred Hersland was a very little one and then a child and then a boy then. He learned to understand talking and answering and it was surprising when

he began this thing as it is with every one. Once one sees a little one and he is not understanding anything any one says to him and he is not trying to do anything and then in a very little while a couple of months of living and he is understanding and answering and is trying to have things, that he can have a liking for then and that is a very certain thing and Alfred Hersland had this in him and later then he was a boy in his living and then he was coming to be a very young man and he had it then in him to be wanting to be helping his sister to have freedom so then he was very certain and he wanted to be helping and to be instructing and to be a good deal an example to his brother who was a younger one and he was then beginning resisting for every one to his father then, and his mother then had about him a strong feeling of worrying when he was a little late for dinner in the evening and later to be missing him when he had left them to go to Bridgepoint for his college education and he was then certain he was a man devoted to everything and every one and he always wrote to every one then to be good ones and he was a man then and then very much later he was marrying Julia Dehning and all this then was in him as much later living and in the beginning he was a little baby and then beginning understanding and talking and then a boy then and then a boy coming to be going to be a very young man and then he was full up with public feeling for every one living in the house with him, his sister, his brother, his father, his mother, every one, in the beginning then he was a very little one, this is now then the beginning of the complete history of the being and the living of him.

It is a nice thing, it is mostly pleasant for every one when the eldest son is the eldest of the children, in family living. This was not the case with Alfred Hersland, he was the eldest son, he was not the oldest of the three Hersland children, Martha was the oldest of them, it is very certain that mostly in family living it is a pleasanter thing when the oldest one of the children is the oldest son, this most generally is pleasanter for every one, for that one who is the oldest one, it is not such a pleasant thing for that one when a woman a girl a sister is the older one when he is the oldest son, this mostly then makes it a little a difficult thing when he is a son and not the oldest one of the children, in family living. Very often in family living when one is not the oldest of the three children but is the oldest son, very often then he is such a one as I am soon going to be describing as Alfred Hersland. Very often in family living when one is not the oldest of the children but is the oldest son, very often then that one is such a one as Alfred Hersland was in his living. I know now three of such of them who have it in them to be of the kind of them that Alfred Hersland is and who have it in their living that they were the oldest son and that they had a sister who was a few years older and that put them in a position that I will now soon be describing in the early living, in the beginning of being a young man in the living of Alfred Hersland.

Buried Narrati



¶1 Alfred Hersland then is now to every one a young one, this is now a history of him. He was a good enough looking one, many said he was a very good looking one.

¶2 Sometimes in reading, sometimes in thinking, sometimes in realising, sometimes in a kind of a way in feeling, knowing repeating knowing always everything is repeating, knowing that there will be going on living is saddening. Sometime then in reading, in realising anything, a little sometimes in feeling something it is saddening to be thinking, feeling, realising that always everything, is repeating, that sometime some one
10 is a young one and that now some one is in their middle living and that now some one is an old one and sometimes it is a queer feeling in one this and then not anything, not waiting, reading, dying, being a dead one, living, being a young one, being one is a real thing inside in one then and always then it is certain that always every one is living and every one has their being in them and every one is feeling thinking knowing something and always then it is certain that every one is like some other one and everything is existing and it is saddening then and existing is not a real thing then to some one feeling then every one as existing and being themselves inside them and some one being like some one and each one being
20 either a young one or a middle aged one or an old one and sometimes then this is a little a dreary thing and sometimes then it is a very queer thing and mostly then it is all then something and mostly then it is certain that everything is existing and mostly then it is inside in some one that not anything is a real thing, that it is dreary to be writing.

¶3 I am feeling always that I am not certain that I am ever really full up with any one in being as a young one, it is such a difficult thing to be a young one inside one, an older one inside one, to be any age inside in one, I am feeling that it is a very queer thing to be knowing some one who is a young one, to be knowing any one, I am not then having any one
30 inside me now in my realising, not myself inside me in my feeling, I am living that is certain, I am now beginning a little again feeling that I am not yet full up with the being in Alfred Hersland. I am now again beginning waiting.

¶4 I have not any more any one in me to my feeling. Always then there is Alfred Hersland and I know very well what kind of being there is in him. I have not any one in me to my feeling. Not Alfred Hersland then and and so again now I am beginning waiting.

¶5 How can any one know it in them that they are a young one, that they are a middle aged one, that they are an old one. Mostly there is
40 not any way to know it inside in one that one is a young one that one is an older one that one is an old one, there is not any way of knowing such a thing inside in one, mostly then each one must be told it by some one and mostly then that one does not then really know it in them. Mostly then there is not any way any one by themselves can know it in them

that they are a young one a very young one, a young one not such a very young one, an older one, a good deal older one, an old one, a very old one. There is not then any way any one can know it inside them the difference in them of being a young one or an older one when some one is not somehow telling it to them, some other one, this can be a telling by that other one this can be a telling by the other one because the other one is existing at another stage in living. I have been seeing a young man and have been talking very much with him and he is quite a young man and he is very much like one I was seeing very much when I was quite a young one. Now this one that I am now seeing is quite a young one that is to me very certain and there is in me a feeling that to any one to himself now there is not very much meaning in many things he is now always saying and yet I know it by remembering that that one that I was knowing very well when I was quite a young one and who is so very like this one, I know that that one was not then to himself or to me then a young one, I must date it to myself to be really certain that that other one who is in being just like this one was then such a young one, young as this one is now in his being, it is certain that that other one was such a young one, he is not now to my remembering of that time a young one, he was at that time to my feeling as now I am remembering he was at that time to my feeling then not at all a very young one, he really was then as old as I am now in my feeling, for it is certain not any one is any age inside them to their feeling, every one is inside them living, that is about all there can ever be in them really of feeling of themselves inside them, that they are living inside in them, they cannot be inside in them any age inside them not any one and that makes it a very hard thing to be really realising a young one or an old one or any one, or one's own self inside one, and now I am not going to be doing this thing with Alfred Hersland I am now outgoing to be telling the being in him and the living in him and what he did in living with any other one. Not any one in them is to themselves any age inside them. They know in them by looks and looking at other ones and talking and knowing things they are thinking, have been thinking, by things they were and will be doing, by realising by an effort in them or simply in them things happening in them by remembering but really then not any one is to themselves anything but only just living inside them, that is all feeling of themselves inside them that they can have in them with not anything to help them by telling them or by their seeing others then to help them.

Always then Alfred Hersland had a being in him that now I am beginning describing. Always Alfred Hersland was living to his ending. This is the being then that is in every one, they are existing until there is an end of them. Each one has their own being in them, each one is of a kind in men and women. Alfred Hersland was of a kind of men and women as I was saying, he was the eldest son but not the eldest child as I was saying and that had some effect on him as I was saying it does

have on those that are eldest sons but not the eldest child in family living, and Alfred Hersland was all through his early living living with poor people near him and in a way he was of them, he did things with them as I will now be telling and then he left home to go to Bridgepoint for his college training and before that he was at the stage of being very instructive and very desirous to be the head of his family and a good citizen and after he left he was a tender feeling in his mother's living and then he had some kinds of loving in him and then as I was saying he came to be married to Julia Dehning and later then his father was losing his great fortune and
 10 then too Martha was beginning having trouble in living and later then his brother David was influencing him and later then Alfred Hersland was having very much trouble in his married living and many people came then to be important to him and then there was more and more living in him and this is now to be a complete history of him. I am now almost all through with waiting. I am now beginning to be free with the being of him inside me in my feeling. I am now completely certain that not any one is to himself inside him in his or her feeling any age inside them.

¶1 Alfred Hersland was the eldest son and the second child of the Hersland family and the Hersland family then were living on a ten acre place
 20 in a part of Gossols where no other rich people were living and the Herslands were then rich people, Mr. Hersland was then a very rich one, Mrs. Hersland had it then and always that she was naturally a natural part of rich living, but being rich ones was then not inside them as a feeling important in the Hersland children living, they were then all three of the living of the poor people in small houses and a half country half-city living feeling. Alfred Hersland was then such a one in his living, and living was then the important thing in him and slowly then family living came to be important to him, but now in the beginning when he was a
 30 very young one, family living was not important in him. This is now to be a complete history of the living in him all his living. When he was quite a very young one family living his family position was not of any importance in him, then it came to be more important, then very important in him, then after his marrying Julia Dehning very much less important in him. Always all the time he was living in Gossols even when family living was important to him he was living with the poor people near him. Later after he married Julia Dehning he in a way came back to such a living although they were then different ones he was then knowing.

¶2 Mostly it is very hard realising about another one that that one is
 40 not thinking, is not thinking when it would seem that thing is a thing they would naturally be doing. It is very hard for any one who is ever doing writing to be really realising that very many are not doing thinking, remembering, it is a very hard thing to be realising about other ones and then it is a very hard thing to be realising that some who would

naturally be thinking the kind of way one writing is thinking are not ever thinking that kind of a way about anything, about something. It is a very hard thing then knowing what any one ever is seeing, feeling, thinking, I am all alone now and I have then an unreal lonesome feeling, it is like a little boy who was howling and they all rushed out to help him, I am all alone, he said, and all of a sudden it had scared him. It is not frightening to some but it is hard work for them then for such a one may then perhaps be almost in need of beginning again.

Every one was a whole one in me and now a little every one is in fragments inside me. There are a very great many not now in me, mostly every one now in me is in pieces inside me. Mostly not any one now is a whole one inside me. Alfred Hersland is in fragments inside me, I will now begin again and it will be a describing of pieces then, pieces of perhaps a whole one. Perhaps not any one really is a whole one inside them to themselves or to any one. Perhaps every one is in pieces inside them and perhaps every one has not completely in them their own being inside in them. Perhaps each one is in pieces and repeating is coming out of them that is certain but as repeating of pieces in them. Repeating is always coining out of each one that is certain, in all moments of despairing that is certain, that every one always is repeating. That every one always is repeating is a certain thing.

I am very certain of that thing that every one always is repeating the being in them, sometimes it is to me as pieces that do not make any meaning as a whole one. Mostly always sometime each one is a whole one to me, very often each one is in pieces to me. Always every one is repeating, repeating and repeating the being in them and always repeating is coming out of each one, always all through all the living they are doing, always all their living and sometimes it is exciting to know it in them, sometimes a very dreary thing, sometimes a very discouraging feeling for living, sometimes a friendly one and sometimes then it makes of some one not such an important one as one had thought them, sometimes then it makes of some one a more important one than one had thought them, sometimes it is a habit in one to expect it of them the repeating from some one.

Now then, mostly every one is a good deal in pieces to my feeling, Alfred Hersland then now is such a one to my feeling, a good deal in pieces to my feeling. Always all his being is always repeating in all his living. He is a good deal in pieces to my feeling.

He was not then the oldest of the Hersland children, he was younger than Martha and that always makes a difference in a boy's living, not that Martha was very important to him in his early living but there came to be for him when it came to be in him when he was a going to be young man and was coming to feel like a good citizen and having strong family feeling, it came to him then to be directing and he was not then the eldest

of the Hersland children. He did help Martha some then, he did help her a little to be able to go to college as she was wanting to do then but they were not very interesting ever to each other Martha and Alfred Hersland, a little then when she was to go to college Martha was a little interesting to Alfred then and very much later in her living when Alfred was having trouble long after he had been married to Julia Dehning he was a little then a little interesting to Martha who was then taking care of her father in Gossols after he had lost their great fortune. Alfred then was a little really interested in Martha when she was leaving home for a college education, later he and his brother David were a little interesting one to the other one when they were living in Bridgepoint together after Alfred was married and then later, and the mother Mrs. Hersland had a tender feeling in her for the clothes Alfred had left with her and the room he had slept in, when he left the family living to go to Bridgepoint to do his studying, and Mr. Hersland he never had in him a very certain important feeling about Alfred excepting a little when he might have been needing him or when a little Alfred might be opposing him but really then the three Hersland children not any of them were really important ever to Mr. David Hersland to his feeling. He had sometimes a kind of feeling about one or the other of them because of something, some specific thing, but mostly Mr. Hersland was as big as all the world in his feeling.

Connecting"

Note #77¹

Every one to me just now is in pieces to me. That is to say every one is to me just now as pieces to me. That is to say that each complete one is only as a piece to me, that all there is of each one at anytime in them gives to me a feeling of pieces not of a whole thing, that is to say I am having just now with each one I am knowing or remembering a feeling an emotion from them as if they were each one not a whole thing. I have this perhaps not altogether with every one but I have it just now with a good many of them a good many that I am knowing, knowing now or remembering now and most of the time now I have such a feeling. A little it comes to me I am certain from my realisation that many of them are not completely thinking or feeling the way a complete one of their kind of them would be thinking or feeling. They are thinking and feeling in pieces then now to me to my feeling just now in my emotion and that makes of them to me pieces of being, makes all there is of them of each one, not whole ones, this is very strongly in me just now in my feeling, very very strongly in me, men and women very many of them those I am knowing those I am remembering, not all of them, I do not say that it is true of all of them even just now in my feeling but very many a great many of them are to me just now in pieces to me. There are pieces then and that is whole being, there is a piece then and that is the whole being of some one, they may be, such a one may be completely of one kind of being, but it is only a piece of such a kind of being as that one is in being. It is not such a very joyous feeling, having the emotion of having every

one as a piece to one, it does make of everything a thing without ending and all the time then there is not any use of anything keeping on going. Why should anything any one keep on going if not ever at any time anything any one will be a whole one, what is the use of anything or everything keeping on going if not at any time I will not be having a sensation that any one anything will be a whole one, once every one sometime was a whole one, now mostly every one is a piece of a one, not all the being as a complete one and yet every one has their own being in them and putting all of each kind of them together to make a whole one can not be to me a satisfaction, cannot give to me any real satisfaction can not be a satisfactory way in my feeling of having completion of having anything or any one a whole one cannot give to me any reason why the world should keep on being, there is not any reason if in repeating nothing is giving to me a sensation of a completed one, I have then this in me now and mostly every one I am knowing or remembering is to me just now a piece of a kind of being and every one is themselves inside them, that is always to my feeling certain and so then feeling each one is a piece of a kind of being and always then feeling each one is entirely existing so that each one is not a part of any whole thing I cannot to myself have any very real satisfaction from getting together all the ones there are of a kind of them, to make a whole one, that is, not to my feeling, that cannot give to me an emotion of satisfaction, that is not to my feeling satisfying and so then I am not feeling each one is sometime to me a whole one, no then no, I am now feeling that mostly all of them every one I am knowing every one I am remembering is to me a piece of being and so then there is not any use in the world going on existing so that every one can keep on with repeating a piece of being, not any use at all then to me to my feeling, not any use then really to any one and this is now then the real state of feeling I am now having.

Alfred Hersland is to me a piece of being, he is not in me a whole one, this is certain, mostly every one is to me a piece of being, every one has their own being in them, Alfred Hersland has his own being in him, alright, I know it of every one, I know it that every one has their own being in them, I know it and always I feel it, I always feel it and I always know it, every one has their own being in them yes every one, every kind of a one, every one that ever was or is or will be living, yes, alright, I know it of every one that every one has their own being in them, Alfred Hersland had his own being in him, yes every one has their own being in them, yes that is alright, I know that of them, I know that very well of them, I know every one has their own being in them, I feel it of them, I know that always in every one, always in each one, always of every one, yes I know that each one has their own being in them and I am saying that mostly every one is a piece of being, not a whole one in them and so then there is not any use of the world going on for any one, and there is not

any way of making a complete one of any being by putting together all of some kinds of them all of any kind of them for each one has their own being in them and so after all there is not any way of making a whole one. Every one to me just now is as a piece to me, that is to say each one mostly is not a complete one of anything to my feeling, each one just now to my feeling is a piece of something and that is to me very certain by my very strongly realising in every one the way they are not thinking, feeling a complete thing of their kind in feeling and thinking. Now then Alfred Hersland is a piece of being to me and now I will tell of it the way

10 I feel it in me, the way I feel him and every one just now in me.

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Alfred Hersland had a kind of being in him that in some who have it in them makes of them very good ones, some not such very good ones. This is in a way true of every kind there is of being. Of the kind of one that Alfred Hersland was in his being they range from very good ones through to pretty bad ones but this is true of every kind there is of men and women. Alfred had it in him to have his being in him so that it was a little passionate in him, not very affectionate in him, not so as to be very good in him, not really ever very bad in him, sometimes as aspiration in him, more or less as ambitious in him, sometimes as virtuous and didactic in him. The kind of being he had in him was of a kind of being that in some having it in them makes of them devout in religion, makes of them mystic in religion, so as to let themselves be absorbed, all existing, some of them having this kind of being in them have religion in them but then it is like that in the grandfather of Alfred Hersland, Mr. Hissen. Some having this kind of being in them are meek enough in living and yet a little dominating in family living and are just enough in thinking and impersonal in feeling, and some of such of them need to have as a wife to them some one very vibrantly existing to give to them enough stimulation to make them keep really alive inside them. All

20 these then are of the resisting, the dependent independent kind of them. Some of them have the being in them very murkily passionate inside and some of these then are trying to engulf every one near them to be lost inside them, to be swallowed by them and some of them are not interested in very many persons near them but some of them they need to have engulfed by them and so then Alfred Hersland was of the kind of them the resisting dependent independent kind of them, the kind that own those they need for loving. Many of such of them do not really in their living need any one for loving, in a way Mr. Hissen the old man important in religion, being inside him all there was of religion was such a one

30 of this kind of them. Alfred Hersland then to my feeling has being in him as pieces only of being, he is himself inside him, he has being in him, he has really living in him, every one has real being to me in them but as I am saying very many to me now are pieces of being and yet they are themselves inside them, I know that of them, I know that in them, I

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know that in myself with them, and so then to me then just now then in my feeling, very much mostly every one is as pieces of living, pieces of being, to me then now to my feeling, pieces everywhere of something are existing and repeating, repeating of pieces of something and yet whole ones are inside them are repeating all around me as living, feeling, being, thinking, existing and in a way then not whole ones and not a part of anything because they are one each one all there is of them and so then just now to my feeling it is a little fragmentary all there is of living and keeping going is only in everything because it is not ended yet and that is then my feeling just now inside me and Alfred Hersland is to me a real being but not having completion in the sense of a whole meaning, everything then every one, that is mostly every one mostly everything is just now to my feeling as pieces of being, pieces alive completely inside them and so always repeating as a whole one but having not meaning as a whole one. Alfred Hersland then was a kind of them he had a kind of being in him that was in him as more or less engulfing, somewhat passionate, not very bad, certainly not very good, engulfing resisting dependent independent being, needing to own those he would need for loving, very often needing some one poignantly alive to influence him.

Of the kind of one that Alfred Hersland was in his being they range from very good ones through to pretty bad ones, from very tyrannical ones to very just ones, from very good ones through to pretty bad ones, from very religious ones to completely skeptical ones, from very dominant ones to very meek ones, from very passionate ones to completely indifferent ones and all of these in their living are of the resisting kind of them the dependent independent kind of them, those of them should have then needing to own those they need for loving. Alfred Hersland then had in him to be a little passionate and engulfing, a little meek and a little tyrannical in living, a little didactic and superior in aspiring, and certainly not really a very good one and in religion mostly not believing and yet not being really completely certain that to be dead was to be really completely a dead one, he had it a little in him to be a little going to be saving himself by a little religion in himself or in somebody very near to him whom in a way then he was owning.

Of the kind of one that Alfred Hersland was in his being, the kind of them men and women having in them such kind of being range from very good ones through to pretty bad ones, have all kinds of mixtures in them, have every kind of way of living are many of them pretty successful in living, some very successful and some pretty miserably failing, some pretty steady with the being in them, some pretty intermittent and some meek and some very weak in being and all this is true of every kind there is of men and women.

I am thinking now of six of them that have such a kind of nature in them like that in Alfred Hersland and these have it very differently

in them than he had it in him and then there was his grandfather Mr. Hissen of whom I have written. There was one and he was not very successful not very not successful in living, he was successful enough in living and he had it in him to be impersonal and just and kindly enough with mostly every one, and he had not any engulfing passionate nature in him, not at all any such a kind of this kind of being in him, and he was almost altogether certain that to be dead was to be really a dead one and he did not altogether completely like it such a feeling and he could be a little not certain of it inside him though mostly altogether he was certain

10 that to be dead is to be really truly a dead one and he liked it very well that his wife who could be making lively living feeling was very certain that to be dead was not at all to be a dead one and he liked it then that she was such a kind of one and mostly then this one was successful enough in living, and kindly and not meek and not given to aggression and master in his own house by patient overseeing and successful enough in living by patient persisting and this then is all there is now to be written of the living this one had in him. This one then was of the resisting kind of

20 them that have it in them not to be engulfing, not to be aggressive nor meek in their resisting winning, to be needing to be owning those they need for loving but to be only loving one human being, to be kindly but impersonal really with every other one. That is all then of the being of one of the six of them.

¶1 Another of the six of them was one having it in him to have a good deal in him of the engulfing passionate being of his kind of them but the being in him was not really ever in action, it never amounted to any more in him than to be a little wiggling in him and that was all then, he wanted it to be in action, he wanted to be passionate, and succeeding, and aspiring, and despairing, he tried it always all his living, he was always a little scaring and filling with hope his family for the despair and the possible

30 activity in succeeding in living in him and mostly then nothing ever happened and he came as near in his living as a man can come to failing who is not completely failing in living. He loved a very pale anaemic woman but he never came to marrying, he was always a man considered as perhaps promising successful living and so it went on and on and he was an older one and still he himself and a little some other ones had still a hopeful feeling that this one would sometime be really succeeding, would really be doing something. This then has been a very little description of another one of the six of them.

¶2 Another one of them had the passionate murky engulfing being in

40 him in a completely concentrated form that made him active, sensitive, amusing and successful, quite successful in living. He was always loving but it never was a trouble to him, he was so active he never was knowing that he was engulfing the other one, that he owned those he needed for loving. He was a very active, sensitive, amusing, successful enough

person and the murky engulfing passionate resisting being that made him was so concentrated in him that he was a compactly existing being and in a way not interested in anything or any one he was not just then really needing. He was a very nice, a nice, amusing, sensitive, successful enough one of this kind of them, the passionate engulfing resisting kind of them, in this one this being was quite a concentrated pleasant thing. This is then all there will now be written of this one.

Another one had it in him to be completely certain in all his acting and his feeling and his living that to be dead is to be a dead one and so this one must keep on being a live one and must have everything he can be seizing to keep by him and always this one in his talking and his thinking and his feeling was very certain that he was very certain that to be dead was not to be a dead one and if it were, what then, a really noble man would not let it effect him and he was most certainly such a one. This one then had this being, the resisting being I have been describing as not really in him as engulfing as not really in him not engulfing, as not really in him as passion and yet as just enough in him as passion to give him a little something that made it that mostly one would not trust him and yet that for very many he had some real attraction. This one had some aggression of resisting being in him, this one was quite successful enough in living.

This one that I am now beginning describing had murky passionate resisting being but its action in him was very intermittent and it was at different times in very different conditions in him. Sometimes it was in him in a fairly concentrated condition and it made of him some one very quick and sensitive and charming and a musician, sometimes it was very quiet in him and then sometimes it burst out as uncontrollable temper in him. Twice in his life it lead to loving and both times then it made trouble for him for he was not strong enough in persisting to be able to keep on owning the ones he needed for loving. This one was not very successful in living.

This one was very successful in living, this one that I am now beginning describing. This one had this being not at all as murky not at all as engulfing, he had it in him as efficient emotion, as active practical reasonably aggressive resistant action, as steadily and not too sensitively in him, as warmly affectionate and rationally self-understanding. He was a little sentimental and this was all the weakness there was in him. The being in him was perfectly adjusted to steadily succeeding in living. Sometime perhaps there will be a very long history written of him and four others very like him, perhaps in the history of David Hersland and George Dehning.

This then has been, a little, descriptions of six kinds of being that are kinds of the kinds of them that Alfred Hersland was in living. As I was saying of the kind of being there is in Alfred Hersland there is every

kind of variation. There has been now made very short descriptions of six of them. This is now time then for the really beginning describing the living in Alfred Hersland from his beginning.

¶¹ As I was saying he was not the oldest of the three Hersland children. Every one knows this now of him. He was the oldest son but not the oldest one of the children in the family living. Being the oldest son and not the oldest of the children has always a certain effect on one having such a position in a family living. That is pretty nearly certain. Alfred Hersland then as I was saying was the oldest son but not the oldest
¹⁰ of the children. Martha Hersland was the oldest of the three children. There has been already written a complete history of her living and her being, a pretty nearly completed history of her. She was the oldest of the three Hersland children, Alfred Hersland was three years younger. This is now the beginning of a complete history of his living, the beginning of the regular description of the being he had in him. To begin again then, to begin now with him, to begin now again trying to describe him as a quite young one, as beginning in his living. To begin then.

¶² Alfred Hersland, Alfy as every one then called him was as a young one of the living of poor people living in small houses in a part of Gossols
²⁰ where the Herslands were the only rich people living. Alfy was of the living of poor people in his daily living then as was his older sister Martha then and his brother who was then quite a little one. All three of the Hersland children were of this living for a good many years in their beginning. It was different in Alfred than it was in Martha, than it was in David Hersland, that I have already been saying. In Alfred it was his daily living then, it was nearly all the living then in him. It was half country half city living. Alfy knew very many poor people then in his young living. In a way then he was then completely of them, completely of their living then. He Was different in his living with them in a way
³⁰ than Martha and David were. He was completely then as a young one of the living of poor people, a half city half country poor people living. He was always then with these kind of men and women and children.

¶³ All three of the Hersland children Martha and Alfred and David were in their young living more of the living of the poor people living near them than they were of their own family living then. Each one of them was in his or her way almost completely in their young living of the living of poor people in a part of Gossols where the Herslands were the only people who were rich of all those living there. All three of them Martha, Alfred and David were then in their young living of the half
⁴⁰ country half city living of poor people living in that part of Gossols where the Herslands then were living. Each one of the three Hersland children had each one her or his own being in her or in him. Each one was very different from the other two of them, Martha had one kind of being, and

Alfred had one kind of being and David had a kind of being and the being in each one was different from that in each of the other two of them.

Each one of the three of them the Hersland children were then in their young living each in their own way with their own being in them of the living of people living in small houses and being in feeling half city half country men and women and children. All three of them of the Hersland children had this living inside them and around them then when they were beginning living, for a number of years each one of them, and in each one it was a living that was in them in each one different in feeling from each of the other two of them. Each one then of the three of them were freely living when they were each one of them young ones with people living near them. Martha was of the people near her as I was saying and in her as I was saying then she was in a way completely of them and completely not of them, she was of them completely in her daily living and in her feeling, she was completely not of them because of the future living that would be a different one from anything that any of them would naturally be having. Martha was in a way completely in her daily living completely in her feeling all through her young living of the being of the people living in small houses near them, of the women and the men and the children and then later she was more and more completely not of them because of the living that would be her natural future living. She was of them in her feeling, she was completely cut off from them from the future living that would be natural to her in their feeling. She had not then in her feeling in her younger living any feeling of living that was different from their living in them only she had in her her future living and so then she was to them completely cut off from them. She had not in her in her younger living very much almost not any feeling of the living, the rich right American living that would have been a natural living for her to be having. She was to her feeling like those with whom she was mostly then entirely in her young living living. She was pretty nearly altogether like them then in her feeling, she had more money and she did not have to work to earn any and that was a natural thing in her living and then in her feeling she was completely of them and this was in her all of her young living. In Alfred Hersland it was a little different, he really did more things with them than Martha ever did with them. He did everything with them all through his young living but always somehow he had it in him that his mother never was cut off in her feeling from being part of rich right American living. This was not in him as thinking, his mother was not then important to his feeling, she was not then really in any way very important to him, his father was a rich man, every one who knew him knew this about him, Alfred Hersland was completely living the living half city half country of people around him, somehow always he had it in him that his mother was part of rich right American living, this was in him as a kind of realisation of rich sur-

faces in aesthetic feeling, this was in him and his father was a rich man and always he was completely doing everything with those boys and girls and men and women who were living in that part of Gossols where he was living. He did everything with them, he was completely living with them, he did everything they were doing, he did everything with them and they with him, he was completely then living with them.

¶1 He was doing all his daily living with the children and the women and the men living in small houses in that part of Gossols where the Herslands were the only rich people living. The Herslands were rich people
10 of rich American living as the natural way of living. In a way Alfred had never had any real experiencing of this kind of way of living, he really did not know very much of any one who was living this kind of living, sometimes some with their children came to see the Herslands and then the Hersland children had to play and talk with these then these children living the rich American living, and the Hersland children mostly were not interested in them, Alfred had not any liking for them, he liked to have all the fruit picked even before it was quite ripe before it was really ready for picking so that those children who were coming to visit them should not be using their trees to pick fruit and enjoy it. Alfred never
20 liked it that these children should be at home in his orchard, picking fruit and eating it and taking it home with them, he liked very well picking fruit and climbing trees, his own trees with those children that were in his daily living, he never did like it that children coming with their parents on a Sunday visit well to do American families should come and pick fruit in his orchard and enjoy such things then when they came occasionally to visit the Herslands in a part of Gossols where not any other rich people excepting the Herslands were living. Once when some of them were coming, Alfred with David and Martha to help picked all the fruit although most of it was green then, it was mostly cherries just
30 then, picked it all every bit of it and put it in the barn to ripen and he did this so that the children coming to visit them should not be climbing the trees and helping themselves as if it were in an orchard of their own. He made David and Martha have such a feeling too in them, it was a mixed feeling in Alfie then, he was then just beginning to feel in him responsibility for family living, he was just beginning then to feel in him that he was an American citizen, he was just beginning to feel in him then his daily living and liking that realisation that he was then beginning to have in him. He was beginning then a little dimly to have a realisation of the fact that his mother never in her feeling had been really cut
40 off from rich right American living. He was just then completely living with the people living near him, he was doing all his living with them, living was interesting to him then, he was more and more then beginning to be really living his living with their living. He had in him not any disliking for the rich American living but he did not want the children

of that living to make themselves too much at home in his garden in his orchard with the flowers and the fruit that was part of his daily living then.

Each one of the three Hersland children had each their own way of living and feeling their early living. This is now to be a description of the way Alfred lived and felt his early living.

As a boy Alfred Hersland, Alf as they called him was doing everything he was doing with these boys, those children living near him. He did everything he did with them, mostly he did everything they did in living, he did everything he did then in his daily living with them. He was then completely of them in doing everything he did in his daily living with them. As I was saying he did mostly everything they did in their living. He certainly did everything he did in his daily living with them. He was of them then. He was of them, Martha Hersland, David Hersland, all three of the Hersland children were of them the people in small houses near them in their early living. Each one of them, of the three Hersland children was of them in the way it was natural for that one to be of people around her around him. Each one of the three of them certainly was of the children and women and men who were their neighbors then in all the young living each one of them had then. Each one of them certainly then was of the daily living of these then, the people near them more than any one of the three of them were then of their own proper family living. Martha Hersland was pretty completely of the living of the people living near her when she was a young one, more than she was then of her mother's or her father's or her brother's living then. Alfred Hersland, Alf as these then all called him did everything he did in his younger living with them with these people near him. David Hersland also was of them the people near him but then he was of every one in a way and mostly always of himself inside him and soon now there will be a beginning to him. Each one then of them certainly did have their young living in company with the people living near them then and certainly each one of them had their living inside in them in the way it was natural for such a kind of them as each one of them was inside them to have it in them. Martha then had it in her in her kind of way of having it in her. She was of them these people in her younger living. Alfred, Alf as they called him, had it in him then when he was a boy and also then when he was a little older as it was natural for him to have it in him. He certainly then when he was a boy lived all his daily living with them, mostly then he did what they did in living, certainly he did everything he did with them, this was true of him when he was a boy, it was pretty nearly true, of him when he was a little older, it was more or less true of him all the time he lived there near them.

The grandfather of the Hersland children Mr. Hissen had it in him to be completely certain that when he would be a dead one he would be

dead completely dead, of that he was completely certain, he was so a complete one, concrete and generalised conviction was the same in him, he was in himself then to himself always in him always all there was of religion, he was the grandfather of the Hersland children, he was the grandfather of Alfred and David Hersland, he was the grandfather of Martha Hersland but she was not related to him in being, he was the grandfather of Alfred and David Hersland, they were related to him by their being, he was the grandfather of Alfred Hersland, that is certain, this is now beginning to be a description of Alfred Hersland and the being in him and the living that came out of and to him.

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Alfred Hersland was a boy and living then with for him poor people, children, men and women. He did everything that he was then doing in his living with them, he was then completely of them, he was then completely with them when he was a boy and among them. Later when he was still doing everything he was doing with them, when he was still doing mostly everything they were doing with them, it was then a little different in him, he was pretty completely then doing with them everything that they were doing, he was doing it pretty completely entirely then his life with them, he was pretty completely then almost entirely then doing with them everything that they, older girls and boys, and men and women in the small houses near the Hersland ten acre place were then doing, he was then completely doing and doing pretty nearly entirely everything they were doing and doing it with, them and it was a little a different thing in him than when he was a younger one, already he had then a feeling like a feeling for quality of richness and finish in anything, he had already a little beginning of feeling in him that his family was not really then never had been cut off from the rich American living, the natural living for them. He did not know it then and the little he knew then was not pleasant to him, he did then mostly entirely everything those living in small houses near him were doing and he did it with them, he did not know then really anything of this rich right American living that was the natural Hersland way of living, he knew nothing of this then, he did not really think of such a thing, a little he had in him then a little family feeling about managing his sister and being a good citizen, his mother was not then important to him, his father was a rich man he knew it then but he did not then really feel this in him, he had not any realisation of this then in him, and always then he was doing everything and with them, very completely indeed then what these people were doing who lived near him and always then he did not know then and the little he knew of them who had it in them, right rich American living was not pleasant to him and yet in him beginning was a little feeling that some way somehow he was inside him a being never really cut off from rich right American living. When he was a younger one this was entirely completely not in him, a little later when he was completely doing every-

thing the ones near him were doing and very much with them and with the feeling of them and himself as of them in him still somewhere in him there was in him what his mother had in her as always there inside her that he was of a being that had it as a natural thing that nothing in him was cut off from rich right American living, and always then he was completely living with them the people near him living their living having their feeling being completely then of their living in his acting, in his living, in his thinking, in his feeling. Each one of the Hersland children had their own being in them each one of them had a different way from the two other ones of having the living with the people near them in them. Martha had her being, had her feeling in their living, had her way of being completely of them the people near her, in her younger living. Alfred had his being in him, he had his way of feeling the living he was doing in his young living. He certainly was doing everything these near him were doing and doing it with them and feeling it as they were feeling in it then and this is now then some history of his living then, of his daily living then.

Alfred Hersland was with them in his daily living with the people living near him, with the boys around him in his daily living and he did then everything he did with them and he did then everything they did in their daily living and he had not in him then anything at all of family living. When he was a boy, when he was beginning his living he lived his daily life then doing everything he did then with the boys the women and men living near him. He did his roller skating, a little shooting, some camping, a good deal of fishing, some going about the country selling fruit he had been picking with them in the orchard in the ten acre place where the Herslands were living and any other fruit belonging to any of them that they could use for selling, he did everything in his daily living with them, he was with them when they were with girls then and he did with the gills everything a boy does when he is with them. He had then public school living. He did his daily living completely with them, he did everything they were doing then, this was the history of the living he had in him when he was a young one: he did everything then with these then living near him, he had then his being in him and his daily living and this is now then to be a description of the living then in him with the being in him.

There were then the Banks boys who lived near him, there were three of them, it was the oldest one who was mostly with him, the second one George who had lost two fingers from a sickness he had that no one ever mentioned to him was the one with whom David Hersland later did his living. The oldest Banks brother Albert, who later in his living did shoemaking, George later was a clerk and pretty successful in living, the third brother then a very red faced freckled one who could crow very well and always was on fences doing this thing and his later

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[Note #9](#)

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[Note #1](#)

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living came when the Herslands did not any longer any of them any more know what happened to any one in that part of Gossols and so there is not to be any telling of his future living, Albert was a good deal in these days with Alfred Hersland and then he began shoemaking and he was not very good at learning at school and once he had a furious anger in him there and he scared every one in the school by drawing a pistol although it was an empty one and he was told not to come any more and he then began learning shoemaking but he was a good fellow to be with for any one and pleasant enough and he and Alfred did everything together then until the shoemaking began and then he went with men and Alfred was not so completely with him then. These Banks boys had in them all three of them half city half country living, Alfred had in him completely half city half country living, when he began shoemaking city living came to be more strongly in him, Albert then went on with his half city half country living, he went on then living with those then near him who kept on in them being half city half country in their feeling. There were some of them who kept on having half city half country feeling some of those living near the Herslands then and after Albert Banks began learning shoemaking Alfred Hersland was mostly with them. The one who might have been interested in Martha if she had been more interesting to him was one of such of them. Alfred when he was not any longer a boy in his living was for a little while a good deal with this one. He did then, Alfred did then pretty nearly entirely everything that this one, that this crowd of them were doing then in their daily living. Alfred was beginning to have a little in him beginning then the feeling of family being but it was not in him then yet as in any way determining and he was then completely entirely doing in his daily living what these having in them half country half city living were doing.

¶1 There were a number of little houses in this part of Gossols and Alfred knew a good many of the people living in them. In a good many of them the same people kept on living all the time the Herslands were living in a ten acre place there, in some of the houses there was much moving, people would be very often coming and going. Once there was a family that stayed one year there and there were two children an older boy and a very young one, the older one Louis Champion was very much with Alfred then, the little brother was a nuisance to them, Alfred did a good deal of roller skating, some camping out and more or less fishing with Louis Champion. Louis was a pleasant fellow and good-looking.

¶2 Alfie was often out in the evening, in the summer he was out a long time almost always every evening. Sometimes he went out with some of them living in small houses near him, sometimes some of them would be playing hide and go seek around the Hersland house with him. Albert Banks was often playing, going about with him of an evening. They were together very often in the evening. Alfie was very often out in the

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evening with some of them living near him. In the summer he was out a long time almost always every evening. Very often he would be going off somewhere to do something or he would be standing around with them or they would be all of them hanging around together in a vacant lot that was near to where all of them were living. Sometimes they would be chasing all around all of them, sometimes some of them would be hiding and running on the Hersland place as I was just saying. Albert Banks was often then with Alfie in the evening, less at first after he began learning shoemaking, earlier when he was still going to school he was almost always together with Alfie on a summer evening. All the year Alfie was very often out in the evening when he was a little older boy and in the summer he was out a long time almost always every evening. Sometimes he was out with some of them he was doing everything with in his daily living, sometimes they would be together playing hide and seek in his orchard and in his garden. Albert Banks as I was saying would be then almost always with him in the evening, he would often be playing hide and seek in the Hersland orchard and garden with them, this was before he was thinking of beginning learning shoemaking. Frank and Will Roddy often were with them all in the evening. Frank and Will Roddy often were there in the evening at the Hersland place playing with Albert Banks and Alfred Hersland and David. They were often playing hide and go seek in the summer in the evening. Sometimes some girls would be with them, sometimes Martha Hersland would be with them. Every now and then there would be some girls playing along with them. Albert Banks and Frank and Will Roddy for some time were almost always together with Alfie in the evening. Albert Banks as I was saying later began learning shoemaking, he was then not so very much with Alfie and the Roddy boys who were still then a good deal together in the evening. Frank Roddy later in his living went into the country to earn his living. Will Roddy later went into a cigar stand, clerking, and then his father died and he had a little money and he came to be a partner and then he and the other one failed and they were not fair then they very much favored one creditor, they had some trouble, later very many years later some of the Herslands happened to hear from some one that Will Roddy was in jail because of something he had been doing. He was supposed not to have been very honest and afterwards he was in jail. He was a little fellow and very quick.

So then Alfie and Albert Banks and the Roddy boys were often playing hide and go seek in the summer in the evening. They were a good deal together mostly every evening as I was saying. They were very often together in a vacant lot playing or hanging around together somewhere and often enough they would be chasing around in the Hersland orchard and garden. Sometimes there some girls would be with them. Sometimes then Martha Hersland would be with them. Alfred and

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David very often were playing hide and go seek with Albert Banks and the Roddy boys and sometimes some others, in the Hersland orchard and garden. Sometimes some girls would be with them, sometimes then Martha Hersland would be with them. Sometimes then they stayed a long time in the orchard, later then Alfred said to Martha he would tell her father, she had no business to be playing. Sometimes he would be angry and later he would threaten her if she would not do something he wanted her to be doing he would tell her father she was playing hide and go seek in the evening. Sometimes later there
 10 would be quarrelling and Alfie would be saying Martha should not be playing that evening. Sometimes Alfie would make Martha go in. He would say if she did not go in he would tell her father she was playing hide and go seek in the evening. Don't you know any better than to come along, he would say to her. He was then a little beginning to have in him the feeling that he was a good citizen, that he was the oldest son, he did not know then yet very specifically why she should go in, she did not know then very specifically why she should go in, they neither of them knew very specifically why she should not be playing hide and go seek in the evening but Alfie was beginning then to have such a feeling
 20 about himself in him that he should send her in and later then if she did not do something he wanted she should be doing he always said he would then tell his father she had been playing hide and go seek in the evening and then she always had a sullen fear inside her. Neither of them then as I was saying knew very specifically what they were meaning. Martha, Alfred and David Hersland all three were out a good deal in the evening. Alfred was often out in the evening, in the summer he was out a long time almost always every evening. He was then doing everything with the children and women and men living near him, he was then doing everything mostly that they were doing, he was doing everything
 30 he did with them. He was then mostly always out with them in the evening. He was then and when he was older he was then with them, some of them sometimes with a good many of them in the evening. He was always then doing everything he was doing then with them. Alfred all his younger living was out very often in the evening, then and later in his Gossols living he was often out in the evening, in the summer he was out a long time almost always in the evening. Mostly he stayed entirely in that part of Gossols where he was living. Mostly he never went away from the crowd living near him. Mostly he in the evening when he was a young one when he was an older one stayed in that part
 40 of Gossols where the Herslands were living, was with them the people living in small houses near him.

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There were some whom he knew who were living in another part of Gossols and he sometimes saw them, sometimes he saw them very often. This is now to be a description of them, of all of them. There



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were two families of them that the Hersland children came to know and each of them lived in a different part of Gossols. They had no connection with each other. The Fishers one of these families then were friends of the woman who lived near the Herslands and did dress-making sometimes for Mrs. Hersland. Sometimes Mary Fisher came to see the second daughter Cora who was not yet come to be a really pretty one. Sometimes Mary Fisher's brother Henry came with her and so the Herslands all of them came to know them and they each one in their way all excepting Mrs. Hersland came to know the Fishers very well. Mr. Hersland came to know them very well later, Martha and Alfred and David Hersland came to know them earlier. They were six of them of the Fisher family, four children and a father and mother. Mr. Fisher had something to do with horses, that was the way he made a living. The Hersland children never came to know him. They sometimes saw him and spoke to him. Henry the second son they came to know very well all of them. Henry went bicycling very often with David Hersland. Mary was the only daughter and all the Hersland family came to know her. Later Mrs. Hersland came to know her a good deal and Martha Hersland always liked her. Mrs. Hersland liked her well enough but never came really to know her. Alfred used to stay in her kitchen talking to her. Jim was the oldest son and brother. The Herslands did not, any of them, ever come to know him. The Fishers were all proud of him, he was a commercial traveler and was apart from them. Slowly it came out about him that he was going to ruin from a taste for liquor. Later he took a cure and was better, none of the Herslands ever saw him, not any of them ever came to know him. Mrs. Fisher was a tall kindly faced kind of woman. She was always good and mostly always in the kitchen. All the Herslands came to know her, Mrs. Hersland never really came to know her. Henry Fisher was a very reliable person, he was very pleasant always to Martha Hersland, he and David Hersland did a great deal of bicycling together. Alfred Hersland was at the Fishers sometimes for an evening. They were not really ever very important in his living.

Another family with whom the Herslands Martha and Alfred and David, never Mr. and Mrs. Hersland, spent an evening were the Henrys and these were not really important to them. They came to know them quite by accident having sat next to them at a theatre one afternoon and then they went to see them. They went there quite often in the evening one or two or all three of the Herslands then. Mr. and Mrs. Hersland never came to know any of them of the Henry family. There were four children, James Henry a tall thin one who played the violin while the other ones danced in the evening. Henry a pleasant enough sensible enough fellow to be knowing, Rose Henry a little dark one and Carrie Henry who was just one of them. The Herslands would go there and eat dinner with them, Mrs. Henry browned potatoes, peeled, when

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she roasted her meat the way french people do them, the Herslands always ate very many of them, the forks and knives the Henrys used for eating were worn down very thin, later then James Henry played and all of them danced pretty solemnly in a quadrille. This happened quite often in the evening. The Henrys were really not important in the living of any of the Hersland children. Later then they did not see any of them, Mr. Henry later killed himself and every one wondered if he had been crazy when he did this thing. They were not any of them ever important in the living of Martha, Alfred or David Hersland.

¶¹ 10 Alfred as I was saying was in Gossols when he was a very young one and when he was a little an older one. Sometimes then later he saw a little sometimes of Olga the sister of the first governess the Herslands had had in their Gossols living staying with them. Sometimes the Wyman family made up to him. This is the way he had all these in him this that I am now beginning describing. This is now beginning to be a history of him, a history of Alfred Hersland of all the being and all the living in him.



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¶² 20 Alfred played the violin some, he played it very well. He had some musical feeling, he had quite a bit of musical understanding, later in his very early Bridgepoint Jiving he was very much interested in playing and in understanding. He made for himself some reputation as an intelligent amateur musician. He came to know then in Bridgepoint in his early living in Bridgepoint a young man who was making music a profession and did some rather nice composing. Later this one gave it up and went into a clothing manufacturing business in which his brother and father needed him, but this is all later history of Alfred Hersland, this all was in his Bridgepoint living, this is now a history of him and a description of the being in him in his Gossols living. He had then in him in his younger living a good deal of musical feeling. All the three 30 of them Martha, Alfred and David in their younger living took lessons to learn to play on something. Alfred was the only one of the three of them who had any really musical feeling. Martha took a little interest once in playing and she did a good deal of practicing just before she left Gossols for her college education. David was interested in understanding but he never did any practicing, he was interested again later and always everything was interesting to him sometime and later there will be a very long history of everything and of him written.



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¶³ 40 Alfred had really some musical feeling in him. Once in his later Gossols living he had a really interesting teacher. This was a man named Arragon. He was a very interesting man, he interested Alfred very much then when he was teaching him. Alfred never wanted to be a musician as a way of living never really at any time in him but music and understanding musical feeling was for a little while all the feeling in him, while Arragon was near him. Later there will be some little history written

of this man, not very much but a little and that will come in the later Gossols living in Alfred Hersland.

This has been now a little description of the living in Alfred Hersland and now there will be more description of him, of the being in him and the living in him.

Alfred Hersland was neither popular nor very unpopular with those that knew him. He was not pleasant nor unpleasant to any one, he did everything he did with those he was knowing then, he really did with them mostly everything they were doing. He was not at any time left out by them. He always all his Gossols living did everything he was doing with those he was near then in living, and he always then did with them everything that they were doing. He was never then left out by them. To them his future living was not important in him to cut him off at all from them. He did everything he was doing then with them, he did mostly everything they were doing with them. He was himself inside him, later as I was saying he had some feeling in him that he never had been cut off from rich American living, later then this came to be in him, he still then did everything he did with those he was knowing in Gossols where he was living, not altogether though then, he was beginning knowing some other women and some men, he saw something then of Ida Heard the school teacher and so did his music teacher Arragon this is all to be written later.

Alfred Hersland then was himself inside him, he was perhaps not a very complete one, as I was saying some, a good many just now are pieces to me, they are themselves inside them. Alfred Hersland is one of such of them. He was certainly himself inside him, perhaps he was not such a very complete one, this is a little my feeling of him just now and I have mentioned it again. He was himself inside him, he was of the engulfing resisting kind of them in men and women, he was perhaps not a very complete one, he was to mostly every one not very pleasant not very unpleasant, he was not popular or unpopular with men or with women. This is now to be some description of the being in him.

He was some one to himself inside him that is certain, this is now to be a long description of the being in him. There will then be more description of his Gossols living.

Now there will be description of the being in him and then more history of his Gossols living.

Some know more or less of men and women what the being in them are going to be making them do from minute to minute in their living, some have not at all any such knowledge in them of men and women. Some have a little such knowledge in them about some one when they have known that one completely entirely from the top to the bottom all through them for a good deal of the living in them. Some even then are very apt to be believing that any minute that one will go much farther in doing

something than that one really ever will be doing, much less far in doing something than that one is really ever going. This is quite common. There are a very great many who are very certain that some one will be doing something and these then have it in them to be easily quickly very completely forgetting all the times they are mistaken. But then it certainly is certain that some have more feeling for what others are going to be doing from minute to minute in their living than others have it in them. Some have an exaggerated notion of the way they do not have it in them. But some and I mention it for I am one of such of them have

10 practiced very often in thinking to be planning the action of some one they are knowing very well in living and always then though often they know the general direction mostly always they think something is going to be happening much sooner than it does really happen or much later than it does really happen or much more strongly than that one is going to do that thing or much more weakly than that one is going to be doing that thing and very often then too such a one is wrong about the kind of action that some one they are knowing very well is going to be doing. I am very busy mentioning this thing because I have always been very

20 interested in seeing how very wrong I can be when I am telling about any one how they are going to be living from day to day in their living. And yet more and more in my living I come to be more understanding of the complete meaning of the being in each one I am knowing, I get to be more able more and more to know of them what will be the quality of living of working in them what on the whole will be the quality of succeeding and failing in them and always then I want to be mistaken I want to make mistakes so that I can see something in them which makes of that one a more complete one, always then I want to be more certain of all the variations that makes some one so very much like some one really different from that one. Always then more and more I want to

30 be feeling completely feeling the complete being, all the being in each one I am ever knowing and feeling in them the kind and quality and quantity of work and living and loving in them. I can never have really much feeling of what specifically they will be doing from moment to moment in their living I have not any dramatic imagination for action in them, I only can know about action in them from knowing action they have been doing any of them, I mention this so that every one can be certain I do not know this about any one any men or women, I tell about the living in them from the living they have had in them I cannot ever construct action for them to be doing, I have certainly constructive imagination

40 for being in them, sometimes with very little watching I have pretty complete realisation of pretty nearly all the being in them. I just felt like mentioning this thing and so I have just mentioned it here so that every one can be certain that I have not any dramatic constructive imagination. I am always more and more and that is certain realising under-

standing constructing with complete imagination the complete being each one of men and women. The actual things each one are doing I only know from knowing the actual detail in the actual living of each actual one I am ever knowing. I certainly more and more am always more and more realising the being in each one I am seeing. I am always more and more realising kinds in men and women, the being in each one of each kind of them. I have mentioned this because I have been feeling for some time like mentioning this thing, sometime I will make more of this and will illustrate it then. This will come to be done very much later in my living. Of that I am almost certain.

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Now there will be some description of the being in Alfred Hersland and then after that has been a little written there will be written more history of his Gossols living and more description of those with whom he was then in his daily living. There will then be written a description of him in his Bridgepoint living and of his later marrying Julia Dehning and of every one whom he knew just then and then there will be more history written and there will be more and on and on then until somewhere nearly to the end of him. And then sometime later there will be written the ending of him and of his generation in the Hersland living.

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This then is now to be a little description of the being that was him, as I was saying being is interesting to me and I have some understanding of being in men and women. As I was saying the being in Alfred Hersland is more or less like a piece of a whole one but always he had his own being in him, in a way he was himself inside him and this is now a little description of my feeling about being in him, about being in a good many men and women. Almost every one sometime is a piece of one not a whole one, almost every one sometime is a whole one. This is true of many men and women to me of mostly every one. I will now try to understand my meaning in this feeling.

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To be using a new word in my writing is to me a very difficult thing. Every word I am ever using in writing has for me very existing being. Using a word I have not yet been using in my writing is to me very difficult and a peculiar feeling. Sometimes I am using a new one, sometimes I feel new meanings in an old one, sometimes I like one I am very fond of that one one that has many meanings many ways of being used to make different meanings to every one. Sometimes I like it, almost always I like it when I am feeling many ways of using one word in writing. Sometimes I like it that different ways of emphasising can make very different meanings in a phrase or sentence I have made and am rereading. Always in writing it, it is in me only one thing, a little I like it sometimes that there can be very different ways of reading the thing I have been writing with only one feeling of a meaning. This is a pleasant thing, sometimes I am very well pleased with this thing, very often then I am liking a word that can have many ways of feeling in it, it is

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really a very difficult thing to me to be using a word I have not yet been using in writing. I may know very well the meaning of a word and yet it has not for me completely weight and form and really existing being. There are only a few words and with these mostly always I am writing that have for me completely entirely existing being, in talking I use many more of them of words I am not living but talking is another thing, in talking one can be saying mostly anything, often then I am using many words I never could be using in writing. In writing a word must be for me really an existing thing, it has a place for me as living, this
 10 is the way I feel about me writing. I have been mentioning this thing for I am just now feeling a learning in me for some words I have just been beginning using in my writing. Now I am going on with a description of being, of being in pieces and as whole ones to my feeling, of being in Alfred Hersland as I was saying.

¶1 I will not go on about pieces and whole ones in everybody's being. Each one mostly sometimes is a whole one to me. Very often later then they are pieces to me some that have been sometimes completely whole ones to me. That happens then to me quite often, that happens to me again and again. Sometimes some one I have been feeling as a com-
 20 pletely whole one from the loving being in that one comes then to me all of a sudden to be loving loving more than loving some one something and that one then is a piece of one to me, not any longer the whole one I was feeling. Then I begin again very often and make of this one a new whole one beginning again with this piece and remembering everything I ever knew of this one. One then has been to me a whole one having complete loving being, such a one then comes to have to me loving loving more than loving anything and that realisation of that one makes that one to me then not a whole one. This may come to me of some one, of any one, of all who are whole ones to me, I may have in me then some
 30 realisation of them and that realisation makes them not a whole one. Every one is not a whole one, now I am waiting a little for an inspiration about this thing to explain completely my feeling. I will now soon be telling my feeling about men and women, about whole being in them, about them as a piece of living each one about them always all each one having their own being in them, always then each one of them each one who ever was or is or will be living. Then there will be a complete description of being in Alfred Hersland for my realisation.

¶2 Alfred Hersland was of a kind in men and women as I was saying. He was the eldest son but not the eldest child as I was saying, and that
 40 had some effect on him as I was saying. I am writing everything as I am learning anything. I am writing everything as I am learning anything, as I am feeling anything in any one as being, as I am having a realisation of any one, I am saying everything then as I am full up then with a thing, with anything of any one. I am certain that some are sometime

whole ones to me, that some are sometimes a piece of their kind of them in me, always I am certain each one is existing, they are themselves inside them, sometime mostly every one is a whole one to my feeling, very often before then very often after then that one is not a whole one in my feeling; that one is a piece of the kind of being that is the being they are of in being. This comes then very often to be in my feeling and just now I am quite a little far from certain that each one is a whole one and always I am certain somehow always each one is existing inside them and that in a way sometimes gives to me a very unsatisfactory way of feeling being for not any one then is completely a whole one to my feeling mostly not any one and yet they are not each one parts of a being to my feeling each one then is existing inside in them and I am then not very well satisfied with my feeling all being. I am having that kind of feeling a good deal when several of them that have been completely whole ones to my feeling are not any longer such completely whole ones, as I was saying this can happen in them from realising that they are not original but anticipatorily suggestible some one that was to me as one completely self-suggested in living, or it can come from some one having been a completely loving being and then this one is not really loving the one they were completely loving and loving is not the complete being in them. Some come to be pieces of themselves as a whole one from there being anger in them, failure, stupid being that makes a dead piece in them, uncertain being, weakness in them sometimes makes of them a piece sometimes of their whole one and some and a little in a way Alfred Hersland was such a one never come to be a whole one to me, he always has been a piece of himself as a whole being and now I begin again.

I have not been very interesting in explaining being in men and women in my feeling as I am just now having it a good deal in me. That is quite certain, sometime later I will do it again. Now I will begin with the being in Alfred Hersland. I am not yet quite full up with the being in him. Again I am beginning waiting. Again I am beginning a little to feel him. I am still hoping to be more certain in my feeling. I am waiting and waiting, I have not in me now any impatient feeling. Pieces in being, whole ones in being, words saying what I am wanting, words having existence in them to my feeling, Alfred Hersland and the being in him and the kind he was of men and women all these things will come soon to be more completely in me, that is certain.

Alfred Hersland was of a kind of men and women. This is now some description of that kind of them.

Some one seems to be talking in such a very different kind of way to mostly every one than I am ever hearing from that one and sometimes then I do not think of any one really telling me what that other one has been saying, at least it is a very difficult thing to realise that one can have such a free talking in him when always I have not heard it coming

out of him. For many years I was slowly learning that very often some one is not talking in my hearing the way he is talking when some one else is listening. For very many it is a very difficult thing to be realising the effect they have on men and women. I have often been listening again and again to some one, have been very much with them and always then they have, that one a certain kind of way of talking that seems then to be the completely natural way of talking in them, I have seen such of them talking from suffering, from excited feeling, from happy feeling in them, from gayety and from being very serious inside them and then

10 some one tells me about them about such a one that that one says such and such a thing in talking is always saying such and such a kind of thing always in talking and that is then to me astonishing, very astonishing, and then sometime I realise it of them slowly that such a one, that one, can be saying that thing, always having such a kind of talking coming out of them that it is a natural thing in them and slowly then always then I am always learning how each one is talking to every one, and more and more then slowly then I am listening.

¶1 A little again now to me each one is a whole one sometime. A good deal to me now yet each one is a piece of living and always inside them is

20 their own being. Always to me there are kinds in men and women that is certain and now then to begin again describing the kind of one Alfred Hersland is in living, all the kinds there are of that kind of them, all the kinds of ways there are in me of learning them of feeling them.

¶2 There is a kind of a kind of them and Alfred Hersland was one of this kind of a one, one of the kind of them that are one kind of the engulphing resisting kind of them that have it mostly all of them to have it that mostly every one knowing them feels it of them knows it in them that they are a piece of being and always they have it in them very many of them to be very alive inside them, to be to themselves a being very much living and aspiring, very much really existing. There is a kind of every

30 kind there is of being that have it in them to be a piece of being very much to every one and those then those of that kind of them are active inside them in being, are active and aspiring, are very completely live ones in their existing and these then are a good deal to a good many knowing them completely a piece of being and as I am saying there are some kinds of every general kind there is in men and women of all the kinds of them there are some kinds of each kind of them that have this in them the being to mostly every one knowing them as pieces of a being and as I am saying some of these kinds of them are very active and aspiring in their being

40 and their living and Alfred Hersland was one of such of them and now I am beginning inquiring into the being of such of them into the being of all of such of them who have it in them to be to very many knowing them pieces of being and having active and completely aspiring being in them completely and continuously aspiring being in them. Alfred

Hersland then was such a one. As I was saying he was of the engulfing resisting being, as I was saying he had active and aspiring being in him, as I was saying he was mostly to every one ever knowing him a piece of being and this is now to be a history of the living in him, a description of the being in him, an inquiring into the connection in being between him and all those other ones that like him are pieces of being to mostly every one knowing them. There are a very great many men and women that are such of them. Alfred Hersland was of these then was such a one this is now then again the continuing of realising the kind of them that have it in them to be a piece of being to mostly every one knowing them. Alfred Hersland as I am saying all his living was such a one, was one of this kind of them.

Some one has milk brought to the house by the milkman and it is wasted and yet always that one is continuing having that amount of milk brought in because that one is thinking that sometime that one will be a sick one and then if the milkman has not the habit of bringing milk every day to that one then when that one is a sick one that one will not have milk brought every day by a milkman. It will be too late then to be beginning then when that one is so sick that one cannot go out to order anything. One having in that one a feeling that nothing should be wasted by any one living can have such a way of doing with a milkman bringing milk for that one. Such a one can have it that that one never throws away anything, never wastes anything in living and always there is more milk there than that one can be using in the daily living, in a kind of a way this is very common, not about milk left, but about a way of feeling in living and a way of acting. This is in a way common. Mostly then I have just now a feeling mostly such a one is part of a being. Mostly just now I have a good deal of such feeling that every one is not a whole one that each one is not ever a complete one. One quite young one was loving another one and that one was saying to the one that one was loving, I only love them like you with dark hair and brown eyes for I am a blond one and I could only be loving a dark one. Then this one saw a picture of another one, I could love that one said this one. But that one is a blond one, the one this one was thinking of loving told this one and you just said you could only love a dark one, yes that is true but I think I could love that one, and this is very common, and always there are very many having it always in them that they are a piece of being and always each one is a whole one in the sense that each one is being really in them is existing and sometimes then very often there is to me not any kind of a whole one really in any one and anything and now I am not really caring any more anyway about this thing, about being being a whole one in any one in any way.

Always there are very many of every kind there is in men and women who are to mostly every one knowing them pieces of living, they

are themselves too inside them. Perhaps Alfred Hersland was one of these, I am now beginning a description of the kind of being the kind he is of men and women have in them.

¶¹ These then all of them have it in them that they are resisting and some of them are engulfing in resisting and some of them are slowly resisting and many of them are superficially attacking and all of them have it in them to some way own those they need for loving.

¶² Mostly then these the resisting kind in men and women have it in them to feel very strongly the completely existing of everything, they
¹⁰ have it in them to be certain that everything in a way is made out of real earth the way it was done to make Adam that is to say the resisting kind of them in their feeling have it to be certain that a thing is existing more than that a thing has a use and can give to them an emotion. These have it in them then mostly that emotion is not as poignant in them as sensation, that is then their way of being although as I have been saying some of such of them can be engulfing, some vacant in them, some certain that to be them is to be attacking to be quick and poignant in emotion and to be that to mostly every one seeing them doing their living. In a way though always it is true of all of them all of those having in them
²⁰ this being I am now describing, that they have a slow sure feeling that everything is made out of earth and has that kind of very certain existing. Sometime I am hoping to make it completely clear inside me and in my expressing the two kinds there are in men and women and all the kinds there are of these two kinds of them. To begin again with the kind Alfred Hersland was in living, the kind he was and some of the kids more or less connected in kind with his kind of them. I am going on now with a history of him, a complete history of him.

¶³ Some always are lying when any one is asking anything and then they come to be saying I don't know that thing and then they come to
³⁰ telling the true story about that thing. That is the way they do about everything about anything and this is quite common.

¶⁴ It is very hard to know it of any one whether they are lying that is to say it is very hard to know it in any one whether they are knowing the relation between what they are saying and what had happened what is happening to them. It is a very difficult thing to know it of any one whether they, to themselves, are saying what is not what they are thinking. Lying, stupid being in men and women, religion, aspiration, sensitiveness to any one to anything in men and women, appreciation and enthusiasm, emotion and being afraid in them of something of anything
⁴⁰ of everything of any one, of almost every one, all these then are very interesting in men and women and very often, very very often it is a necessary thing to know all the being every bit of the being in any one to know it of them what they have in them of these things inside them of lying and aspiration and stupid being and virtuous feeling and important feeling

and religion and fear and realisation of material existing. It is necessary then to know of some all the being in them to be certain of them whether they are lying, whether they are feeling, whether they are believing, whether they are understanding, whether they are afraid, whether they are good, whether they are bad, whether they are important inside in them to themselves inside them. It is a very difficult thing then to know the being really in mostly every one. Very often when some one is knowing the complete being of some one that one is still only a piece of a being, there is not in the being of that one a quality of completion, there is no reason why that one from the being in that one should keep on existing, should have kept on existing and when that one is a dead one it is an accidental kind of thing that that one should be an ended one, it is not a completed or a cut off thing the ended one, and that is a very common thing to be feeling about many men and many women. This is a kind of feeling almost every one knowing him had about Alfred Hersland as I have been saying again and again.

I will now give some description of a considerable number of men and women of kinds connected in kind with the kind of men and women of which Alfred Hersland was one. There will be now some description of each one of a considerable number of men and women each of a kind of men and women of one kind of the kinds of them that are connected in kind with the kind of them of which Alfred Hersland was one. In the description of these there will be an explanation with the description of each one of them of the way each one is a complete one sometimes to some one or not a complete one.

There will then now be a description of a considerable number of men and women, there will be then now some further expression of the feeling some one every one has about some one about every one. There will be now perhaps more understanding of the way each one is or is not sometime a complete one. There will now perhaps be some understanding of lying, aspiration, religion, feeling, being, thinking, in a considerable number of men and women, in a number of kinds of the resisting kind of being in men and women. To really again begin then. Later there will be a complete history of Alfred Hersland, later there will be a complete history of Julia Dehning.

To begin now then just now with little descriptions of a considerable number of men and women who all of them are some kind of the resisting kind in men and women. To begin this then.

Some as I have said already somewhere earlier in my writing, some of the resisting kind of them have it in them to have generalised feeling that is of ideal aspiration and concrete feeling that is in continual action and of very material seizing and holding. Some as I have been saying already in my description have it in them to be completely certain that to be dead is to be really truly a dead one and always then perhaps to

be a dead one is not to be really truly a dead one and it is a good thing then to be married to one who is certain that to be dead is not to be really a truly dead one. This is true of some this is true of the first one that I am now describing. This one was not meek not aggressive not arrogant not egotistical in living, this one could have resisting in him, this one like very many having such a kind of being was fairly slow in action and in feeling, if he was not slow in feeling and in acting and in listening such a one would not be certain that he himself was doing that acting, listening, feeling, such a one would be thinking that something was happening, it would be over and that one would not be realising that he himself was listening, feeling, acting, and this is very common with many having in them dependent independent resisting being. This first one then that I am now beginning describing had resisting being as fairly sensitive being as slowly reacting being as not at all engulfing being, as a complete being only this one was not quite entirely certain that to be dead was to be a really dead one and he liked it that the wife that he had always with him was certain that to be dead was not to be at all a dead one. This one that I am describing, this first one had resisting being as completely sensitive, fairly slowly reacting, this one was not meek not aggressive in living, this one was persistently and patiently and in detail dominating in family living, this one was very just in thinking and in judging, this one had not very much imagination and was impersonal in feeling, this one had pleasant affection, this one had completely honest action, this one had a good deal of fear a good deal of affection in him, this one was quite a good man in living, this one was pretty certain that everything is existing, this one had loving and such things reasonably in him, this one could have it in him to have it that he found himself even a better one than he really was in living but really he was a very good one in living and though a little he had the abstract conception of himself as a more ideal one than he was in concrete feeling, mostly he was realising pretty completely all that he was really experiencing, only a little he was not realising that having a little fear in him that to be dead was not to be really a dead one did not make in him an experiencing that he was a better one than actual living in him made him. He was as I was saying glad to be having a wife who was completely certain that knowing that to be dead was not to be at all a really dead one made every one a very much better one than each one really was in living. This is then a complete history of the being in this one. This one then was a sensitive, slowly reacting, fairly affectionate, quite good, reasonably just and a little fearful and quite impersonal and somewhat loving quite very good resisting independent dependent one. This one was pretty completely a whole one to himself and to mostly every one, this one then is different from the one I am next going to be describing in being a completely slowly reacting completely sensitive one.

This one that I am now describing was of a kind of one that are very many of them quite successful in living. This is now a description of several of them. This is a kind of resisting dependent independent men and women.

These have it in them mostly to make every one feel it about them that they are very strong ones in living, they have solidity in them, they are like wood or iron and have a solid being in them and every one knowing them is certain that they are good ones and they are independent and intelligent and loyal and not timeserving and yet always they are succeeding in living succeeding in loving, a little arrogant but not unpleasant to mostly every one knowing them, very successfully knowing successful people in their living though not seeking to know such ones, it just comes to them. Some of such ones are not completely successful in living, some of such ones have a pride that is a little more sensitive than the being really in them, some have a romantic imagination that is too active for the being in them but mostly this kind of them are very successful in living and this is to be now a little more description of this kind of them.

Resisting being in them is as it were solid and firm and hard but never aggressive being in them. It is not profoundly sensitive in them, it is as it is with wood when in a tree it is living and then when it is completely useful as a piece of wood to be used for working into a shape for using and it is a solid thing then, an honest thing then, a thing to be adapted for good using, a solid reliable thing then, a completely existing thing then, a thing sensitive in the sense that it repays good handling but not a thing sensitive in the sense that a tree living having living growing being is a sensitive thing. These then this kind of resisting men and women who I am now describing have this in them and they have it in them some of them so completely this being in them that they are to many knowing them completely strong men, completely geniuses in living without any of the weaknesses in them that geniuses most generally have in them, that men successful in living most generally have in them. These men are very interesting, I know now five of such of them and only one of these five of them is not really a successful one and that one has a pride in him and a romantic imagination in him that is too sensitive for the solid dead wood being in him. This kind of them of men are very interesting to me in the being in them, they are very pleasant companions mostly always all of them loyal, reliable, delicate in their feeling, honest, earnest, never toadying, decently prudent and decently courageous in living, always giving to every one a conviction that they are a very strong one and they are mostly always succeeding very well in anything that is a life work to them and though they are laborious in their working they are really pretty quick and graceful in their working generally although strength is the quality in them that seems strongest in them but really

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strength in them is the solidity of block wood, bar iron in them really then these in their living can be completely adapted to their living, these then can be completely succeeding in living, these then can have sentimental feeling, and pride in them and romantic imagination but really this cannot at the bottom of them disturb them they are completely solid they can be completely adapted to living. I will come back again and again to describe this kind in men and women. I will come back again and again to every kind there is of men and women. These then that I have been describing have a lack in them, they are complete enough
 10 in living, they are each one completely different from every other one, they are themselves inside them but in a true sense they have not in them individual being, they are the very cream of schoolmen the very best thing there can be of any one following a master and working with him. They are individual to him, they are themselves completely inside them to themselves in them. These then are very good men mostly, loyal and earnest and efficient and successful in living. They are solidly learning and solidly resisting to be winning. Their working in its resulting is very often a quick and graceful and a little a dull thing. They are
 20 sensitive and strong and active to mostly every one having to do with them. They interest me very much, mostly unless I am a very sad one every one is to me very interesting. Sometime certainly I will tell more and then again some other time I will know more and then sometime I will tell more and so on and so on of this kind in men and women.

¶1 I am altogether a discouraged one. I am just now altogether a discouraged one. I am going on describing men and women.

¶2 I know one, he is of the resisting kind in men and women and he is completely an instrument being he is so completely that in a sense he has no volition though to very many knowing him he is almost a crazy one in living out ideas he has in him. I know this one, he has it in him
 30 to have vibrantly sensitive resisting being, that is all him and always when he wishes to do any working he must put himself quiescently ready so that something will play on him, some influence something and then it vibrates through him and he makes something does some work and not even really making himself a quiescent being is volition in him, it is simply a shutting off from himself by an almost senseless feeling of resisting any other thing, it is not choice in him of something and volition certainly is the act of choosing. This one as I am saying and I know very many who know him this one as I am saying is to very many an obstinate exaggerated self directing completely self-directing one and this one is
 40 completely an instrument nature, this one is like a violin a completely vibrating thing to anything that really can effect him. This one, I know this one very well in his living, this one in his loving is not loving as mostly men and women are doing who love the attacking kind of them if they are resisting kind in them, the resisting if they are of the attacking kind

of them this one as I am saying in his loving is completely loving a resisting one, one like himself and this is very interesting. Mostly when one needs heightening of the being in them they get it from those very like them, for loving they need those different from them, for courage and emulation and influencing those like them and sometimes some love those like them and these are mostly then instrument natures or natures needing pretty complete influencing throughout their being but this is a very complicated question an excessively complicated question and sometime I am going to write a book and it will be a very long one and it will be all full up, completely filled up with pairs of them twos of them, sometimes threes and fours and fives but mostly with twos of them, twos of men, of women, of women and men, of men and women. Now to say just a little more of this one this instrument one that I am knowing pretty well now in the living in him. This one was not really succeeding very well in living, this one would not be succeeding very well when he was not any longer a young man, when he was an older one and had not any longer youthful beauty feeling and vibration in him and then too he would come to have fixed ideas in him, that would be a natural thing for him, and then perhaps later he would come to be a crazy one or just one that was failing in living. Some like him not so completely vibrating having some volition in them might be successful in living, some like him having a dulled vibration in them and fairly stupid feeling in them and much desire for good eating and drinking and sleeping can be successful enough in living. I know some of such of them, sometime oh sometime, really truly sometime there will be a description a complete description of every one.

Now I will be describing four men, I know them all pretty well, two of them the first and the last are fairly whole ones inside them to mostly every one, the two others are mostly pieces of living to mostly every one knowing them.

I know these four pretty well then, they are all in a way of the engulfing kind of the resisting kind in men and women, the four of them have that in common in every other way they are very different each one of them from the three others of them.

The first one has engulfing being so brightly, so gaily, so concentratedly in him that it is a very fresh and gay and juicy thing in him the being in him. He is quite successful in living this one, quite successful in loving and always all his living he has had very much loving in him. He has not much real independence of action this one, he needs some one to start him to do everything excepting dancing and loving, this comes to him from the mere existing of women in the world around him. In mostly everything else some one starts him and he is very gay then in keeping going. When he is a sad one he does not want to see any one, that happens sometimes to him, he cannot start himself then, no one is

starting him then, he is a sad one then and not succeeding in living. Really he is a very lively one in living and on the whole not unsuccessful in living. He is completely sensitive and not at all a bad one not a bit a bad one but not really a very actively good one he has no initiative for taking any responsibility on himself for himself or for any one. Always though he is responsible for himself, living gives him that initiative and he goes on living, sometimes he is a little fussy and then he remembers his father was so before him, he would like to be a different person not be like his father in any way and there he is he finds himself being just
 10 like his father after all the different kind of living that he has been having. This one has a genuinely sensitive being, this one is not a selfish one, self-seeking, this one is not apparently engulfing and yet really this one is completely of the engulfing resisting kind of them, this one has this being in him that is certain. It is gay and sparkling in him it is well concentrated in him, it is an engulfing resisting being that is certain

¶1 The second one, I know this one from the history of him from letters he has written, this one has engulfing murky being as hopeful and yet as a weak thing in him. He needs so much stimulating that after he was not any longer a very young one he could not get enough of it to keep
 20 going, he never engulfed anything really in his living not himself, not any one not any woman not any man, but he was always hopeful that sometime he would do this thing, hope was always there in him, when he was a very young one he was vigorous in aspiring, later he was not vigorous in anything but always hopeful and always of the engulfing resisting kind of them though never really engulfing or resisting anything. This was the being in him, he was not an unattractive one, sometime there will be more history of him written of his loving and of his not supporting himself by working and of his despairing and of his always hoping. This is enough of him just now, alright then

¶2 30 This one the third of these four of them I know very well indeed now and it took me a very long time to know him but that is not what I am now telling. This one was of the engulfing murkily resisting kind of them but he mostly was too ambitious and had too much vanity in him and was too self-sacrificing for any one to know it of him. He was really truly such a one, that is certain. He had very much vanity and self-sacrificing and affection and ambition in him and only slowly it came out of him that he was a rather dry engulfing murky resisting being. There will be here very little description of him, he is a very important one to be well known because he has the being in him so confused in him
 40 that it teaches one a great deal to completely learn him. I like him and I know him I will now tell a little more about him.

¶3 Every one is sometime a little a lovely one to me. Some are sometimes quite very lovely ones to me, some are more some are less lovely to me. Sometime for a little almost every one is a lovely one to me.

Every one I have been describing I will be describing I am describing, every one I am I can ever be knowing is sometime a little, more, a very lovely one to me. This is a very nice feeling in me inside me when some one is really a lovely one to me. Mostly every one pretty nearly every one certainly every one is sometime a little a lovely one to me. Some one is very much a lovely one to me. Each one certainly is sometime sometimes a lovely one to me. All these I am describing have it in them to have been sometime to be sometimes a lovely one to me. Every one, each one is certainly sometime a little a lovely one to me. This one I am now describing was for sometime really a quite lovely one to me. This one as I was saying was of the dependent independent resisting murkily engulfing kind of them but as I have been saying this was rather gently and a little dryly in him and mostly not any one knew it of him that he was of the engulfing murky kind of them. This one was a very gentle one, a very affectionate one, a really very self-devoted one, a really very ambitious one, a really very vain one, a really very appealing one and always also a fairly aspiring one, and always there was murky engulfing in this one but it was a little dry a little very pretty in this one. This one was to very many quite a lovely one. This one's living and being is quite interesting, sometime there will be written a very complete history of this one. This one mostly to every one who really came to know this one very well was a piece of being not a very completely whole one. Sometime there will be a complete history of this one.

The fourth one of these four of them that all have it in them to have murky engulfing resisting being was very little to me a lovely one. He was very really a lovely one to his wife and she was older than he was and he really was not a bad one not a good one not a bad one, he was not a very lovely one to most of those he came to know in living. Every one is to me sometime a little a lovely one, that is pretty nearly certain.

This one was of the engulfing murky resisting kind of them but engulfing was in him the swallowing of very little things, he never had it in him to do any large swallowing, he never was really engulfing a woman he was engulfing, she needed to thrust herself inside him and so he a little was doing swallowing and often he had it in him to be wanting to do to be be doing engulfing but he never really knew it in him, he was of the murky resisting engulfing kind of them but he had it in him only really as nibbling. To himself he was a very noble one, to himself he was almost a heroic one, to himself he was completely a good man, completely entirely a good one with not any mean ways in him and this really was a very natural thing seeing that murky resisting engulfing being was a nibbling swallowing thing in him, this could not be himself to himself inside him, that is certain, and so to himself inside him he was a completely good one almost a heroic one. If any one if his sister-inlaw said to him but you nibbled and swallowed that thing that was not a noble thing

to be doing, he would be saying, I am a good one my wife knows that every one knows that and if I did that thing it was the right thing for me to be doing. He was not a bad man this one, he was to himself completely almost heroically a good one, to his wife who was never quite completely engulfed by him she wanting to be completely engulfed by him felt him to be completely entirely a very lovely one, to his wife he was completely entirely a good one as he was to himself completely inside him. This is enough now of this one, he was to mostly every one a complete enough one, this will be now some descriptions of some other men and women.

¶1 One having in him very thickly in him murky resisting engulfing being often threatened he would kill himself and he sometimes made a poem before he was ready to kill himself because he could not have in living what he needed to completely content him. This is now a very little description of this one. This one is quite an interesting one, this one is rather strong in his living in his being this one is fairly successful in living. This one as a very young one was not a very adroit one, was rather reckless and given to having things happen to him, had courage in him, was a pretty hard one to manage, was quite a funny one. He was when he was a young one a reckless one, quite in almost a foolish way a daring one and in a way very many liked him very well then and not any one then could in any kind of a way manage him. When he was a little older then he was quite affectionate with his brother and his father, his mother was less interesting to him, his brother was very fond of him, his brother was older, his father liked to hear him say funny things then, and then when he was a little older again this one not yet any more than quite a young man he was quite a stingy one, a very prudent one, a very openly suspicious one, quite popular with men, not very interesting to women, quite devoted to his brother, quite cold in his relations to any one having any need of him, completely without enthusiasm, quite openly suspicious as I was saying, very prudent in his business living and quite a good business man, and as I was saying completely certain that he should take care of himself completely that not any one would do this thing for him. This was the being in him and as I am saying it was interesting. When he was quite a young man he decided on marrying and then when his mother tried to interfere with him he told the people that his mother was a bad one and he told her that he had written a poem and now he would kill himself and she believed him. This one as I am saying was openly a suspicious one, openly a man thinking only of his own well being, he was quite a funny one, he was very popular with men, he was not very interesting to women but they mostly did not at all dislike him, he had been when he was a young one quite reckless and quite daring, he always had all his living very affectionate ways in him, he always was certain that he would be master in any house

which was his own house completely master of it and always he was a pleasant and quite a funny fellow and he could be openly flattering and openly suspicious and he was both all of his living and always he was very funny to every one, very amusing, as I was saying he was always pretty popular with men and not at all unpopular with women. He had his passionate resisting engulfing being in him quite alive and completely in between aggression and resisting, he was not attacking with it, he was not resisting with it, it never was doing one thing or the other thing neither aggressive in it or resisting in it, he had all the qualities of it of his kind of being, they were all complete alive and living in him, they were so to speak not in motion, this as I am understanding is the being in him, he had almost not any really stupid being in him, he was completely his own being and this was completely alive, completely not moving in him. This is the way I am now understanding this one, it is very certain that I must sometime completely be understanding this one for I am constantly now feeling thinking about knowing certain ones in a way connected with this one and it is important to me that I sometime understand them, it is important to me very important indeed to me that I sometime understand every one, I am always keeping on wanting to do this thing mostly all the time, certainly pretty nearly all the time, yes always somewhere in me that is certain, always somewhere in me, mostly all through me I am hoping that sometime I will be understanding every one every kind there are of men and women knowing, feeling, completely realising them, each one, every one, and sometime I certainly am hoping to be completely understanding several I am knowing that are a kind of them connected in kind with the kind of which I have just been a little describing one. I am then certainly going on with my hoping. I will now go on with my description of a considerable number of men and women, some men, some women, all of the resisting kind in men and women.

This one of whom I am now going to be giving a very little description is not completely of the engulfing kind of the resisting kind of them, he is a murky passionate resisting one but not a really engulfing one, he is as near to being an engulfing one as one can be without being one. He is as near an engulfing kind as one can be who is not it at all but is completely disturbed in loving so that it is really in him that in a way he is not an engulfing kind of a one. This one then in a way is connected with Mr. Hissen the grandfather of the Hersland children in his kind of being, this one has in him religion, very completely in him but he is not a complete one, he is not complete inside him completely all that there is of religion in him, he is lost in loving, lost in religion, not completely a lost one but sometimes quite completely a lost one, has to be afraid inside him to be rescued by some one from the quite completely lost condition of him. This one is not then a very complete one inside him, that is

natural from the being in him. This one like some others like him loses himself from inside him by loving feeling by religion in him, this one then does not do this completely in him, he is a little all himself inside him and so then this one all his living is a very incomplete one, always then he is not succeeding very well in living, mostly then some one masters him enough so that he does not completely fail in living completely lose himself out from him and he too a little helps with this being with the being in him that is in him that makes him a little the complete thing in religion in himself inside him. This one then in a way in loving, in religion, loses the feeling after the emotion, must then begin again and this is a natural thing from the nature of him, he is not at all engulfing, he is as near to it as any one can be who completely entirely is not it. I am finding this description very interesting. I am understanding more and more now the being in him. This is all that I will now be writing of him. He was quite an elegant one quite a graceful one in his expression, in his daily living, when he was a young one he was quite completely an idealist then, always he had religion and loving in him. This is all I am now going to be saying about him.

I have known several of a kind of them of the resisting engulfing kind of them men and women of this kind, I have known completely some of them this kind of them, I have known absolutely entirely completely one of such of them, I have known pretty entirely completely another of this kind of them, I have known men I have known women of this kind of them of one kind of the engulfing resisting kind in men and women, and these have it that vanity is complete in them, pride is not in them, vanity is complete in them, seizing anything they are thinking they are needing in living is complete in them, elegance is very completely in them, desiring completely successful feeling is completely in them in such of them, feeling what they are needing to give to themselves or any one distinction is very completely in them, feeling about anything itself is not very much in then, realising the complete meaning, feeling the complete elegance of distinction feeling it completely in them, seizing everything anything they are needing for such complete realising of distinction in themselves and in every one is completely in them, vanity as I am saying is completely in them, simplicity in realising that they are completely elegant and completely needing distinction is very important in realising any one of such a kind of them. It is a very important thing to know it of these then that they have complete vanity in them, that they have complete feeling for the thing for anything any one is needing to really give to them real distinction. These then are as I was saying one kind of the engulfing resisting kind of them, they are completely then engulfing resisting some of such of them and the thing they are completely engulfingly resistingly winning is anything everything that can give to them distinction. They have vanity completely in them so com-

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pletely in them that they have in them perfectly simplicity in seizing anything they are needing. They have vanity and elegance so completely in them that they have not any pride in them they do not need to have pride in them to protect them to themselves inside them from anything. They have vanity completely in them, some of them have some engulfing passion in them some have very little engulfing passion in them, such of them have not any affection really in them, such of them mostly are not thinking about feeling in them anything of itself in them, they have elegance of being, they have complete vanity inside them, they have completely in them the realisation of every one who is a distinguished one, of themselves as having distinction in them. Some of such of them are judging every one by the intelligence in them, all of such of them, are always judging every one, they must always be judging every one such a one, all the being in them is the learning by them the distinction they must by the being in them be seizing. They have not in them such of them the feeling for a thing itself, they have not loving for anything itself, they have in them the needing of seizing distinction, they have in them a complete need of judging for they must always be judging every one as to whether that one has distinction in her or in him, by judging they can decide then about this thing about every one, they cannot have the feeling for the thing that any one by loving that thing has come to have distinction in her or in him, they have in them only the need in them of judging whether some one has come to have distinction and always such a one has complete vanity in being, they have not any need of any pride inside them to protect themselves inside them and so then, such a one, as I am saying such a one is complete seizing judging every one for distinction. They have then such ones the instinct for realising distinction, for judging people and things that merit distinction, they have not these then most completely not the emotion of the things that gives to people distinction. Consequently for them, learning is to teach themselves or have some one teach them to recognise and realise the things that those people realise who have achieved distinction and that can only be done by such of them by their learning to realise detail in thinking and feeling, so that these judging some one as a distinguished one can enter into that one's distinction by realising what that one judged to be distinguished by them is thinking and feeling. These have then to learn carefully what it is they have seized and are seizing, these can then go on successfully living, always these are judging, mostly these are completely seizing what they are needing. I am hoping always hoping to be making a complete history of all men and women completely, completely and more completely of them, these then that I have been just describing are connected quite closely connected all of them with the kind that Alfred Hersland is of men and women. These I have been describing are very clearly in me, pretty nearly completely

clearly in me and I am pretty nearly completely understanding them and some of them certainly are of such a kind of them I will be describing again and again.

¶¹ I still am going to be describing a considerable number of kinds of men and women and some now are not very engulfing of the resisting kind in men and women. Of some of these that I am now going to be describing I am going to be describing inquisitiveness in them. Inquisitiveness in men and women is very interesting. Some have very much of this in them, some of these I am going to be describing have it almost
 10 as complete being in them the amount of inquisitiveness in them, and the meaning of inquisitiveness in them. I am now going to be describing a considerable number of men and inquisitiveness and loving and affection in them and slowness and succeeding and failing in their living is very important in them in the understanding of them. There will be then now a very considerable number more of men and women with resisting being in them that I will be liking to be describing. To begin again now with diminishing this considerable number. I am beginning now again.

¶² Curiosity and suspicion these two things are often very interesting,
 20 this one that I am now beginning describing had these very completely in him, and always then this one had these more simply in him than any one knowing him was realising, he had inquisitiveness in him for the mere satisfaction of asking and knowing, he had suspicion in him because suspicious feeling was a pleasant feeling in him, he used inquisitiveness and suspicion in living, that is certain, no one knowing him could deny that of him, but often he was not using such things, he was just inquiring, he was just asking because his attention was caught and he liked to know everything and he liked asking and often suspicion was in him because
 30 suspicion was an easy way to be feeling for him about everything and a very pleasant feeling to have inside him. This one was of the resisting slightly engulfing kind in men and women, resisting and engulfing was equally in him. In many I have been describing engulfing is stronger than resisting, in this one resisting and engulfing was pretty nearly equally divided in him, he was thick but not too thick not too dry in his being, he could take complete impression from everything he was learning, he was always asking, he was continually suspecting, he was quite successful in living. This is now to be a little a description of the questions he was always asking, of the suspicion always in him.

¶³ Some men and women are inquisitive about everything, they are
 40 always asking, if they see any one with anything they ask what is that thing, what is it you are carrying, what are you going to be doing with that thing, why have you that, thing, where did you get that thing, how long will you have that thing, there are very many men and women who want to know about anything about everything, I am such a one, I cer-

tainly am such a one. A very great many like to know a good many things, a great many are always asking questions of every one, a great many are to very many doing this with intention, a great many have intention in their asking, a great many just have their attention caught by anything and then they ask the question. Some when they are hearing any one talking are immediately listening, many would like to know what is in letters others are writing and receiving, a great many quite honest ones are always wanting to know everything, a great many men and women have a good deal suspicion in them about others and this has in them not any very precise meaning. A great many are liking to know things but do not do much asking, a great many have not any such a feeling. A great many have a very great deal of suspiciousness in them, a great many have almost not any of this being in them. This one that I am now describing was one who was always asking and mostly always every one was wondering what was this one meaning by the questions he was asking and often later this one would perhaps be using information he had had from asking questions but asking questions in him was not a thing in him that came from wanting to be using some time information he was gathering, very often asking questions in him was simply from a catelling of his attention by something. Once this one asked some one he was visiting, just suddenly,—and this door here does that lead into the hall or directly out into the garden,—and that was all he said then about this thing and afterwards every one was thinking he would be using this against them but really then this one was wondering did the door lead to the hall or directly to a garden. If such a one, one having this kind of a way is of the resisting engulfing type and fairly successful in living and slow and sudden and quite suspicious of every one, almost certainly then every one will think it to be true of such a one that this one always is asking questions for purposes of winning, perhaps of cheating, certainly for some distant manoeuvring. This is very common. There are very many having in them rather engulfing rather resisting being who are slow and sudden, who are a little absent when any one is asking them anything, who are suspicious and quite trusting, who are often asking questions for in their being being in slow action and always more or less moving they have it that their attention is always a little wandering waiting for something inside them to do something and so then these of them are very busy having their attention caught by anything and asking questions about everything and very often every one knowing such of them are very suspicious of them and mostly these then too have constant suspicion in them as constant as the questioning in them. This is very common then with this kind of being. I am not yet through with my description of this kind of resisting engulfing men and women.

A great many men and women have very much suspicion in them

of everything of every one. A great many men a great many women have steadily suspicion in them of everything of every one. A great many have this in them from the beginning of living in them. A great many very many of the resisting, dependent independent very earthy men and women have complete suspicion, little steady suspicion of everything of every one always in them. They do not have it from experiencing in them they have it in them as a natural thing, they have it in them like a child walking and certain that every step they are going to be tumbling. This is very common, very many men very many women very many having resisting being in them have it in them to be suspicious always of every one of everything. This is in them very often when they are quite kindly quite trusting, very many then having resisting being have it to have very naturally in them always in them always steadily in them from their beginning that they are suspicious of every one of everything, always suspicious always steadily suspicious inside them, this one then that I am describing has suspicion always in him, there will be now a description of several of this kind in men and women. I am now going on with my description of one, who was naturally a completely suspicious one.

¶1 20 Many having resisting being have it in them all their living when they are beginning and then on to their ending have it to have suspicion always naturally in them and this is a natural thing for them to have in them because they having resisting being have it in them to be knowing that always some one is doing attacking. Resisting being in them is in meaning that always some one some where is attacking, resisting being is in them in some of them, in very many men in very many women as having in them completely naturally always very much suspicion. Very many men and women have in them completely all their living very complete suspicious feeling very many men and women with resisting being.

30 Very many men and women with attacking being have suspicion in them completely in them, sometime I will be telling very much of them. Very many men and women have hardly any kind of suspicious feeling ever in them. There are very many ways of having suspicious feeling many kinds of ways many degrees of such feeling, now I am giving a not very long description of one having in him very complete suspicious feeling, very much suspicious feeling about men, very much very complete suspicious feeling about women and this one was quite a successful one in living and this one had very much inquisitive feeling in him and this one was pretty completely resisting in his being pretty completely engulfing

40 in his being and always very many felt it about him that every bit of asking in him and every bit of suspicion in him was really deep wisdom in him and always then he had completely resisting being in him completely engulfing being in him, complete suspicion in him, complete inquisitiveness inside him, and always then he had enthusiasm and very much

feeling about something and always he was asking about everything and always he was having suspicious feeling in him and altogether he was sufficiently a wise one, and very often he was just asking because he saw something and very often he was just suspecting because he had resisting being in him. This is one then that is to me a completely interesting one. Every one is to me a completely interesting one, this one is to me very completely an interesting one. I like feeling the being in this one, sometime yes certainly sometime I will be telling all the feeling I have in the complete being in this one. As I am saying suspicious feeling is very interesting, very very interesting. Sometime later I will tell very much about one kind of them of the resisting kind of them that have it in them to have suspicious feeling as a completely interesting thing in them. I hope I will not be beginning now to tell about this kind of them. Perhaps I will tell a little about such of them in among this considerable number of men and women of the resisting kind of them I am just now describing. I really do not want to begin now about them. I will not begin now about them that is certain. I will completely understand them later and will be telling then about them. I certainly will not write anything now about them. That is now certain. I have been writing now about a considerable number of the considerable number I am now describing of the resisting kind of them. I will now begin a pretty short description of another one of them. That is to be a little description of one having rich resisting being and being a little too quick perhaps quite a little too quick in ripening. This one had in him quite, some inquisitiveness in him, not any suspicion in him. This is to be now quite a short description of him.

This one then as I am saying was of the resisting kind of them, that is to say resisting was the way of winning in him, that is to say this one was in a way slow in reacting, that is to say this one in a way was needing to own those this one needed for loving, this was all true and this was all not true of this one and this one was completely of resisting being, this one was all made completely all of only resisting being. This one then really was very early a completely highly developed one, this one was very flowing in the completely creating power this one had inside him, this one was a quite inquisitive one, this one had hardly any suspiciousness in natural ordinary daily living in him, this one was really not owning the one this one needed for his loving. This one as I was saying was of the resisting kind of them, not of the engulfing kind of them, of completely sensitively resisting being and the resisting being and sensitive being was pretty nearly equal in this one, it was pretty nearly as sensitive as resisting but not quite completely so in this one it was a little more sensitive than resisting and so this one was quick in developing, early in flowering and this one was always trying to be a slower one and this one really never was in living a really slow one. This one was as I

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was saying not a suspicious one, resisting being was not strongly enough in him as protecting to give to him a suspicious feeling toward everything and every one. This one was not really owning the one this one needed for his loving. This one could only own one this one needed for loving by getting rid of the one this one needed for loving and then this one would not be having the one this one needed for loving and then where was this one, he was where he needed the one he needed for loving and taking her back again made him then lose the power of owning this one, the only way he could own this one was by getting rid of this one or by
 10 secretly letting some other one love him, in this way then this one to himself inside him could own the one he needed for loving. He really could own the one he needed for loving by sending her away from him, he then did not have near him the one he needed for loving, to himself inside him then he could own that one by letting, by making some other one love him and mostly then he dreamed of this thing, he did this thing. This is now a clear complete description of one having resisting being.

¶1 This is now to be a description of another one having resisting being, not engulfing resisting being, just resisting being, this one was a very nice one, a very pleasant gentle, sensitive, fairly resisting, sometimes
 20 angrily resisting one, this one had some suspicion in her in living, this one could have very often an injured feeling, this one had quite a good deal of inquisitive feeling in her, this one needed to own to a considerable degree those this one needed for loving, this one had children and children were to this one a piece of her cut off from her that were as it were equal to her and she was as they were, the same in living, thinking, feeling and being. This one as I was saying was a gentle, often injured, fairly angrily resisting one, quite inquisitive, with enough suspicious feeling to be defending other ones when it was not at all her business to be interfering and so this one a very nice a completely in a way honest one
 30 could do something that was not a pretty thing for this one to be doing. This is what this one did once in her living.

¶2 This one that I have been describing had not real suspicious feeling, this one was of the resisting kind of them but this one had very much more sensitiveness than resisting being and resisting being was in this one not a kind of thing to make of this one really a suspicious one. This being in this one resisting being in this one was in this one a sense of really being gently minute by minute in living and so this one when this one was adding up anything would always be adding it by one and one and one. This one had it to be very careful in living and always this one
 40 would be counting everything by one and one and one. Counting everything this one was spending by one and one and one and one and one and one was in this one resisting being was in this one recognition of real existing of everything. This one could have very much injured feeling, this one could have injured feeling very often could have it for herself for other

ones for any one and this one sometimes was very mixed up in doing anything by injured feeling for one and not for another one and for that other one then and for this one herself this one inside this one then and this one then was sufficiently complicated by injured feeling inside this one and injured feeling was the only complicated thing in the being and in the living of this one. This one was as I was saying a very gentle a very sensitive one, this one was a resisting one, this one was not at all an engulfing one, this one from the mixing of a little softly resisting being and very much gentle and sensitive being had in this one suspicion only as injured feeling. Some having this kind of being and having sensi-
 10 tiveness not delicately and sensitively in them and resisting slightly engulfing in them are completely suspicious and completely injured always in their living and these very often have it in them to having being persecuted as a mania in them. There are very many having such being in them, later I will be telling a few little things that sometimes are happening in living in the living of this kind of men this kind of women. As I was saying this one I am now just a little describing was not at all not even a little bit an engulfing one, this one was a softly resisting one a really earthy one really feeling always in living that existing anything
 20 existing is really there in being and always this one was doing all the counting this one ever was doing by counting one and then one and then one and then one. This one as I was saying had not really suspicious being, this one as I was saying had much and quite often very warmly really injured feeling, for herself in herself, for some other one, for any other one and this injured feeling was in the being of this one the only complication. Once some one, a young cousin, this one I am describing was then coming to the beginning of the middle living in this one, once a young cousin told this one, the cousin was very fond of this one, that the cousin never wanted to be eating dinner at the house of another one
 30 another cousin of this one, that he liked very much indeed being with his cousin but he did not like it at all for a place to be dining, this was then all that was said just then. Later then the first cousin the one that said this to the one I have been describing, asked this cousin who had just come to be engaged to be married then to come and take dinner with him. This one then the cousin asked to dine by the other cousin of the one I am describing happened to mention to the one I am describing that he was going to be dining next week with this cousin. This one I am now describing had then completely inside this one an injured feeling for this one that was going to be dining with the other one that this one should
 40 be going to be dining with the other one when the other one would not dine with that one because it was not a pleasant thing and so this one I am describing told the one going to be dining with the other one what that one had said about dining with him. Then of course this one would not dine with the other one. And all this came from there being in this

one I am describing a soft resisting, a gentle sensitive being with not any suspiciousness in being and not any engulfing and not any egotism so that this one had to have in this one that everything that could be aggression or suspicion or worldliness in living or individual feeling was in this one injured feeling, a very little angry and a very much hurt feeling and so this one had injured feeling quite often and very much for this one, for some other one, for any other one.

¶¹ I will describe now very little a very different kind of one from that one I have been just describing. There will not be then very many more
 10 of them of the considerable number left then. There will perhaps then still be left about six of them, six kinds of them and perhaps there will be added a few more to make another generalisation but really there have been already done a considerable part of the considerable number of the resisting kind of them that I am now describing

¶² This one then is quite a different kind of a one from the last one I was describing. This one as a whole one is like a cannon-ball lying on a bag of cotton, the cannon-ball lying on a cotton bag as a complete thing was the whole of this one. This is in a way a description of this one,
 there will be now a very little more description of this one.

¶³ 20 Children are always thinking are very often thinking that their mothers are very lovely looking and that is very often because mostly the child is always close up to the mother close to her when the child is looking and mostly being close like that as a habitual thing is to find that one a lovely thing a lovely looking one.

¶⁴ This one that I was saying was a whole one which was like a cannon--ball resting on a bag of cotton was the cotton part finding the cannon--ball lovely looking being always so close to that thing and the cannon--ball was finding the cotton lovely looking that being so closely always to that thing. To explain then. This one then was one having solid
 30 enough dull not very lively, not lively at all fairly dry resisting bottom, a bottom that might have been engulfing if it had been a lively dark wet thing, but this was not true of it then at all that it was engulfing, it was entirely not engulfing. As I was saying many having engulfing being and not having resisting being enough in them are very aspiring and this one then had aspiration like what might have been engulfing in the bottom being the bottom being which was not at all engulfing. Some of this kind of them have it as a bottom being something that is more nearly engulfing and these then have more active aspiration as ambition, these have then more nearly some power of very nearly engulfing something
 40 but this one was as little engulfing as such a kind of them can be in living, just as amiable and ideal in aspiration and aspiration in this one as I was saying was like the cannon-ball resting on the bag of cotton, it was completely beautiful always to all that cotton and this one was always living near light and beauty near to the aspiration, the cannon-ball and this

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one was then as I was saying amiable in intention and clear and large worded and hesitating in expression. This one is an interesting enough one. I am knowing quite well three of these of them, one is more nearly engulfing, one has of him the very largest size in bags of cotton, one and this is the one I am realising in now describing was a little skimmed in the cotton foundation. This is not a funny description, I was not certain I should say anything of the cannon-ball and the cotton, I was almost certain I would not say anything in this description about the cannon--ball and the cotton, it was not in me a natural way of conceiving any one, some one conceived this one as a cannon-ball resting on a bag of cotton, I used that in my description, this is not to me a natural way of talking, I have been using it here as I am saying. Now I will begin describing another one and that will be leaving only a few more to be describing of the considerable number of them that I have been describing of the resisting kind of them. This one that I am now beginning describing is of the resisting and sensitive and suspicious kind of them and now I will be telling a few stories about such of them.

It is very hard with some to be realising what kind they are this kind of them when they are quite old ones. It is a very difficult thing to be realising of some kinds of them one has been knowing before the beginning of their middle living what they are as old ones, these in living. When one is oneself a fairly old one, one will be knowing a little more perhaps of this thing, one is knowing a little of something of this thing from old relations one is knowing and one knowing all the family of these then is perhaps a little knowing what these are as younger ones in living. These that I am now describing are a kind of them that when they are old ones no one is paying much attention to them. They have then as old ones the same being in them I am now describing, they are mostly not any too successfully living all their living, they have when they are old ones the same being in them, mostly then not very many then are paying much attention to them then, these when they are old ones in living, these that I am now describing.

These then that I am now describing are a kind of them that have sensitiveness that is complete suspicion in them, these are of the kind of them that are themselves completely important to themselves inside them, they have resistance in them much less than sensitiveness as suspicion in them. Suspicion in these of them comes out of the sensitiveness of them before the sensitiveness in them gives to them inside them really an emotion and so in these in living suspicion is as it were the whole of them, the complete emotion always in them. This sensitiveness in them that is in them a suspicion before it is an emotion in them from anything is always every moment in such of them. That these have it in them that sensitiveness makes for them suspicion before they have from anything a complete emotion is the reason that these mostly are not very suc-

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cessful in living, they are a little successful many of them and when they are older ones or old ones, no one, not any one is paying much attention to them. These then in a way are not really earthy, not really resisting, not at all engulfing, these then in a way are not certain that dead is dead, that things really are existing, these can have superstition and religion and prudence and fear and almost a crazy kind of thinking in them. This is now some stories about some of them.

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I feel it and I brood over it and it comes then very simply from me, do you see how simply it comes out of me, you see, I feel it and I think about it and then I know it and I know then it is a simple thing, why are you always saying then it is a complicated one when really it is a very simple one this thing, do you see now it is a very simple thing this thing, do you see that this is a simple thing like everything why then should you make of it a complicated thing when it is a simple thing, do you see now that it is a simple thing this thing, why do you make everything a complicated thing, do you see, this is a simple thing, everything is a simple thing, you make everything a complicated thing when everything is a simple thing, do you see, it is a simple thing, you say it is a complicated thing, do you see, everything is a simple thing that is certain, do you see, that is certain. Very many are always saying this thing, it is very common, to be certain, to be really certain that some one is really feeling thinking seeing that that one is really feeling thinking seeing what that one really is seeing feeling thinking is certainly a quite rare thing. Mostly then it is a difficult thing, a patient solemn thing to be really certain that any one is really feeling seeing thinking believing what that one in the way that one really is feeling thinking seeing believing is feeling thinking seeing believing anything. These then I am now describing who are completely for themselves suspicious ones, who have it in them to have emotion in them become suspicion before it is a real emotion of anything for anything about anything in them, these have it completely to be certain that every one is doing feeling seeing the thing that one is feeling doing seeing believing when such a one is not agreeing with them, when such a one is feeling thinking believing doing anything that such a one is doing that thing for a mean or wicked or jealous or stupid or obstinate or cursed or religious reason, it is not a real feeling believing seeing realising, that this one having suspicion in him is certain. One of such a kind of one once liked very well some one and then that one forgot to give this one five cents that this one had paid for that one and then this one hated that one, had no trust in that one for this one was certain that that one knowing that this one was too sensitive to be asking did not think it necessary to pay that one, he never could believe that any one forgot such a thing. This is an extreme thing of a way of feeling that is common to all of these of them. Another one once was always certain that some one who one time told him that he would sometime later be successful

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in teaching meant it that he would not be successful in painting and that this was because that one was jealous of this one although that one had just met this one. This one was certain that every one sometime would do a mean thing to him and always each one to him sometime did this thing. Once one said to him I hope you will be successful in the city where you are going to earn your living. That means that you think my way of working rotten, you know very well no one making a living there is doing good work to your thinking, it would be a better thing to say what you are thinking straight out, said this one. One of such a kind of them was always asking and always getting and always he was certain that every one was doing the thing they were doing because they wanted to make of him a poor thing and some of such of them are always having difficulty with partners and others and any one and then as I am saying when they are older ones not any one pays very much attention to them. These are some and more, or less like them are very many a very great many always living who have it in them that anything to them makes an emotion that is suspicion before it is real emotion in them.

In some connected with them, sensitiveness that in these I have been just describing turns into suspicion before it is sensation or emotion about a person, a thing done, or anything, in these turns into cleverness in them or self-protection in the sense of doing nothing and breaking all engagements and giving up all obligation. In some it turns before it is really a sensation into a sensual passion. This is all very interesting surely to any one really believing really being certain completely certain that different ones are different in kind from other kinds of them are really different in experiencing. This is in a way a very difficult thing to really truly believe in one, that some one really has a completely different kind of a way of feeling a thing from another one. Mostly every one in practical living needs only to be completely realising their own experiencing and then need only to be realising other ones experiencing enough to be using them, the ones experiencing. It is a very difficult thing to really believe it of another one what the other one is really feeling, it is such a very long learning anybody must be having to be really to be actually believing this thing. I do this thing. I am a rare one, I know this always more in living, I know always more in living that other ones are really believing what they are believing, feeling, what they are feeling, thinking, what they are thinking, always more and more in living I know I am a rare one. There are not very many having this very completely really in them.

To go on now then describing a little more some of these I have been last mentioning. Some of these are having their sensitiveness making of them clever, or self-protecting, or sexually wanting anything, without having really emotion from the thing from the sensitiveness in them.

These are of the resisting kind of them and might to some seem to be engulfing but they are not really resisting or engulfing. Sensitiveness turns into suspicion, cleverness, self-protection, sexual action before it comes as an emotion and these mostly then never have sensitiveness in them leading to emotion by reaction to a person or thing or action. These then are interesting. To be telling then now a little more of some of them.

¶1 These then all of them have it in them that everything turns inside them to suspicion, to cleverness, to self-protection, to sexual emotion, 10 to sensibility of a kind that is a thing that is called sentimental, before it comes to produce emotion from the thing about the thing in relation to the thing itself inside them. There is one, I knew this one quite very well once and last week again I was seeing this one and now I am quite a good deal understanding this one, this is one and in this one everything was in this one sensibility of a sentimental kind, this was in this one not very much as suspicion as I was saying it is in some, and in this one every- 20 thing, nothing had any meaning excepting as arousing a feeling of sentimental sensibility that was the same thing whatever was the thing that came to this one as touching this one. This one was pretty completely to every one completely socially one and this is quite a common thing. Sometime a history of her and her two mothers and her sister will be written and I have been telling that it will be written to several of them. She was as I was saying completely such a one and as a younger one was sharp and interesting and then she was a married one and then she was large and dull. This was after she succeeded fairly at the beginning of her middle living in coming to be a married one. She had not then any reaction at all in living for she was then in her married living living with bottom being reacting and there was no bottom being in her, living, at all in her then and every 30 one said it was such a surprising thing that she should be then so completely a submissive and indifferent and inefficient and a little a timid one then when she had been before her being a married one so altogether an emotional and dark, expressive and clever one but it was just this thing that I am saying that I am now pretty well understanding that makes it a completely a natural thing, she had not ever had anything that did not turn to sensibility before it reached her in her and when she was a tired one and married and fatter then there was not this then. She is an interesting one, really she is a very interesting one, she is quite a pretty ugly one now but not in any way now an active one as now I am 40 completely realising. It is an interesting history the history of all of this kind of them. It is a very interesting thing the history of this one. The complete family living of this one is a thing I could make a remarkably interesting thing to any one, that is certain. I have been telling that to this one. This one did not like very much to hear me say that thing,

it is a certain thing that it is an interesting thing to me and I could tell it so to every one, I have been telling it to this one that I can make it a completely interesting thing. This one was not liking it very well then. Sometime I will be feeling completely the telling of it and then I will be telling it, I have told this one that I will tell it then. This one will not know then it is this one. That is the very nice thing in this writing. Sometime I will tell everything, everything. Mostly I do tell anything.

One of this kind of them I have been describing has it that everything is in her as cleverness, or self-protection from any stimulation, never an emotion about a thing. This one would, if she could, have real emotion but it never is even a little bit in her of herself, inside her. Sometimes it is, a moment, a real feeling in her, something from something, when it is made to be in her by some one by force holding her from having it turn into cleverness, suspicion, sentimental believing, selfprotection and so giving it a chance to sink into her so that she has a reaction to it really in her. This has a few times happened to her. This one is always feeling that some one should do this for her. Holding her from being her way in her so that emotion can be in her has been done for her. She never can do this for herself, ever. She is in her feeling certain that every one in this way should be doing for her. She is all her living needing that some one do this thing. She has it in her as a feeling that the world owes it to her to do this for her. She has not ever any really grateful feeling, she has only the emotion that some one wins in her for her. It is an interesting game to play in her and very many do it for her. Then they lose the power and she has to have another. She does not know that she is certain that the world owes this to her.

This one then would have it in her to be certain that to be dead was not to be at all really a dead one, this was what this one wanted to have in her as realisation, as emotion, this conviction is what this one was very certain the world owed her. This is what this one wanted that she should have in her, have as emotion inside her, this emotion in her is what every one knowing should do for her inside her. Very many coming to know her tried to give it to her, always she was wanting to have this inside her, the conviction, the emotion that to be dead was not to be really a dead one. This was the history of the living in her. She had in her as I was saying to have it that nothing gave to her really an emotion about that thing. Every thing touching her aroused in her suspicion, cleverness and self-protection. She wanted to have conviction and emotion that to be dead is not to be really truly a dead one. She wanted this in her, this realisation and emotion, in her, and then too she would be certain, she knew then she would then be really certain completely certain that every one was a very much better one than each one really was in living. She was certain, pretty nearly certain that if she were really

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completely certain that she was really knowing that to be dead was not to be at all a really dead one she would then be knowing that every one living was really a very much better one than each one really is living and this would be a very pleasant feeling for her to be having. Always then she was needing to be completely certain that she was really knowing that to be dead was not to be really at all a dead one and always she was unconsciously feeling that the world owed her owed it to her to give her this realisation. This was a history of her. Perhaps she never came really to have it in her, perhaps she came to have it a little in her, always
 10 some one was working in her for her, this is a history of her. This is an amusing thing, this history of this one. Sometime a very detailed history of this one will be an amusing thing to be writing, to be reading. Now I will not tell any more detail of this one

¶1 Some as I was saying have it in them to have this kind of reaction I have been describing as sexual emotion and one such a one that I am knowing is quite an interesting one, quite an extraordinary one and sometime I will tell some of the exciting things in her living but not now, now I am going on describing three more kinds of resisting being. These I have been describing are resisting being in the sense that they would be
 20 resisting if they had any real emotion in them about anything but really they have not that in them and resisting being in them is a thing in them one is knowing in them from resemblances between them and those really resisting in living. Enough of this kind of them then now as I am saying, I will begin again some time with them, that is almost certain.

¶2 I am now going to give very little description of three other kinds in resisting being and then perhaps a few more will be adding themselves in but I am hoping that not very many will be adding themselves then because I will be wanting to be going on writing the history of Alfred
 30 Hersland which will certainly be more interesting now that every one knows so very much more of resisting, of resisting engulfing being in men and women.

¶3 This one I am beginning describing is a little connected on with these I have been just describing and is a little connected on with the next one I will be describing which is to be the kind of resisting being who are continually attacking. This one then is not an easy one to be describing, I will begin a little slowly now to be thinking and then I will do a little a very little writing. To commence now with my thinking. I am thinking now of this one.

¶4 40 This one is of the resisting kind in men and women, might have been of the engulfing kind of them, was not at all of the engulfing kind of them was only a resisting one, had a feeling of being an engulfing kind of them which made this one have very much emotion of dominating with stern action

This one was of the resisting kind in men and women, this one had a little, had quite a good deal, had very often, had in a way always the emotion of dominating by engulfing, this made this one in her inside her in her feeling and often in her talking melodramatic in description, really this one was resisting, quite nicely, quite successfully a resisting one, not at all really an engulfing one, quite a good deal an engulfing one to herself inside her in her feeling. Feeling herself to be being an engulfing one gave to this one melodramatic sensation of being an important one, this one was quite a bit an important one in living by the resisting being that was really winning being in her. A little with an animal or with her children she was a little to herself then and a little to them an engulfing one, really she was not at all an engulfing one, she was certainly completely a resisting one. As I am saying being to herself inside her an engulfing one gave to her melodrama of herself to herself inside her, melodrama in herself to herself inside her in her living with other ones, really there was not melodrama in her living mostly in her, a little with a little child or an animal around her, really not at all in living in her. She had from this melodrama, in her later, a history inside her of the past living in her and this was of her as a completely dominantly engulfing being in her living. This one then certainly was in living simply a resisting sensitive fairly of the resisting sensitive being, dependent as dependent independent ones have it to be dependent in them, not at all in bottom being an engulfing one. This one then is connected With the group I have been describing by this conception she had of her own being but she was different from these I have been describing for she had not the being in her of being something from sensitiveness in her as these have it really in them. In her it was melodrama. She was really steadily winning resisting sensitive bottom dependent independent being. This one is connected with the one I will now be describing because this one made out of this being she had in her a little to herself and to very little ones near her a kind of attacking being, of dominating by stern attacking and this was from the, to herself, engulfing being in her. Really this one was not really at all an engulfing one. Really this one I have been just describing is not so completely clearly in my feeling as I would have them I am describing. It is there, but not so absolutely there as a realisation, that I can be content with owning what I am knowing. I will not then say now any more about this one. I will now say a little about another one, one who was of the resisting kind of them, not at all of the engulfing kind of them, one who was to herself and to every one always an attacking one. This one was attacking the way a boy is when he is thrown into water and is scared then and every kind of way is hitting the water so as to keep the water from drowning him. Such a boy makes very much splashing. This is the kind of attacking this one had in her living, this one was so scared she was always hitting out in every direction, this

one had little moments of knowing she was a timid one, mostly she was certain she was a very attacking successfully attacking one.

¶1 This resisting one was very often, and mostly always, bragging, was very often certain that to be the one that one was in living was to be one quick and poignant in emotion and quick in vigorous attacking. This one was this to a considerable number seeing this one doing living, knowing this one all her living. This one was this, was an attacking one to mostly every one seeing this one doing all the living in this one. In a way as I was saying it was true of this one. A boy thinking he is drown-
 10 ing is hitting the water every kind of way to keep it from drowning him and as I am saying he is making very much splashing. Resisting then was the being in this one, hitting in every direction was the living in this one, bragging always that this one was doing more hitting than any other one was always in this one, engulfing was not at all in this one. This one knew sometimes that she was really a timid one. This one was not winning by resisting, not by sensitive dependent being, because this one was always hitting away making a whirlwind around this one so that not anything could come near this one to attack this one. This one was not really a successful one in inner living, not in loving, not in winning
 20 permanently any one, not in winning permanently with working, resisting was the way of winning for this one and this one was not ever in living really resisting to anything, this one was always hitting in every direction, this one was really a slow one, this one was to herself a very quick one, this one was hitting in a quick enough fashion but she was not hitting anything she was attacking, hitting in every direction one must sometimes hit something, this one sometimes hit something, to this one she was always hitting something, to a good many knowing this one she was always hitting something

¶2 This one was very certain in a foolish way of being timid and always
 30 hitting out at anything that she had really intuition, that she was really certain that to be dead was not to be at all, why not a bit, a dead one. This one was telling this very often. This one was telling this in a way once to several listening. This one is a very common type of resisting being and I know very many of this kind of them and all of them are certain of themselves to be certainly knowing whether to be dead is to be or not to be a really dead one. That is complete attacking, by them. This one was telling of the way this one was certain. This one was telling that she was certain some one was a bad one. She knew it she was certain, she knew it by intuition, she knew it by her feeling, she knew it
 40 because she knew that to be dead is not to be at all, not the least bit a really dead one. This one as I am saying was completely a resisting one but this one never was really resisting, this one was, even she herself knew that a little, a timid one, she knew she was afraid always with a man. This one was a very typical one of the resisting kind who are

always attacking and attacking is not at all the way to winning for them. These then are incessant in attacking, they are never at all resting from attacking, mostly they know that they are not winning in loving, mostly they think they can be certain that to be dead is to be or is not to be a dead one, they are mostly always not really winning in loving. This one that I am describing was not ever winning in loving, this one was certain that this one had a feeling that was certain about being a dead one was to be not a dead one. This one was certain of the intuition this one had of every one. This was really in this one from the dependent being in this one and the stupid attacking in this one. This is the way this one told of one complete intuition. 10

There is a whole series of this kind of them that I know in living. I saw yesterday afternoon two of them together and one of these two of them did not do very much attacking and she was successful in loving and she was very dependent and very independent in the way dependent independent kind of them have it in them to be winning. I knew once very well another one of this kind of them who was always doing considerable attacking and always doing very much bragging and always wanting to be thinking inside in this one and telling it to every one when this one heard mentioned anything done that this one was doing everything quicker and stronger and farther and shorter and slower and happier and sadder and weaker and completer and every other kind of more or lesser than any one can conceive of anything, than any one. But always this one was really solidly winningly resistingly dependently independently living. This one had it as a simple conviction that this one could do everything, this one did mostly everything, this one was certain that to be dead was to be a dead one, attacking was almost in this one not a stupid thing but it was in this one stupid being because after all this one was completely a resisting one and dependent independent was the being in this one. This one had dependent and independent being so well balanced in her living that almost attacking and bragging was not stupid being in this one but really it was stupid being in this one in the final meaning of the being in this one because this one really was winning in loving and living and working by resisting being and all the attacking being in this one was hitting to keep away attacking from coming and was not really the natural way of winning fighting as an attacking and so then this one was of this kind of them I am describing but this one was completely and entirely an efficient one. The other one that I have begun describing the one that was the first one of this kind of them that I mentioned in my writing, was always splashing always hitting in every direction, was in a way quite a competent one but really was a timid one, was one not successful in loving, was one that as a poor one would not have been successful as a whole in living, was not successful as this one thought this one inside this one to be a successful one but was to very 40

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many knowing this one a very, a strikingly successful one. Really this one was not a successful one in loving and that is interesting.

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This one had two kinds of ways of having stupid being, one was as timid being, one was as attacking being. Of the attacking being I have been giving a description. Of the timid being I have given only a very little description. As I was saying this one had it to think that this one was certain that to be dead was not to be at all a dead one. This was a comfort to all the stupid being in this one to all the dependent being in this one. This was a comfort to the stupid being in this one, to the timidity and to the attacking feeling and acting always in this one. Intuition, feeling this one had intuition was stupid being in this one. This one was not at all in many ways a stupid one. This one was a stupid one when between timidity and universal attacking this one had intuition. "Yes I can always tell what any one is, what a man is, what a woman is, what a child is, what a very little child is," said this one. "I am very certain in my feeling, just listen. Once I met a man, I knew this man was just the kind of a man I knew he was, I was certain when I saw him, every time I saw him I was certain, once he came into this house and I shook hands with him, I was more than ever certain that this man was the kind of a man I had thought him. I don't see him very often, I would never meet him if I could avoid him, I never make a mistake about a person about a man or a woman or about children when I have an intuition."

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This one as I am saying had stupid being from a timid feeling, completely a timid feeling, from being quite the dependent kind of the dependent independent kind of them and from the attacking acting, attacking living that was always to this one and to every one all the living in this one. This one liked the feeling of being certain that to be dead was not to be at all a dead one, this was very satisfying to the timid feeling and the attacking being in this one, this was stupid being in this one, this one was not wise in loving or in religion, this one was quite efficient in every day living, this one to very many was quite a successful one, to very many a brilliantly successful one. This is all I will be writing now about this one, this is not enough really about this one, I ought to be writing very much more about this kind of them, all I think about this kind of them is inside me quite sure, quite certain, I do not yet think all that can be thought or felt about this kind of them, I do think and feel more about this kind of them than I have just written. I have not just now a very patient feeling about writing about this kind of them. I want to be having soon a completely patient feeling in writing the description of all resisting being, of all resisting engulfing being, in writing the history of Alfred Hersland. I will now write one more description and will so be ending just now the considerable number of resisting ones I have been describing. I will then go on to a little generalising and then to patient-

ly feeling in me the history of Alfred Hersland and all resisting engulfing being.

When I have not been right there must be something wrong. Every one says to me I am always certain I am right about everything and I must be certain of that thing because otherwise there is something wrong and that is a wearying, wearing thing and then I must be beginning learning everything.

I have been very glad to have been wrong. It is sometimes a very hard thing to win myself to having been wrong about something. I do a great deal of suffering.

I have been glad to have been wrong and I have felt certain that this was making me a really joyous wise one. I have been very sad to have to bring myself to be certain that I have been wrong about something. This is now a little more history of me and the kind of suffering I can have in me. This is a little a description of the suffering I do have in me.

When I have not been right there must be something wrong. That is what I say to myself inside me. That is what some one sometimes says to me. This has been said to me. This I do say to myself inside me. When I have not been right there must be something wrong.

This is in a way the meaning of all living in me. This is the way I have suffering in me. When I have not been right there must be something wrong. I have been very glad to have been wrong. It is sometimes a very wearing thing to have been wrong about something.

I have it in me in being that I am resisting in being, I am fairly slow in action and in feeling, if I am not slow in acting and in feeling and in listening I am not certain that I myself am doing that acting listening feeling, I would be thinking something was happening, it would be over and I would not be realising that I myself was listening, feeling, acting. When I am very slow in listening feeling thinking realising then I can still need to have it that I am still to be slower in doing anything. When I have not been right there must be something wrong. I may then perhaps be quicker in listening feeling realising, I must then be slower in concluding. I have very much wisdom. I want sometime to be completely understanding every one so that sometime I will be right about every one. And now I am not knowing anything at all really of the feeling any one has in them when they are between fourteen and eighteen. I certainly will be needing to know this thing. I know now I do not know at all the feeling in such of them, those being at that time of living, I cannot then really be right about every one yet, that is certain. When I have not been right there must be something wrong. I know that very well in me. Some one says I feel that in me. I certainly do feel that in me. I am hoping sometime to be right about every one, about every-

thing. I do. I certainly do hope this thing. That is to say I want to realise every one, I want to write a history of every one. Sometime I want to be right about every one. Perhaps I am right now about some. Perhaps I am right now about a good many men and women who are and were and will be living. Perhaps I am right about almost all of them. Certainly when I am not right something is wrong and I must know it in me, in them then. I want to write a history of every one. Sometime I want to be right about every one. Perhaps I am right now about some. Certainly I am right now about a very great many men and women about the being in them. Certainly I am right now in my realising of a very considerable number of them, of men and women who were and are and will be living, of a very considerable number of kinds in men and women. Sometime I want to be right about every one, I want to realise every one. Sometime I want to write the history of every one. Always when I am not right something is wrong. Certainly I am right about a very great many, that is certain. Sometime I want to be right about every one. I want to be completely realising every one sometime. This is what I am wanting. Sometimes I am very glad to have been wrong. Sometimes it is a very wearing thing bringing my feeling to the realisation that I have been wrong about something. Sometimes it is such a tempting thing to let it go that I have, been right about something. I want sometime to be right about every one. I want sometime to write a history of every one, of every kind there is in men and women. It would be such a satisfaction always to be right about every one, such a certain, active feeling in me. I want sometime to be sure when I know something that I am completely right in my certain feeling. Sometime I want to be completely certain. I am one that in this way am wanting to be completely certain, am wanting to be right in being completely certain and in this way only in me can it come to be in me that to be dead is not to be a dead one. Really to be just dead is to be to me a really dead one. To be completely right, completely certain is to be in me universal in my feeling, to be like the earth complete and fructifying. This is doing talking. I will now begin again. I really am wanting to be sometime right about every one. I am wanting sometime to tell about secrecy in those having in them resisting being, Sometime later in the history of Alfred Hersland I will be discussing this thing.

¶1 I have now described the considerable number of kinds of the resisting kind of them that I was going to be describing and I have now finished doing this thing. I will now be adding a very few not only of the resisting kind of them but of both resisting and attacking ones to make another generalisation but really there have been already done the considerable number of the resisting kinds of them in men and women that I was going to be describing. These few little additions are now just for finishing and to be a little commencing explaining relation between

kinds that are resisting and kinds that are attacking and kinds that are kinds in men and women.

Lena, Maria and Hetty and others that I am not now naming adapt their loving to any one who is interesting. They then want, not to own them, not to influence them, but to feel power in themselves through them, to know inside them that they are knowing by knowing them the things the one who is interesting is knowing. These end up very often by marrying a man very popular with men who only like them out of all women, who can only be owned by them, of all women. Some are possessed by a passionate desire for the thing the interesting person is realising and such ones are a little different from these others. Some want distinction for themselves and so they are different. Some, Hortense and Martha are such of them, care enough about the man they are loving being interesting to need to love one having genius, these two have more real personal passion, more founded courage in them than Lena or Maria or Hetty. Some want to do the thing itself as if they themselves could do the thing that makes the distinguished one a distinguished one even if they know they cannot do this thing to make of themselves in it a distinguished one. Some of such of them do not know that they began to do that thing from loving a distinguished one and some of such of them are so stubborn in doing that thing that they cannot learn about that thing from the one they are adapting themselves to, the distinguished one.

I am thinking. I am not yet certain. Every kind I have been describing of the resisting kind of men and women can be found with a different action in the attacking kind in men and women. I am thinking. I have now described a kind of them and I know some of them and some of them I have known in loving, known very well in loving and some are of the attacking and some of the resisting kind of them and I have been describing them together so that any one can see why I am thinking that there are attacking kinds correlative to the resisting kinds I have been describing.

Lena and Maria are of the resisting and Hetty and Hortense and Martha are of the attacking kind of them and all of these have a way of loving that in a way is common to all of them, a way of adapting their loving to any one who is interesting to feel power in themselves through them

But all of this is one thing and now being in Alfred Hersland is something. I have been describing a considerable number of men and women having resisting being in them. Alfred Hersland had resisting engulfing being in him. Having been understanding so many having resisting being in them makes it more certain that I am understanding the being in Alfred Hersland.

Alfred Hersland had resisting being somewhat engulfing resisting being in him. He had not anything at all of the attacking kind of being in him. He was all of engulfing resisting being

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Alfred had it in him to have his being in him so that it was a little passionate in him, not very affectionate in him, not so as to be very good in him, not really ever very bad in him, sometimes as aspiration in him, more or less as ambition in him, sometimes as virtuous and didactic in him. The kind of being he had in him was of a kind of being that in some having it in them makes of them being devout in religion, quite aspiring in their living, quite ambitious for succeeding, makes of them mystic in religion so as to let themselves be absorbed all existing, some of them having this kind of being in them have religion in them. Some having this kind of being in them are meek enough in living and yet a little dominating in family living and some of such of them need to have as a wife to them some one very vibrantly existing to give to them enough stimulation to make them keep really alive inside them. All these then are of the resisting the dependent independent kind of them. Some of them have the being in them inside and some of these then are trying to engulf every one near them to be lost inside them, to be swallowed by them and some of them are not interested in very many persons near them but some of them they need to have engulfed by them and so then Alfred Hersland was of the kind of them the resisting dependent independent kind of them, the kind that own those they need for loving. Many of such of them do not really in their living need any one for loving

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Alfred Hersland to my feeling has being in him as pieces only of being. This is now to be more history of him. He was of the resisting engulfing kind of them, his being was a little passionate, not very affectionate, not so very good, not really so very bad in him, somewhat as aspiration in him, a good deal as ambition in him, possibly as religion in him, certainly as weakness in him, not altogether as successful in him. He had his being in him and to very many being was not complete in him. He was not a very strong one, he was not altogether a weak one. This is now to be completely a history of him and the living he had all together in him.

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Very many never learn anything from the experience with themselves they have in living. Very many are never at all learning anything with the experience they are having of themselves in their living. Very many are always expecting out of themselves what they could have certainly been learning that they would not ever be succeeding in doing. Very many are not all their living learning anything from the experience they have with themselves in their living. This is very common. Alfred Hersland in a way was such a one. All the Hersland men in a way were such ones in their being, Mr. David Hersland in his living, Alfred and David Hersland in their living. Alfred Hersland was in a way such a one. This is now to be a complete history of him.

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There is always, perhaps there is always something in what every one says about any one. In some way anything, everything any one,



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every one says about any one is a true thing. Each one says something about some one and that one says something says a number of things sometime about herself or himself and everything any one, anything any one says about that one anything that one says about that one everything that one says about that one is in a way a true thing. Always then sometime there is a complete history of some one, sometime there will be a complete history of Julia Dehning. Sometime there will be very many descriptions of some one, there will sometime be very many descriptions of Julia Dehning. Now there is to be more description of the being Alfred Hersland had in him always in all his living. Very soon now there is to be very much description of the living in Alfred Hersland and of the people Alfred Hersland came to know in living, and now I am feeling a complete realisation of the difference between affection and passion and soon there will be a description of Alfred Hersland knowing the man who was a musician and of Alfred Hersland knowing the woman who was the sister of the first governess the Herslands had had living with them in the ten acre place in Gossols. These two were a little important to him in his early living as I have already been saying. I am very interested just now in the difference between passion and affection and I will now tell about a man and then I will describe the musician Alfred Hersland came to know in his early living a Mr. Arragon who was really foreign.

I am always more and more realising that some are pieces of being always in living and some are not such pieces of being in their whole living. Later then I will be describing being in Alfred Hersland and all the living he had in him. Just now as I am saying I find it that I am writing about a man who had inspired affection in him for beautiful things in living and this one was a puzzle to me and then I knew it of him that it was inspired affection not passion he had in him. Arragon had passion that was not poignant in him but it was passion, this one that is now strongly in my feeling is one having inspired affection and not at all any passion in him. This one in his young living to the beginning of his middle living was to very many knowing him, to himself always inside him one having really passion about beauty in living. This one had then inspired affection not passion in him but inspired affection was so freshly poignantly in him and his intellect could use it so well for him that to himself then and to every one then he had real creation of passionately understanding beautiful things in living. More and more then this one in his middle living was not any longer creating his realisation of beauty in living, this one was then living on the approximation others made for him of everything this one wished to have beautiful around him and for living. This one then never could make for himself the beautiful luxury he was needing. Inspired affection for beauty in him awoke in others the need of creating as nearly as these could do what this one

needed as beauty in living. This one could not create his own taste in luxury in living, he could not create his own taste for a woman. A woman, everything in his living created itself to approximate, to the taste this one would have created if this one could have created the thing this one wanted to have to arouse in him inspired affection. This one then after beginning his middle living never created anything, never in his living did this one create loving not for beautiful things not for a woman, this one had inspired affection in him and to himself and to every one it was passion, it never was passion in him and more it came out in him as more and more in living this one needed that other ones by their creating approximated to what his taste would have been if he had had passion instead of affection for luxury and beauty in living and so this one more and more was declining because this one came more and more to have affection for things others created to be what this one would have wanted to have in living if this one could have created what this one was needing to have to arouse him to inspired affection and this is a history of this one. Now this one as I am saying had not passion in him, not for beauty not for a woman not for anything, but this one had inspired affection and it is an interesting thing that this one had as a woman who chose herself for him one who was as this one was of the attacking type in men and women, this is an interesting thing. I am very happy in realising this thing. I am hoping that this is really the complete history of this one.

¶1 Arragon who was a little important in the living of Alfred Hersland was different from this one I have been just describing. Arragon had passion in him but it was not poignant in him but brilliant and emotional and sentimental. I will now begin a description of his being and of what Alfred Hersland lived through with him. Later then I will be describing Ida the school-teacher and the kind she was in men and women. Now to begin again with the musician.

¶2 I find it very interesting to know the difference between affection and passion, I will now just a little describe a kind of them having passion of which Arragon the musician who came to know Alfred Hersland when Alfred was just beginning being a man inside him was one. I know three very well of this kind of them and very many more or less connected with this kind of them. All these I am now describing, the one I have just been describing are of the attacking kind in men, the independent dependent kind of them. These then that I am now describing all have really passion in them passion that makes them creating or feeling in themselves creating feeling of something of very much in living. To begin then. Alfred Hersland was of the resisting engulfing kind of them, these I am now describing are of the passionate creating seizing attacking kind in men and women.

¶3 There are many kinds of ways of being of the attacking kind in men

and women that is certain. I am already realising a considerable number of them. I am realising pretty completely realising a very considerable number of ways of having resisting being in them and I have been already describing, very well describing some of those I am always now realising. I am realising now some of the attacking kinds of them. There are many kinds of them and I am realising some of the kinds of them. I have been realising Mr. Henry Dehning and Martha Hersland and Redfern and I was saying that Cora Dounor was of this kind of them but I am thinking in that I was mistaken I am thinking Cora Dounor was certainly of the resisting kind of them. There are almost border cases that is certain I am realising some of that kind of them and I will be describing that in describing the sister of the first governess the Herslands had had living with them. Now I am describing a musician Arragon who was a man having in him as I was saying passion but this was not poignant in him although to himself and to mostly every one it was poignant in him because he had so much weakness and sensitiveness and romance in him. This one then was of the attacking kind of them as I was saying. I am remembering that I mean by attacking being those having it in them that emotion is poignant like sensation, that use and purpose and organisation and synthesising and imagining and everything in relation is as true in them in beginning as the thing being existing. The resisting kind of them have it in them that a thing being existing is more real to them than use or purpose or meaning in anything, the attacking kind of them have it in them that emotion is as poignant as sensation and use and purpose and meaning and relation as primary as existing. Mr. Hersland was of the attacking kind in men and women, so was Redfern as I was saying so was Martha Redfern, so is the one I have been just describing as affectionate and never passionate in living and now I am describing this being in another one in Mr. Arragon a musician and I will tell quite a little now about him and Alfred Hersland liked him very much when Alfred was coming to be a young man as I have several times been saying. Arragon had attacking passion in him but as I was saying it was not very poignant in him. In Redfern it was poignant but not rich enough to sustain him, in Mr. Hersland it was poignant and rich but not steady in him, in the one I have been just describing it was as affection and not passion and in Arragon and it made him a pretty good musician, it was rich but not poignant in him and he made up for it in him by weakness and sensibility and feeling himself to be a really great one and by having moments of really inspired feeling when almost he made it in himself by loving by weakness by talking to be poignant inside him.

This kind then of which Arragon was one is quite common. Every kind of being is quite common. That is certain. There are very many always existing of each one of all the kinds there are in being. That is certain. Anyway it would be certain but it is certain to me because I

am more and more realising I know a considerable number of each kind I am ever knowing. More and more in living I come to know enough of each kind of them to make groups of them. Sometime I will be able to make a diagram. I have already made several diagrams. I will sometime make a complete diagram and that will be a very long book that will tell all about each kind there is of men and women. But just now I am thinking of this one kind of them, the kind of which Arragon was one.

¶1 This kind of them as I have been saying are those having in them
 10 attacking passion. As I was saying I know just now pretty well three of them. I know too this one that I am now describing, that makes then four of them. In a way as I am saying Redfern was one of such of them. There are some connected with this kind of them that have this being in them passionate attacking as highly suggestible emotion in them. That is one kind of them, sometime there will be much description of such of them. Some are connected with this kind of them that have it in them to be so stupidly in them that it really makes of them that all their life they are obstinately resisting everything, these are connected with Mrs. Redfern, these are connected with Julia Dehning, these can
 20 sometimes sometime in their living get an impression but mostly all of their living they are obstinately resisting losing their attacking passion. There will sometime necessarily be very much description of them. Then there are some who have attacking passion so sensitively so delicately in them that mostly they are delicately vibrating and only sometime is the thing going fast enough in them to make such of them really attacking. Some of such of them are very lovely ones in all their feeling living, sometime there will be a long description of a lovely one. These then will be leading to a whole group having in them flavor realising as complete existing and sometime I will tell so very much about such a kind
 30 of them. And then there is the group that do not have it at all as passion but as affection as I was saying. And then there are some that are steadily pressing in attacking, some who perhaps in their living are always really winning. Then there are some in whom passion is emotion before it can be acting as passion and all these groups are of course extremely interesting. Now I am describing one group of this group of them who have it in them to have attacking passion in them and some have it in them poignantly and they are weak in living, and some have it poignantly and their natures are not abundant in them and some have it in them poignantly and they are rich in beginning and they are always all
 40 their living in beginning and some have it poignantly in them and are rich in being and are rich in developing in being and in living and some have it poignantly in them and nothing is good enough to hold them and some have it poignantly in them and they are not strong enough to keep anything and some are practical with it and some are not at all practical

not even sensible with it and some do not have it poignantly in them and this musician Alfred Hersland knew in his younger living was one of such of them.

I like thinking about kinds of them in men and women. I like feeling men and women each one as of one kind of them and that I can that sometime I will know others like them. It makes it to me a very pleasant world for living. It makes it simple to be certain that each one every one has their own being in them that each one every one is of a kind in men and women and that always there are existing very many of each of these kinds of them. This is a pleasant thing for me to have as certain in me. I know then there can be a history of each one and of all kinds all the kinds in men and women. This is a pleasant feeling, this is comforting to me just now when I am thinking of every one always growing older and then dying, now when I am thinking about each one being sometime a sick one each one being sometime a dead one. This gives to me then a pleasant feeling knowing kinds in men and women now when I am thinking that sometime each one will be an old one and then each one will be a dead one. I can understand that knowing there are kinds in men and women would not be a comfort to every one. I can understand this thing. I have it in me as a very pleasant feeling that always there are kinds in men and women and always there are very many existing of each kind of them. I have it in me then as I am saying this thing as a very pleasant feeling as a pleasant complete feeling, as a completely contenting feeling and I am knowing sometime each one will be a dead one and I am knowing each one has their own being in them and I am knowing each one is one of a kind in men and women and as I am saying I am having a pleasant completely completed feeling and always then it is a comfortable and calming thing this being certain that each one is one of a kind of them in men and women and that there are always very many of each kind existing, that each one has their own being in them is then completely interesting, that each one sometime is to be a dead one is then not discouraging, and so then I am having a completely pleasant and completed feeling, I who am completely certain that each one is of a kind in men and women, I who am always almost always knowing several of each kind of them I come to know in living, I who am expecting sometime perhaps to be knowing all there ever can be, were or are or will be of kinds in men and women. I have then even with sombre certain feeling that each one is always an older one and sometime a dead one I have then knowing each one is of one kind in men and women I have then a pleasant feeling, a contented a completed feeling as I have been saying. I have a quiet sombre feeling I have not so much an afraid feeling in being living now when I am certain, and I am knowing them, that there are a number of kinds in men and women, not such a great number of them, quite a number of them. Each one is themselves inside

them, each one every one is of a kind in men and women. This is to me a completely satisfying thing. I am beginning again now to describe one kind of them, one of one kind in men and women.

¶1 This musician, whom as I was saying Alfred Hersland knew in his younger living was of the sensitive passionate attacking kind in men and women but passion was not really poignant in him, sensitiveness was very spread out in him, to himself and to mostly every one passion was poignant in him and he could be ruining himself by loving but passion was not poignant in him and in a way this made him a very good musician, 10 sensitiveness was in him and not concentration and this is a kind of them that to very many knowing them are those who are not successful because of passion and of weakness in them. Mostly those of this kind of them who have passion as poignant in them they have a different way of not succeeding, they do not come so nearly to succeeding, they do not appear again when they have gone down with the sensitive passionate weakness in them, they have less power of recuperation. Some of these succeed very well in living, there certainly are some of every kind there is in men and women who succeed very well in living, very many of this kind of them come very nearly to completely succeeding, very many of them 20 have very much weakness, I am getting a little diffused about them, I have several in me all at once and they are crowding and they are coming out as a facile mixing and I am beginning again now with each one of them.

¶2 Very many of this kind as I have been saying have not passion poignantly in them, very many of this kind of them have passion very poignantly in them, all of this kind of them are very sensitive in being, they are all of the sensitive passionate attacking kind in men and women. Two of those who were and are crowded in me just now are of the kind of them not having the passion poignantly in them. Three of those that 30 were crowding each other in me of this kind of them are of the poignant kind in passion of this kind of them. I will go on a little with these poignant kind of them and then I will go on with Arragon the musician who had not passion as poignant in him.

¶3 To begin then again. To begin with those having passion poignantly in them of the sensitive passionate attacking kind in men and women, the sensitive passionate attacking independent dependent kind in men and women.

¶4 This one that I am now thinking about describing had passion poignantly in him that is certain. He had the conviction of being always 40 completely creating everything in his living. He had passion poignantly in him that is certain, he was creating some part of his living, he certainly was not in any way completely creating all the living he had in him. Very often he was certain that he would be creating everything in his living if there were not so many things to make him nervous to dis-

turb him. Mostly to himself he certainly could be creating everything in his living. He certainly did create something of his living, he certainly had passion poignantly in him. As I was saying to himself he was completely creating all his living, not that to himself he really was creating all his living for always and that he was always feeling he had very much to make a nervous restless person of him, but certainly he was to himself a being that could be creating everything in all his living. Passion was poignantly in him that is certain, he did create something in his living that is certain, more and more in his living he was having nervousness in him and not creating everything in his living in the way that to himself it was certain he could be creating everything in all his living. Always more and more then it was right for him to be seizing creating everything he could be seizing creating in his living. More and more then he had this in him, always all his living he certainly was creating something of his living, always he was certain he could be creating everything in all of his living, always he had nervousness in him and this was to him that things were interfering to keep him back from creating everything in his living and so more and more he would be seizing creating anything and so more and more to every one he was such a one and more and to himself, always to himself he was one who should be creating everything in all his living. This is then a complete history of him. Passion was certainly poignantly in him, he certainly was not ever creating everything in his living, he was to himself one who certainly could be creating everything in all his living, he was then one who always more and more in his living would be seizing creating anything. This then is a complete history of one, a very complete history of one and I am understanding this complete history of this one.

Every one has their own being in them, every one is of a kind in men and women. Only a very little sometimes this is not an important thing inside me to me. Sometimes it is not an important thing inside me, sometimes it is a little a dreary thing, making of everything that there is not anything inspiring to be a live one. Sometimes it is a little this way in me but mostly always it is an important thing inside me that every one is their own self inside them, that every one is of a kind of men and women. Always to me, to be a dead one is a sombre thing, to be certain that it is existing, always there has been in me the being very much afraid of this thing, always it is to me a sombre thing in living, sometime later in the history of David Hersland there will be very much description of this sombre feeling in some. Mostly as I am repeating it is an important thing inside me that each one is themselves inside them that each one is of a kind in men and women. Mostly and I am saying it again and again it is an important thing, always an important thing, mostly always an important thing. Each one is themselves inside them, each one is one of a kind in men and women, this is an important thing

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always in my living, it is sometimes a very pleasant feeling, it is very often a very pleasant feeling in me, mostly always it is completely an important thing inside me. I am living, I am certain, I am important in me in my realising that each is themselves inside them that each one is of a kind in men and women, I have very often a very pleasant feeling, I have sometimes a very sombre feeling. I have just now a good deal a quite sombre feeling. I am beginning now again telling, feeling, being certain of the kind of being there is in one kind in men and women. Always each one is to me completely their own selves inside them, I have
 10 never a sombre feeling that that is not a certain thing. Always each one is themselves inside them, always each one is of a kind in men and women. Always kinds are connected with other kinds in men and women. Sometimes I want to be describing lots and lots of kinds in men and women, I want to be going on and on and describe one and then another one and then connections between them and then perhaps I am mistaken and I am hurrying and crowding and then I am not certain and then I am wondering perhaps it is not completely an important thing, perhaps not anything is inspiring in living, but always in me really I am certain that it is an important thing in me and I am telling that each one has always
 20 their own being in them that every one is one of a kind in men and women, mostly then this in me is important feeling, mostly this is in me pleasant and exciting, sometimes there is in every sombre feeling, always there is in me that it is interesting that each one is himself inside them that each one is of a kind in men and women. Mostly always I am important with this thing.

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¶1 I am important with this thing. There is a kind of them then of the attacking kind of them that I have been describing. These have sensitive passion in them. In some it is a very poignant thing in them, in some it is not such a poignant thing. I have described one in whom it was
 30 a poignant thing. In some in whom it is a poignant thing it is religion in them, in some it is denying in them, in some it is aspiration and these are disappointed idealists in living but this is not what I am telling, I am describing now a musician, one having a very good concentrating intelligence in him, a spread out vibrating sensitiveness in him, an aspiration to be religious and exalted in all feeling, a wanting to be always loving, a succeeding in being very often very complicated in much loving, a success in living and then a good deal of failing and then a very great deal of failing and then not altogether failing. As I was saying passionate being was not poignant in him, he had a very great deal of it
 40 in him, he was a good musician, he was a foreign one, he was in Gossols and then he was not altogether failing not altogether succeeding, there he was living, he was to very many knowing him an adventurer in living, really he was one not having passion as very poignant in him but having in him a good deal of it in him of this non-poignant passion, a very great

deal of sensitiveness and aspiration in doing much loving and perhaps having religion, not so very much aspiration for succeeding or failing.

Alfred Hersland as I said in beginning about his knowing this man came to know him when Alfred was coming to the beginning of the ending of his young living. This one was then a little important to him, not very important to him, not any one was very important to him then, he was slowly growing up then and he had his being in him and he had it as being that at that time in his living not any one was very important to him, this friend and teacher was as important as any one was then to Alfred, he was a little important to him, I am remembering very well now the being in Alfred Hersland. 10

Alfred Hersland had it in him that he was then living the living of people near him, he was doing then everything those near him were doing in living, he was then living the living of Mr. Arragon and doing everything he did that he could do with him. Alfred was as I was saying of the resisting engulfing kind of them having in him very much aspiring in living, having in him a fair amount of passion in living, having in him a very considerable feeling for distinction and elegance and beauty and richness in living having in him very considerably at times violent feeling in him of wanting to be doing with every one he was knowing what they were doing that he wanted to be doing with them. He had then very much pleasing feeling in doing with him what Arragon was doing in living, as I was saying Alfred Hersland really had musical feeling and musical understanding in him, he never had it at all in him that he wanted to be a musician. As I was saying Mr. Arragon was a little but was not very important to Alfred Hersland inside him, not any one could be then really important to Alfred Hersland inside him then, Alfred had his being inside him then, Alfred was of a kind in men and women, that was all the history of Alfred Hersland then and he was living the living of those near him and he was doing everything he was doing in his living with those he was then knowing and he was then doing everything they were then doing in their living. He was as I said before in a way then of the feeling of his natural rich American living but really always he was living the living and doing everything that they were doing of those near him. He was as I was saying of the engulfing resisting kind in men and women and he had in him a fair amount of passion in living and always then he was living, he was doing everything those near him were doing in living. Mr. Arragon was at one time very much with him. He was a little important as important as any one to Alfred Hersland then. Not any one was or could be really important to Alfred Hersland then. Alfred was of the engulfing resisting kind in men and women, not very strongly really resisting, not very strongly really engulfing, quite very strongly aspiring, quite strongly feeling distinction and elegance and beauty in living and richness as I was saying, quite often angry in resolving and very angry 40

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Note #1



in beginning doing what every one near him was doing in living. He had his own being then, he was of a kind in men and women.

¶1 He was very pleasant to himself in being with Arragon and he liked it very well and it was a rich feeling in him that Mr. Arragon was having him with him in doing his living. Not anything was completely important to Alfred Hersland then.

¶2 I am not content, I have not had it come out without pressing the description of Mr. Arragon the musician. It should come out of me without pressing without any straining in me to be pressing, I can
10 be doing thinking to be helping, I should not be doing any pressing and any straining, I have been doing a little it has not come to be a complete thing simply coming, it is to be then to rebegin to come out from me. Always each thing must come out completely from me leaving me inside me just then gently empty, so pleasantly and weakly gently empty, that is a happy way to have it come out of me each one that is making itself in me, that is the only way it can come to be content for me in me, it can come out fairly quickly very slowly with a burst or gently, any way it feels a need of coming out of me, but being out of me I must be very pleasantly most gently, often weakly empty, this one then Mr. Arragon
20 is not so happily then out of me, he is then still there inside me, I will let him come again when he is more completely ready, of the kind he is in living that has come out very pleasantly from inside me, his own being in me has not come out to be out of me so satisfactorily. Sometime then he may be better done, to begin again then the being and the living Alfred Hersland had in him.

¶3 Some are a very long time puzzles to me, this one the musician Mr. Arragon is not a puzzle to me, he is quite completely in me, and all of it is understood inside me, pretty well understood by me inside me, it is the coming out of me that has not been satisfactory. It has come out
30 of me as little pieces never making a complete one, I will be a little slow and then it will come better done, I hope I am certain of this thing. I am not waiting, I am forgetting so that this one can come when this one can come as a satisfactory one without my disturbing this one by any impatience about this one. I have been describing very many men and very many women many of the resisting, some of the attacking kind of them, as I have often been saying there are many kinds of mixing a bottom attacking breaking through resisting nature in the same one, pressing through resisting nature in the same one, acting separately with resisting being in the same one and resisting being in the bottom doing all
40 kinds of twisted complications with attacking being in the same one. There are very many kinds of mixing, I have described some of them, and then there are some and these are certainly very difficult ones in whom the character of the being is completely oppositely acting and there are border line cases where the one is almost the other kind of a one. And

sometimes then I think it is all foolishness this I am writing and thinking and feeling and having as important being and then I give in to not thinking or feeling or being an important one and then I see it again and I am simply certain and I am naturally thinking, feeling each one as a kind of a one in the way I have been telling and I am then again a completely important one. Alfred Hersland in his living knew a number of kinds in men and women. I am beginning now very regularly again the history of the living and the being in him.

Alfred Hersland as I have certainly been realising is of the resisting more or less engulfing kind in men and women. As I was saying those having in them resisting being are those having in them realisation of things as existing as more in them than as things having relation. Those having in them resisting being have not emotion in them having really poignancy in them like sensation. This is then a thing to be now completely believing. Those having in them resisting as their complete way of being in living are those having in them as I was saying earthy being in the way of really being certain that everything that each thing is really an existing thing, these have it in them that completely in them existing is the thing they know inside them that everything each thing really is really existing. As I have, said often there are many variations in this thing and there are those having this being who come from the way of having this being in them to be certain that not anything is really existing and all that is complication and I have been telling I will never be ending my telling of all these kinds of ways of being but again and again I am certain that the resisting kind in men and women have it in them to be certain as a bottom being that really each thing is existing. Now some as I am saying of the resisting kind of them are of an engulfing kind and these too are certain that each thing they are engulfing is really a thing really existing. These then too have it that sensation is in them more poignant than emotion, that a thing existing is nearer knowledge in them than things being in relation. The attacking kind in men and women are just the other way as I have said and I will be saying. The resisting kind in men and women are such then, they have complete realisation naturally in them that things that each thing is really existing. Now see what is true in them. They have this in them, they have curiosity and imagination based in them on the real realisation in them that each thing is existing. Yes. In a kind of them of which Alfred Hersland is one this is not solid in them although the being in them is this kind of being in them. This realisation of things being existing is in such of them but these being comparatively intermittently resisting and engulfing their curiosity and imagination is sometimes quite often disconnected with the realisation that things that each thing is really existing. These can have it in them to be aspiring without being then founded in them on a realisation that each thing is existing, these then can have

engulfing passion in them that does not really seize the thing they could be realising as really existing. These then come to be quite considerably in their living that they are a part of a being. Curiosity can in such of them turn into cleverness in living for it is not then based in them on the realisation that each thing is really existing.

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This is being in Alfred Hersland. He liked being with Arragon, he had really musical realisation in him then and always he could have it in him. He liked being with Arragon, liked realising music with him, he had also very much then in him a pleased feeling of being doing everything in living with Arragon that Arragon was doing then in his living. Mostly Alfred Hersland did what he did in his living, did with them what others did in their living as being something he was then doing but there was in him with Arragon a little more important and pleasant feeling of himself to himself inside him by doing with him with Arragon what Arragon was doing then in living. Alfred was beginning then a little too to pass this on to his brother and his sister, this was the beginning of being a little aspiring and also a little being a head of family living in his being. He had really then some realisation of musical meaning, he did then everything he was then doing with Arragon and he was doing then pretty nearly everything Arragon was then doing in living. This then is the beginning the little beginning of middle living in Alfred Hersland. As I was saying Arragon was not then very important in Alfred Hersland, he himself inside him not really yet in being was really the only important thing inside him in Alfred Hersland could be the only important thing really inside him. In a way Alfred was not one really to be deeply influenced by anything and that is a natural thing in him. In his middle middle living he was really more effected by some, all his early middle living, all his young living he certainly had none to be really important to him in him or for him, he was different inside him at different times in this living, sometimes more sometimes less to himself inside him in him, but always then he had his being in him and always then in a way the whole of him was part of being, and always then he was doing everything he was doing with those living near him and mostly he was doing everything they were doing in living, and sometimes he was quite sometimes not so much important to himself inside him, and always in a way he was never in being in living cut off really from rich American living. He knew at this time as I was saying Olga who was Ida the sister of the first governess the Herslands had had living with them, Ida was then a school-teacher, Alfred laughed at her, he liked her, Arragon liked her, there was not much history of this liking for her. Sometimes Alfred saw a good deal of her, once he wrote her a real love letter. She was in a way angry then and told him he was not a good man and should not come to see her. Arragon thought there would be some history of a feeling in himself for her, he found out for himself and from what Alfred told



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him about himself and her that there was not being really a history in either one of them knowing her. She was in a way a queer one to mostly every one knowing her that there was not a history in any one's knowing her. I will try now to describe her.

I am having a glimmering of understanding two, one a man and one a woman and they are very different from each other and with them are very many and a considerable number of them have been silly ones almost without any meaning in being almost not being themselves inside them to my feeling, being such very silly ones as to me almost not to be existing, being like funny things in dreaming and now they are to me connected with some who I am really understanding then having flavor of something as being a complete thing to them. How can there be existing a flavor when there is nothing to have the flavor, that is foolishness in talking, there are many who are often all their living thinking they are being this thing. These are a kind of them, I will tell about them. Now I am thinking of some who are not to themselves existing in a flavor they are not to themselves existing in a way as something they are realising, they have been to me very often so disconcerting, they were silly ones to my feeling, they are not silly ones to most every one knowing them, I am seeing a little now perhaps that they are existing.

These then I am describing, I will keep only those just now in my feeling those having in them one kind of being not a mixture in them. I was describing the being in Alfred Hersland that made of him to me to very many knowing him a part of a being. He has in him only one kind of being but as I was telling pieces of it get separated off from other pieces of it by not being completely acting, flavors, reactions, by-products get disconnected and keeping on going in him and things get all disarranged in him so that this one is a part of a one in living, the bottom in him resisting and engulfing is not rich or thick or solid or ample or active enough in acting to make a complete being in my feeling in him, and always then that is there as being in him. These that to me in their living were silly ones not having any existing not from doing silly things but from there not being any connection between what they were seeing and doing and feeling and saying and always it all went on at once and kept on being all the being in them; these then are like this to me now, they are in a way of the flavor group which group as I was saying have it in them to be believing that flavor is existing without anything to be making a flavor without anything being a flavored thing. These then that I am now describing who were vague and silly ones often to my feeling pleasant ones often to my feeling, astonishing often to my feeling, disconcerting often to my feeling, these then live but they do not make themselves important to themselves in it. Those ones I have been understanding were to themselves important in the flavor living they were feeling in them and these then I came to understand by realising the bottom being

in each one of them and sometime I will be giving a very interesting description of many kinds of these kinds of them who are to themselves living a flavor life in living, are to themselves only a flavor in their being, I have an interesting collection of these kinds of them and the being in them and passion and affection in them and the kind of flavor they are to themselves in themselves and the kind of flavor they are to every one to some one knowing them but all that very interesting collection I know in my living I will not be just now describing, very likely I will not describe them for some time yet as I am liking to think of describing them.

- 10 These then these others I have commenced now describing are in a way connected with these these I have commenced now describing who are so vague and disconnected and puzzling and are saying and feeling and doing and seeing all at once and there is not any connection any one can be seeing and it is not in them as it is in some that bottom being in them is so slow in acting that other things in them are making confusion and bottom being never arrives in them to be doing anything, no these are different from these, everything in these is going at the same rate in them only the action is so vaguely in them that things in them do not keep in connection and these then are not to themselves inside them in the way
- 20 of making themselves to themselves inside them to be themselves in them.

These then live in a life but they do not make themselves important to themselves in it. One is at bottom a fairly dull not too stupid, fairly solemn, unthinking, believing, lethargic, not completely non-poignant resisting person, and this one is actively living doing all little things stubbornly because it is pleasant tasting and lively doing pleasant living in a vigorous interesting fairly delicately sensitive constant state of appreciation. The other one the woman is a practical, anarchistic, attacking, servant girl person not feeling any difference between being a dirty one or a clean one having ugly things or nice ones in anything near this one, having a need for seizing everything to use in a servant girl fashion and always this one is living a life of independently loving beauty in living having justness in appreciation and needing a delicate flavor in loving and not keep anything that does not want to be kept by this one. These two then to themselves are not really important inside them from either being in them, they are really actively living what I am calling the flavor living and passively living the other living. Olga who was Ida whom Alfred Hersland and Arragon knew once as I was saying is in a way like these only living in her is a very much more exciting occupation to herself and to a good many a little knowing her in her living. She was a

40 stupid resisting, stagnant, dull fairly sensible one in bottom being and this being was so stagnant in her it is very hard ever to be really certain whether she was of the resisting or attacking kind of them but really she was of the resisting kind of them. This being as I am saying was stagnant being in her and as vapor there was in her a nervous almost crazy



kind of asking every one to be a lover to her and this was in her and she was a substantially pretty good-hearted honest round one and so not any one can understand that there is never any history in any man ever knowing her when she is always so constantly asking every one to them to be a lover and to keep on making love to her and she was always then going on with them. This was living in her, this was being in her. To herself she was not living really in either way of her living, she was really living both of them and to herself inside her she was never certain that she was living in either one of them, in the two of them. The one she is actively living the nervous sexual asking to be object of all loving, the other one she is passively living. This then is the being and the living in Ida and so then there was not any history in the knowing of her in Mr. Arragon, in Alfred Hersland. A good many who were young laughed a good deal about her, many did not believe that any one could ever think they could want to have her and really there was never any history in any one's knowing her really, and she was a little confusing to herself sometimes then and very much a puzzle to very many others then. This is all I know now about her.

This then is certain that not any one really was very important in the living of Alfred Hersland in his young living. As I was saying he knew a good many then, he was doing with them what he was doing then in his living, he knew a good many then and he was doing in his living with them what they were doing in their living then. I have described some of them. As I was saying the family of Madeleine Wyman were sometimes trying to be pleasant with him. The mother Mrs. Wyman could flatter him but she did not really flatter him and that was not an unpleasant thing to his feeling but he did not for that want to see her again. Sometimes he was quite a little with Madeleine Wyman's brother and her younger sister but not enough to be different really in him from knowing any other one in his living. The older Wyman daughter could be pleasant to him by taking an interest in him but that was only in him as making a little less flattering what her mother had left on him. Really there is not any use now remembering more about them for him. This was all young living in Alfred Hersland this I have been describing. There was more young living, of course there was a good deal more young living in him. There was young living in him, there was his being inside him, he lived the living of those he was then knowing and soon then he went to Bridgepoint to begin his middle living. He went there and then he came to making a living and to marrying Julia Dehning and to knowing a fair number of men and women.

The Hissen relatives were glad to see him, it was very pleasant for them to see one of their sister's children, and to know really that the Gosols living was existing, really existing. They were pleasant cheerful quickly curious and always a little doubting and it was pleasant for them

to see Alfred and to feel him and to ask him how his mother was and to hear him and to see that though he was a fairly tall one he looked a little like them and was very pleasant in liking them. The Hersland relatives too saw him and for a while he lived with his aunt and she was interested in him but it was not such a pleasant thing in her and at first he was very much with the Hissen men and women and he was a little tender with them. He liked being in Bridgepoint and he began studying and he played the violin a good deal then and he was with his relatives a good deal then and he began to know then some who knew them and others then and he was very nice then and he had a pleasant feeling of living in him then

¶¹ It was very pleasant being in this Bridgepoint living, it was very pleasant to him to be seeing, as it is to Gossols' children, many relatives who knew him and had seen him when he was a baby and were thinking then in seeing him of his father and his mother and he was in them the only one, and it was very pleasant for him as it is for Gossols' children to hear the thunder cracking and the lightning shooting and the leaves piling up and then snow coming looking white and then dirty when he was looking up to see it falling and then it was pleasant for him to see skating and then to see a green spring beginning, it was a pleasant thing like it is to some to hear a cuckoo sounding and to be slowly convinced by some one that it is not a clock but a live bird calling. It is a pleasant thing to come somewhere and be having such a thing happen a very pleasant thing. Alfred had a pleasant feeling and with the Hissen men and women quite a pleasant tender feeling in him in his living and to them all then he was a pleasant one quite a very pleasant one and to himself inside him then he was pleasantly being with every one. He had in him then the feeling Hissen people naturally have in them and he was to them too then a tall one and coming from Gossols and being of them and it was pleasant and they were curious and they stayed around him and were touching him then to really feel him and he was of them and he was pleasant inside him and he was a little tall for them and he and they liked him and he was living with a Hersland aunt then and this was the beginning of Bridgepoint living in him

¶² This was pleasant feeling in living that Alfred had then. This can come to those living in Gossols and knowing some and being happy enough in living and enjoying doing things and then such a one coming to many with a pleasant feeling of every one knowing every one and every one knowing that one and every one a little curious and remembering and touching that one to be interested in remembering and at the same time feeling that that one is a tall one, this is very pleasant to some who have been all their living living in Gossols, not at all pleasant to some who have not been living in Gossols, not at all pleasant to some who have been living all their living in Gossols, it was very pleasant feeling in Alfred as I have been saying.

This is a comforting thing in being a great author inside one that always even with much lonely feeling and much sighing in one and even with not pleasantness inside any one just then when it is a very sombre burden then that one is beginning having coming saying that pleasant living is a pleasant thing and to be explaining how some are liking pleasant living. Not every one is liking pleasant living. Alfred as I was saying when he first came to Bridgepoint living was liking it very much that he was then in pleasant living and then he was a little being in love and that was then almost still pleasant living even though the Hersland aunt with whom he was living was trying to be interfering and was just a little breaking into for him the pleasantness of pleasant living he was having then. The Hissens were a little interfering then, were sometimes having hurt or angry feeling, but that was for him then not a part of not pleasant living. Certainly for quite some time Bridgepoint living was for him pleasant living. He had some loving in him then, he had some tender feeling in him then, he was liking music very well then, he had pleasant living in him then, he had aspiring in him then but it was not yet then come to be in him as something that was to be an active thing in him to make living for him in him. It was quite sometime later then that he met. Julia Dehning.

Alfred of course in his feeling loving was feeling it differently in him at Bridgepoint than he had felt loving when he was in Gossols. Mostly until he met Julia Dehning he was not very seriously feeling loving, that was really true though of him, in Bridgepoint before he met Julia Dehning, the second year that he was living in Bridgepoint and studying he was really feeling loving in him, he wanted then to quit studying and earn a living in a business so that he could then soon be marrying and this was very troublesome then to his Hersland aunt with whom he was then staying who was not willing that he should be loving then to marrying and then Alfred's mother came to see him and she was supposed to stop him from marrying but really she was ready to let him and was ready to give presents to all of them and then it was over in him because the girl then was gone to another city and was writing then to him. One of the Hissens aunts, one who was married to a gentle Hissen man made fun of the girl then to Alfred and did it very often and did it very well then and did it with letters he showed her that the girl wrote to him and then his mother who had been a princess to the rest of the Hissen men and women, so she must be to them being herself to herself inside her then and having been living in Gossols to them, went home then and all the Hissens then helped Alfred to not want then to be marrying although then he was not being so much with them, he was not any longer then feeling full up in him with the pleasant living they had in them, he had not then any longer in him tender feeling pleasantly in him. He always liked them well enough all his living but they were not then at all filling

him full up with pleasant feeling. He went on studying then, he came then to know more and more men and more and more women and three years later and then already perhaps his father was beginning the losing his great fortune and his mother was beginning completely weakening and Martha was beginning to have her trouble seriously in living and David his brother was coming to Bridgepoint too to do more studying, these things in the living in Gossols were, not then really important in Alfred Hersland when he was coming then to know Julia Dehning, Gossols living was inside him then pretty completely not any more in him, Hissen
 10 living was not then any more in him, he always had his own being in him he had now pretty completely his own living in him in a way now a little he was not quite doing in his living what every one near him was doing, he was not doing then in his living, whatever he was doing with them. This then is really completely then beginning of middle living in Alfred Hersland and this is to be now more regular history of him. There will soon be ever so much description of being in Julia Dehning and in every Dehning and now a little I will be telling a little more of beginning middle living in Alfred Hersland in his first beginning Bridgepoint living.

¶1 He knew a number then in these days of his early Bridgepoint living
 20 but mostly not any of them were later in his living, those who were later in his living were some that I will be later describing. In the beginning living he was interesting to some as realising musical meaning, and mostly then he was pleasantly young and quite tall and always giving romantically scientifically restrained superior information and playing the violin not very well but always able then to be directing the one playing with him. There were then women and men who liked him, not enough to make it very different in him from those he had been loving in his early living, but he was a little older now and soon he was quite a good deal older and he had been really loving then and he had been assisted in not loving by his aunt Hilda Hissen who did this very nicely for
 30 him to herself then and to him and he was ready then soon to be one who was one to be impressive to Julia Dehning as I was very long ago saying. This then was the beginning of middle living in Alfred Hersland. David Hersland his brother came to Bridgepoint then, he found some letters that Alfred had forgotten that the girl had written to him and David made fun of Alfred then and soon then Alfred was loving Julia Dehning and this was to David as to Alfred too a serious thing this living and then this marrying by Alfred of Julia Dehning. This was then the complete beginning of middle living in Alfred Hersland.

¶2 40 I wish every one knew every one and liked having me telling them about the being that each one has in them about the kind of one each one is of men and women. It would be a very complete thing in my feeling to be having complete lists of every body ever living and to be realising each one and to be making diagrams of them and lists of them and



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explaining the being in each one and the relation of that being to other beings in other men and other women and to go on then explaining and realising and knowing the complete being in each one and all the kinds there are in men and women. Not many find it interesting this way I am realising every one, not any I am just now hearing, and it is so completely an important thing, it is a complete thing in understanding, I am going on writing, I am going on now with a description of all whom Alfred Hersland came to know in his living. Mostly no one will be wanting to listen. I am certain. I am important inside me and not any one really is listening to me. I am wishing every one knew every one and wanted to have me make diagrams of all the kinds there are of men and women and the place in this diagram of each one. It would be very contenting to me and I am now not beginning again but going on with my explaining and describing and realising and knowing and being certain.

I see so many who I am very certain will not be at all interested in my being certain that each one is himself inside him, that each one is of a kind in men and women, that I can make a diagram now including a very considerable number of kinds in men and women and that sometime I will be able to explain the being in each one and make a scheme of relations in kinds of being with each one having in them the way of eating, thinking, feeling, working, drinking, loving, beginning and ending, feeling things as being existing of their kind of being, with sensitivenesses and suddenesses and impatient and patient and dependent and independent being of their kind of them and succeeding and failing of their kind of them and I will be able to make groups of them and it will be such an interesting and such an important thing in my feeling, in my being, and I will be making groups of them of each kind of them with some of each kind of them succeeding some failing some in between succeeding and failing, some having more of something of their kind of them in them than other things of their kind of them and each one then I am ever knowing comes sometime then to be such a clear one to my feeling and I could want to have every one know every one so that each one could see the meaning of my explanation and always I am certain that so very many I am always knowing are not wanting to completely listen to me in my explaining and many are not understanding that they must be hearing me completely and they are not doing this thing and here I am and I am certain, at least I am mostly always certain and yet always I am of the dependent independent kind of them and always in me there is quite a good deal always of dependent despairing and always I am knowing and always I will be knowing always now I am certain that mostly those I am knowing do not want, cannot be completely listening and it is such a complete being in me and I am important that is certain and here I am full up now with knowing that mostly those to whom I am explaining are not completely hearing

¶1

Alfred Hersland was in Bridgepoint doing in the beginning very pleasant living. He was not remembering then very much of his Gossols living, and then he was not remembering very much his pleasant tender feeling in the pleasant living he had in him with the Hissen men and women and young men and women and the young men and women that knew the young Hissen men and women. He always had a little remembering in him of wanting to be marrying the one he did not marry then and always he remembered his aunt the aunt who had married a Hissen man, who had slowly shown him that this one whom he wanted then to be marrying was not one to have him. He remembered this very well, he did not remember much about the Hersland aunt who interfered with him. Alfred Hersland was a little not very good at remembering but he remembered more or less about wanting to have married one then although he never later wanted that, he had married this one. He did want for quite some time very completely certainly to marry this one and this one certainly then wanted to be married to him but he did not marry this one.

¶2

When Alfred Hersland came first to know Julia Dehning he was not remembering any longer very much in him any of the early Bridgepoint living that he had had in him. He was remembering as I was saying sometimes then that he had really wanted to marry one and he remembered then that he had been living in Gossols when he had been a very young one. This was mostly all his remembering then. He was then not really knowing any he had been knowing when he was beginning Bridgepoint living. His Hersland aunt was then connected with him. She knew Mrs. Dehning. The Hissens were not then connected in him with him, not that he had ever had any quarrel with them but always in living in mostly every one there is a keeping going that keeps making different ones come to be connected in them with them and now then as I was saying Alfred Hersland was coming to know Julia Dehning. As I was saying there was not then in him really any family Gossols living, really not any Hissen Bridgepoint living. The loving that I said he had in him when he wanted to be marrying and earning a living in some business so he could be married without waiting that lasted about two years before it was completely ended in him and then there was about a year and a half in him and then he came to know Julia Dehning.

¶3

There are then resisting and attacking kinds in men and women. Alfred Hersland is of the resisting kind of them, Julia Dehning of the attacking kind of them. The resisting kind as I have been saying and having not been yet complete in telling, the resisting kind of them are naturally and ultimately completely certain that things have really ordinarily materially existing being, they are existing, they are in relation, they have quality as beauty and smells and use and perhaps purpose and perhaps many other kinds of meaning but always then for the resist-

ing kind of them they are really existing, having existing like any dirt in any field or in any road or any place or any garden. These then are of the resisting kind of them and these then have the ways of thinking and feeling eating, drinking and loving and curiosity and obstinacy and beginning and ending and being dead and being living and working and resting and hoping and not hoping for anything in a way characteristic of this resisting kind of them. Now this is certainly true of them and at the same time what with engulfing being in them and misplaced parts in them and attenuation in them and delicacy in them in being so that they are reversing and dependent timid being in them and aspiring being in them, the being in them gets so complicated in them sometimes too when they have dramatic being in them and aggressive selfdefensive being in them, all this can so confuse kind of being in them that even when they have not any attacking being in them as a good many have it in them it is very perplexing even to me when I have been looking such a very long time at one of them. For instance there are a kind of them that are really completely certain that to be dead is not to be really a dead one, that nothing is really existing, these are certain that nothing is existing except everything, they are completely certain that everything is existing, they are of the resisting kind of them they must be certain that things are existing, and they make everything existing and so lose out of existing anything. They lose themselves and everything in being certain that everything is really existing completely simply existing, that is resisting being having mysticism, this is quite common. This is a very complete religious kind of being and these are of the resisting kind of them. I am just mentioning this thing to show that resisting being can be very confusing to be understanding.

Those having in them attacking being the attacking kind of them can have mysticism in them that is very certain. Sometime I will tell all I ever can know about these things. Those having attacking being as mysticism lose themselves in attacking complete emotion, anybody can see how different this is from the way resisting kind of them have mysticism in them. The attacking kind in men and women feel and need and see and use relations between things as coming to them as ultimately realisation more completely even than things being existing. These then can have as I am fond of saying but am now a little tired of repeating emotion having poignancy like a sensation. This is the characteristic then of attacking being, that being in relation is more completely to them of things than things being existing. This makes them attacking as anybody can see by understanding. This is attacking being then. Julia Dehning was of the attacking kind in men and women. This is now to be a history of Julia Dehning and those Julia knew in living and of her marrying Alfred Hersland and of every thing.

CHAPTER THREE (PART TWO)

ALFRED HERSLAND AND JULIA DEHNING

¶1 Some have very pleasant living when they are very young men and women, some have anything but pleasant living in them then. Very many have quite pleasant living in them then and when they are writing it then in diaries and letters to themselves and others there is not very much pleasant living in them then. It is a pretty difficult thing to be remembering, in a way ever to be certain about whether one is having, has been having pleasant living. It is quite a difficult thing to know it in them to know it of them quite young men and quite young women whether they are whether they were having pleasant living A very
10 considerable number of very young men and women are not having very pleasant living in them. It is very difficult to know it inside in one in remembering or in living whether one is having then pleasant living. Pleasant living is a very difficult thing about which to be certain. A great many are thinking that mostly every one is having pleasant enough living, a great many are thinking that not any one is really having pleasant living, a great many are thinking that some are having pleasant living. A good many are thinking every one should have pleasant living in them. A certain number are thinking every one could have pleasant living in them, I find it quite puzzling to be certain about any
20 one whether they are having pleasant living in them. As I was saying Alfred Hersland in his early Bridgepoint living had quite completely pleasant living. I am almost certain. Later then living was exciting and interesting and gay and varied and absorbing and perplexing and sometimes disconcerting and sometimes uneasy in him but it was never again I am thinking quite so pleasant in him. Perhaps it was pleasant in him in his later living, it is very hard to be certain about any one about pleasant living in them, a very difficult thing indeed to be certain about this in any one at any time in the living any one has in them. Certainly his early Bridgepoint living was pleasant in him. This is quite reasonably
30 certain. Later he was not remembering this early pleasant Bridgepoint living. It was not important in him. Really nothing was important in him until his first loving. He had always had his own being in him, that

in a way was important inside him, not anything was really important to him until he wanted to stop studying to be marrying. It was his wanting to stop studying to be marrying and his then slowly not wanting that this one should have him that was important to him. He soon was forgetting his loving this one, he never was really forgetting having been wanting stopping studying and beginning working at anything so that he could be married then. He never really forgot stopping wanting to be married to this one. Not that that was really very exciting but it was important to him, more important than anything that he ever had had in his living. Later then he was older and was beginning to know Julia Dehning. 10

He always had his own being in him, he was always himself inside him. This always was in him. Sometimes he was himself to himself inside him, sometimes he was not so much himself to himself inside him. Mostly everything any one says about any one, that one says about that one in a way is a true thing. ¶1

He always was himself inside him. He was not ever really knowing what could and what could not come out of him. Very many are not ever really knowing what will and what will not come out of them. Each one is himself inside him, is herself inside her that is certain. Very many are not knowing what is in them to really come out of them. Very many are not ever coming to know of them what is in them to come out of them, many who in a way do know something of the being that is them. This is a peculiar thing. Watching carefully repeating in each one, one can come then to know of each one what is in them each one to come out of them, many men can be certain of themselves that something else will not then come out of them, some one else can be certain about them that not any really different thing, different way of doing anything will come out of them, these can not ever come to be really realising of themselves inside them that something more completely so that it is different will not be coming out of them. This is very common. 20 ¶2

He was himself inside him, of course he was, all his living. Always he was not realising that not any really different thing could come out from him. You see one has to be very careful about being certain what is being in any one. A great many are certain about what is being in some one and although they may not be altogether wrong about that one they mostly always are not realising all the being coming out of each one. You have certainly to be very fond of waiting, very fond of realising each repeating, very fond of understanding each one is always really repeating, very fond of waiting to be hearing, seeing, feeling a great deal of repeating out of each one to be at all ready to be realising the complete being in each one, to be realising what will not be coming out of some one. Mostly each one is repeating but mostly each one is not realising their own thing as repeating in them. It is a queer thing to me who am really 40 ¶3

entirely loving repeating that mostly not any one is seeing feeling hearing themselves as doing repeating. Perhaps it would not be pleasant to most of them, indeed very many of them are quite certain they do not at all love repeating. So then a very great many never can come to be realising what can and what really cannot come out of them. As I am saying one must be very fond indeed of waiting, of hearing, seeing, feeling repeating to be really certain about any one what can and what can really not come out of them. Sometimes one can be fairly quickly certain about some one and sometimes it takes quite a considerable time to be really
10 certain but always it is quite well to be waiting a considerable time to be really certain from realising the repeating coming out of some one, what can and what cannot come out of that one. As I am saying very many a very great many are always beginning having a completely new thing coming out of them to themselves inside them or waiting to have something coming so completely out of them that it is really in that quality of being a complete thing to be a new thing to be coming out of them, and this is very common. It is really extraordinary that all the repeating coming out of them all their living is not discouraging but then mostly not any one is really loving being repeating and so each one can never be really
20 certain about what can and what really cannot come out of them. Each one has their own being in them, each one is of a kind in men and women. Alfred Hersland as I am saying had his own being in him, he was not to himself all his living repeating, that is not quite true of him, he was to himself a good deal repeating all his living, mostly every one are to themselves a good deal repeating all their living but not really completely repeating, not repeating so that they can sometime quite soon even be considerably certain what can and what cannot really come out of them. Some are quite certain, quite a number are quite certain, a very great number are never really inside them certain. And mostly not any of
30 them are to themselves all their living always repeating, some are of course to themselves all their living repeating, but mostly not very many are to themselves loving repeating of themselves all their living. So then very many are living, very many are aspiring, very many are arranging, very many are telling the being to be coming out of them in their living that can never be coming out of them and I am not now telling about young ones or about those who are failing in living, I am telling now about a great many who are living. Being always repeating the whole being all of one's living is such a lovely thing to my feeling. Mostly every one is saying they do not love repeating. I am realising the being in very
40 many men and women, I am realising what can and what cannot come out of them each one and always I am loving all repeating, repeating all the being in each one over and over again is such a lovely thing for me to be realising. And yet mostly every one is telling that they do not love repeating, they do not think it at all a lovely thing, they are not repeating

their whole being always all the time in living, something will soon be coming out of them to show every one what more being there is in them. And here I am almost all alone in really completely loving repeating, loving it that each one all his living is repeating all his being. I am now completely realising all the being Alfred had in him, I will now tell how in repeating it all came out of him. And always too now I will be beginning describing Julia Dehning.

Every one is always knowing the reason why they themselves are failing in succeeding. Each one is knowing certainly each time why he is not succeeding in living. Each one is always knowing why she is succeeding in failing. Mostly not any one has much of such a feeling about other ones why they are failing to be succeeding. Always each one is repeating in telling each time the reason for not then succeeding. Mostly as one gets used to hearing it from any one they get a little tired of that one. Each one then has their own steady complete reason for each time of not succeeding. Very many as I was saying are not learning about themselves in living. They are not learning about themselves from themselves in their living. The reason for not succeeding comes out each time freshly from them; to very many then that one is always going on repeating; that one then is always making a bright finding a discovering of the reason that one is not that time succeeding, that one is always fresh in discovering what is to every other one then an inevitable repeating not having really any meaning. It is a thing a great many are not doing, learning about themselves from themselves in their living. It is very satisfying to very many who are living who were living who will be living that there are reasons always then explaining each failing in succeeding. As I was saying Mr. Hersland's children told it to him later when they were a little tired of the impatient being always in him and when they were then not any longer at all afraid of his doing anything to scare them. He did not then really hear them, he was always fresh then as he always had been in discovering a reason for each failing of succeeding. Mostly of every one each one finds it of them that they are repeating discovering a reason for each failing. To themselves each one it is a specific thing each reason each time of failing to be succeeding, to mostly every other one sometime the reason each one is giving for each time of failing is repeating a completely feeble one. As I was saying there are quite a number always living, quite a majority in men and women who are not learning themselves in failing, from themselves in their living. I am now realising Alfred Hersland to himself inside him. Alfred Hersland in a way was not failing in his living in a way was not succeeding in his living. Alfred Hersland was not really learning anything from his being in his living but then really that was not an important matter in him, Alfred Hersland was not really a learning kind in living. He learned something that is certain, mostly he was aspiring in living, mostly he

was not succeeding, mostly he was not failing in living. Repeating and repeating and repeating and beginning and ending and being a young one and then an older one and then an old one and then not any longer one one; I am sometimes inside and sometimes including this realising. The relation of content and reflection, the relation of being and living, the relation of learning and stupid being, this is in me in my feeling, certainly in me now and I will be now doing expecting.

¶¹ Alfred Hersland married Julia Dehning. They were not successful together in their married living, this is to be now a complete history of them and of every one connected with either of them

¶² Very many have it in them that they are throwing always off from them the little too much they are always having of everything. Some are not having really too much of anything, of everything, some are forgetting whether they have been having too much or not enough of everything in getting another thing, some are responding with complete excitement to each thing, some have enough excitement in them to be responding to that thing and being in a state of having excitement in another thing, some have it that they are always aspiring to be completely full up with a thing. Alfred Hersland had one way of being in him, Julia Dehning had her way of being. Alfred Hersland had aspiring in him to be completely full up with something. Julia Dehning had very much excitement in being interested in each thing and continuing and being interested in some more thing. Julia Dehning had very much excitement in being an interested one. They both of them were not failing in a way in the whole of their living each one, they not either of them were really succeeding in their being either of them. This is now to be a history of each of them and of every one.

¶³ Loving is a thing a great many are doing. Marrying is a thing a great many are doing. There are very many degrees of having loving in men and women. Loving is a thing each one is sometime doing in a way natural to them to be doing. Just at first I am thinking about six or seven who are doing loving. Alfred Hersland and Julia Dehning were doing loving and were marrying. I could give descriptions of lists of men and women who are sometime doing loving. I have just been explaining to one how one I am knowing just now is doing loving. I am feeling very much just now how two I am knowing are feeling in being loving. I am letting myself go into Alfred Hersland and Julia Dehning and the loving being they had in them when they came to be thinking of marrying. I will tell now a little about loving.

¶⁴ 40 It is a simple thing for very many men and women for some of their living, for very many men and women for a good part of their living, for a good many men and women for all their living to be believing, to be certain that each one is really a quite nice one, every one is a nice one. This is really very very common. In a way it is a natural way of feeling

for after all for very many women and for very many men it is not a reasonable thing that any one they can come to be knowing could be not a nice one. It is such a very simple thing really to be certain that each one in a way is a nice one, perhaps one can be certain of a way of loving that one has that is not a nice way of having loving and yet really one can not be really believing it in the way of knowing that that one is not a nice one. Yes it is true the way of loving in that one is not a nice one but then that one is a nice one and any one having that way of loving is not a nice one and very many are then completely content in them that all this is a true thing, that that way of loving is one making that one not a nice one, that that one is a nice one, that that one has the way of loving that not any nice one can have in them and very many find it inside them completely satisfying to be completely certain of these three things being all true of some one they are knowing. This is quite simply common. I have been hearing some one saying this again and again and I have been explaining the kind of loving being the one had in her that made that one not a nice one and it all is completely satisfying. And it is quite an easy natural way of feeling in very many women in very many men this way of feeling about men and women. Some men and Some women have very much suspicion in them about mostly every one and these can have in them do have in them these simple ways of being certain of niceness and not niceness and not possibly niceness and quite niceness all in one. There are some who are really completely certain that each one is a nice one, sometimes such a one is really certain that some are really not at all nice ones and some then have confusion in them for they can never come to be really understanding how any one can come to be really not a nice one. Thinking every one really quite a nice one is really quite common. This is a very important thing in a way in having loving feeling and now I will be describing a little some loving feeling some I have been just knowing have in them. I will be describing just now some loving so as to be realising the relation of feeling each one, some one, a nice one to feeling loving for each one, for some one. This will bring me on then to describing Alfred Hersland Julia Dehning loving and marrying.

There is one that is certainly a nice one. This one is certainly a very nice one. I am knowing this one. I have been explaining this one to some one who was and is and will be certain that this one is a nice one and is certain that this one has a way of loving that is not a way a nice one could have loving in them. This one then is really seriously a nice one. This one is certainly a nice one. This one has a way of loving that not any nice one could have in them. This one is certainly a very completely nice one.

Mostly those who are complete ones in living have it in them that content is at least as full as thinking, realising, questioning, loving, dreaming, talking, aspiration, beginning, ending, quite completely as full in

them and very many have it that this is not true of them and those these then are sentimental or virtuous or finicky or enthusiastic or aspiring and reflective or temperamental or eager or sudden or intelligent or a number of these things in living. This is very common as every one knows of very many women and men. Alfred Hersland was aspiring in living.

¶¹ The thing in one that may come and may not come to be loving feeling in that one is sometimes concentrated, sometimes very diffused in them, sometimes in lumps in them and sometimes in different ways
¹⁰ in them. Sometime I will be describing pretty completely ways of loving, ways of liking oneself and other ones, ways of eating, ways of drinking, the liking some kinds of eating and not other kinds of eating, liking or not liking drinking, being wearied or not wearied with liking anything in all the kinds I can come to know of men and women. Always ways of eating, and things to eat different ones are liking are to me quite concentratedly exciting. Now then I am describing a little and pretty feebly in a good deal of confusion a little about ways of having loving feeling. As I was saying the one I am now describing had not had loving to come out of this one as really feeling wanting to be loving. This one as I was saying
²⁰ was a nice one. I know now a fair amount about feeling loving, quite a good deal now, of that some are now quite certain. I will tell now a little more about one. This one as I was saying was quite well known for being a very nice one, a very nice one in dressing, in getting ready every day for living, in being an engaged one who was not yet a married one. This one then was quite known by being a very nice one, a quite delicately nice one. This one as I was saying was seeing everything not nice ones were doing when she was walking or travelling. She was a little vacant in a way, this one. She had as I was saying being that was made up by adding little pellets together which were never mingling. Each little
³⁰ pellet had part of seeing everything not nice ones were doing. Being made up of little pellets made this one a delicately nice one, an engaged one who was not a married one. When this one made jokes about loving, about not being a nice one and this one did this quite often, it was done with that part of each pellet that was always seeing whenever this one was travelling or walking what not nice ones were doing. This one as I was saying was really quite certainly a recognised delicately nice one. This one was certainly convincingly a quite completely delicately nice one.

¶² Loving being, I am filled just now quite full of loving being in myself
⁴⁰ and in a number of men and women. Loving is to me just now an interesting, a delightful a quite completely realised thing. I have loving being in me more than I knew I could have in me. It was a surprising thing to find it so completely in me. I am realising loving being in quite a number now of men and women, completely realising for them, completely real-



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ising in them loving being. I am loving just now beautiful loving, I am loving nice loving, I am loving just now every kind of loving. I am realising just now very much and quite some kinds of loving. I am thinking now that it is a difficult thing to be knowing without very careful waiting and then a little more waiting besides the waiting that was pretty nearly enough waiting how much any one is, what kind there is in any one of loving. A very great many have very many prejudices concerning loving, more perhaps even than about drinking and eating. This is very common. Not very many are very well pleased with other people's ways in having loving in them. Some are very much pleased with some ways of having loving and not with other ways of having loving. Some are wanting people to be very nice in having loving being in them. Some are pretty well ready to let most people do the kind of loving they have naturally in them but are not ready to let all people do the loving the way loving naturally comes to be in them. A very considerable number of men and women have different ways of having loving in them. I have different ways of having loving feeling in me I am certain; I am loving just now very much all loving. I am realising just now with lightness and delight and conviction and acquiescing and curious feeling all the ways anybody can be having loving feeling. I have always all along been telling a little about ways of loving in different kinds in men and women. I will tell now a little more about specific loving in some specific men and women.

Some are never really knowing how much or how little they can be loving. Some are never really knowing how much they are loving. They are looking at some one they are loving and they are thinking they are not really completely loving they could very easily be forgetting the one they are loving, and then they are completely full up then with loving, and they never at any time can be realising that really they are loving more or may be less than they are thinking they are loving. I can understand this thing, I cannot really ever be really realising that I can really be having really loving feeling. This is perhaps more common in the resisting than in the attacking kind in men, at least it would be a very natural thing if it were a common thing with those having resisting being as their way of having loving feeling. There are then kinds in men and women and each kind has a way of loving that in a way is common to each one of that kind of them. As I was saying, now as I am saying some know very well the complete feeling of being a loving one inside them. It is a very wonderful thing when one is not certain with loving to be seeing some one completely certain in having completely quivering, complete loving feeling, to be all loving and certain that they are really all loving. There are then attacking and resisting kind in men and women. There are sensitive attacking, and trembling attacking, and quivering attacking, and obstinate attacking, and rushing attacking, and piercing

attacking, and cowardly attacking, and withdrawing attacking, and steady attacking, and enthusiastic attacking, and mystic attacking that is attacking to lose itself in complete emotion, and narrow attacking that is destroying everything that is not to be there as an object to be attacked to exaltation, and ambitious attacking, and sullen attacking, and quick attacking, and planned attacking, and necessary attacking, and sudden and intermittent attacking, and confused attacking, and dutiful attacking, and troubled attacking, and slow attacking, and stupid attacking, and wobbling attacking and then there are engulfing resisting and simple
 10 resisting and vacant resisting and surface resisting and yielding resisting and stubborn resisting and solemn resisting and earnest resisting and seductive resisting and fiery resisting and intermittent resisting and attacking resisting, and confused resisting and dulled resisting, and emphatic resisting and sympathetic resisting, and fearful resisting, and very timid resisting and trickly resisting and suspicious resisting, and embracing resisting and in short there are very many kinds of ways of having loving feeling in men and in women.

¶1 As I was saying some are not ever really certain they are really loving and they are looking at one they are loving and they are thinking
 20 they could easily be forgetting that one any one they are loving, that not any one is really loved by them, that they are really not having loving feeling that is real ever in them and such then are wondering, and adoring one really having certain loving feeling. It is a very wonderful thing to such a one, one not being certain that some one can have complete energy complete certainty in loving, that some one can have emotion to have poignancy like a sensation. Such a one, one never really believing that the feeling in them is really loving feeling can perhaps come to believe it of themselves by experiencing that always they are spontaneously acting as if they were completely loving, and repeating in them of such
 30 action sometimes does convince such a one. They know they are loving because they are doing what some one who is loving would naturally be doing and this gradually brings conviction to them. Some turn it then into a sentimental feeling so as not to lose it out of them, a few keep it as really needing to be constantly repeating to keep them in their conviction. This then has been a description of some loving.

¶2 As I was saying a great many have prejudices about people being loving. Some say alright all but one way of loving, another says alright all but another way of loving, some say not very many kinds of loving are right loving, some say all ways of loving are really ways of having
 40 loving feeling. I like loving. I like mostly all the ways any one can have of having loving feeling in them. Slowly it has come to be in me that any way of being a loving one is interesting and not unpleasant to me. That came very slowly to be in me. I like loving then as I am saying. I will tell now then a little more about loving in women and in men.

Sometimes it is very puzzling that so many are certain that they are really loving some one. Sometimes I am wondering about how they can be so very certain. And then they have so many ways of thinking out the loving in them. And then they have ways of beginning loving and ways of ending loving very many men and very many women and ways of marrying and not marrying that certainly are puzzling and believing that they can and cannot bear to be loving and not living, they can and cannot be learning loving, and ways of being brave and being cowardly with loving and with those that they are loving that are very complicating. Sometimes some one who is always ready to be fighting and ready to kill and be killed by any one when he thinks it right for him to be an angry one sometimes then such a one being really wanting to be completely dominating in loving, being an attacking one gets frightened and has a feeling of loathing when one who is not any longer loving him though he is still loving that one threatens to really injure him. How should that one knowing that the other one is not any longer loving be so afraid when the other one threatens to really injure him. Is it that until then he could never, he being an attacking one, could never really realise that the other one was not loving him. Why should a courageous one be afraid when one who has once loved him threatens to hurt him when he would not be afraid earlier or later of that one. Is it vanity or the bitter feeling of being really an abandoned one lonely and suffering because some one is really positively not loving that one. I think it is in mostly every one, in certainly a good many women and men a kind of the last one left on earth all alone feeling when they are realising even when they are not any longer loving that one that some one really truly completely actually does not any longer love them. But all this is just something that is happening. Now I am telling a little more about loving

Alfred Hersland and Julia Dehning came to have some loving feeling and then they came to marrying. I am beginning again a history of them.

I was seeing one to-day who reminded me very much of another one I have seen doing very much loving and both of these certainly are in a way in living that is a natural way to feel about the being, the acting and the living in them. These were in a way quite different ones these two in their complete living I am certain but they both being of the resisting kind in men and women were and are and will be so completely on fire always every minute in existing that they are not really ever resisting anything and being of the resisting not of the attacking kind of men and women the fire of it is burning any one besides being just burning is burning that one by accident of conflagration, are burning themselves by accident of being themselves in a fire that is burning. I know just now two of such of them, one of such of them I know quite well in all loving, the other one I am just seeing sitting, standing, running, looking, a little in talking, breathing and I will not be seeing any more in living, I have

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not been seeing any more in living. The loving in such of them is naturally from the being of them what any one understanding now the being in such can be realising. All the ones in between these and engulfing ones, between these and completely resisting ones are existing. I have seen quite a number of them. I am seeing these days very many kinds of men and women. Sometimes now I am tired out and irritated and not at all amiable about them because they are not some of them like any other one I have been knowing. Sometimes then now I have a very irritable feeling in looking and sometimes some one these days and I am looking
 10 steadily at them are very completely illuminating a kind in men and women. I am these days seeing men and women. I am these days looking and looking and looking at them and then I am all worn out and irritated by being wearied with seeing and not seeing being in them. I see a very considerable number just now of men and women. I am wearied and not weary with my learning always more and more and then not being really ever certain. I am a happy one, that is quite reasonably certain. I am quite a very happy person. I am quite completely a very happy person seeing very many men and women.

¶1 I am listening just now to many women loving one, a resisting one
 20 who is not burning. This one certainly is not burning, not burning himself or any one by conflagration. This is one of the resisting kind of them I have been describing not having any weakness in him and all the romantic strength of intelligent and active genius to very many knowing him. This gives in him some appearance of burning to some. One having as I was saying being like wood cut and excellent and hard and sometimes made into shapes very fanciful and delicate and perhaps symbolic but always being solid wood cut and not sensitive to being a weak thing by being a thing having sap flowing. This one then as I am saying is always being one
 30 having many loving him, insisting upon loving him, clinging adoring, following, needing him. He is having very many kinds of women always loving him. He is a very nice man really in his loving. He is sentimental a little and solid and firm and gentle and complete in loving and not any longer loving.

¶2 Sometime I will describe very many who are loving in their living. I have now described some, and I am feeling very many loving everywhere in living. I am feeling a very great many men and women, I am feeling a very great many men and women doing loving. More and more I will be satisfied with every kind there is in men and women of being, doing loving. Now I am really beginning again about being in Alfred Hersland
 40 and in Julia Dehning.

¶3 Alfred Hersland as almost any one can tell now by remembering was of the resisting engulfing kind in men and women, not a very complete one in being, fairly aspiring in being and in living, not really failing not really succeeding in the whole of the living in him, not completely certain

that to be dead was to be really a dead one, not quite completely entirely utterly certain that to be dead was not to be really a dead one. Julia Dehning I am just beginning describing. Julia Dehning was of the attacking kind in men and women. Julia Dehning was of the kind of attacking kind who mostly are spending their living resisting being at bottom changing in their way of doing any attacking. They are attacking with some excitement everything to mostly every one seeing them, really they are resisting all their living any changing in their feeling of attacking. In a way then at bottom they are mostly all their living not having any stimulation. Mostly to every one they are excitedly every minute being stimulated by something. I am going to tell a good deal now about attacking being. I am beginning preparing myself now to be courageous to do this thing. I am feeling a little weak now in courageous feeling as is quite common in my living. I am remembering and remembering attacking being. I am a little realising this thing. I am beginning again now remembering realising attacking being in men and women, in Julia Dehning.

Hopefulness is to me very interesting. Any one expecting anything to be coming out of them, being fairly certain in being a hopeful one is to me fairly interesting. There have been in me feeling very nearly to being a completely miserable one in having another one fairly certain of having something coming from them, of being fairly completely a hopeful one. There are very hopeful ones having resisting being or engulfing resisting being in them, there are hopeful ones having attacking being. I will now soon be describing hopeful being in men and women having attacking being in them. I have been pretty miserable sometimes seeing them, hearing them, feeling them. I have been quite very miserable hearing, feeling and seeing some, some are having complete hopefulness of enthusiastic or excited or passionate attacking being. I have not had a miserable feeling from seeing or hearing or feeling attacking hopeful ones who are completely fighting ones or pushing ones or winning ones in living. I have not been miserable about them, not at all, I have not been miserable for them the excited or enthusiastic or passionate ones, not at all, I have been a miserable one because I have been always a little pretty nearly certain that I would be ending failing and every one enthusiastic or passionate or sensitive or excited in attacking would then make me a jealous one, a miserable one having a sad and sombre feeling, being certain that to be dead was to be really a dead one and that I pretty nearly certainly would be always being nearer and more nearly a completely dead one. I had very much such being in me and I was a sad resisting depressed jealous one then and now I am telling this thing.

Attacking being and resisting being have each their way of having hopeful feeling. Some have very much hopeful feeling, some have less, some have none, some have pretty nearly none, some not any at all really

hopeful feeling. Each one has their own way of having in them certain feeling, hopeful feeling. I am loving to know every one having or not having hopeful feeling in them, certain feeling in them. I am wanting to know every one who ever was or is or will be living, all the being in each one of them, all the kinds there are of men and women, all the ways each one has anything ever in them everything they ever have in them in them.

¶1 It is certainly a very queer thing to be certain sometime about some one that they have been all their living that kind of one in their being. It is certainly a most queer feeling of dreaming that one has in one when one is certain about some one of the being in them and then is remembering the being in that one that was in that one when one was not really knowing that one very well but still quite well. It is a very queer feeling of dreaming that one has then. It comes then sharply to one then to be deciding whether one is really then ever certain about anything, any one. And yet I certainly am certain that sometime I am really completely knowing some one and very often I have in me a queer feeling like dreaming. It is then a curious thing in feeling to be coming to learn to know very completely any one. I have come to know very completely now, pretty nearly completely now Julia Dehning and I am now beginning to tell all the being in Julia Dehning as I have been learning to be realising the being in Julia Dehning. Julia Dehning was of the attacking kind in men and women. I have mentioned this thing. Julia Dehning was of one kind of the attacking kind in men and women. I have told a little about this kind of the attacking kind in men and women. I will slowly quite slowly I am hoping be telling the complete history of Julia Dehning, I will slowly certainly fairly slowly be describing all the being of Julia Dehning, I will be always telling a very good deal about attacking being in men and women. I will be telling a good deal about hoping and loving and liking to be a cold or a hot one in the attacking kind in men and women. I will be always somehow managing to be remembering learning being in Julia Dehning. I am writing the history of Alfred Hersland and Julia Dehning and of every one pretty nearly every one they came to know in their living, of pretty nearly every one who came to know them or to know about them. I am remembering always that each one is repeating always all their being, I am remembering that very often I am very much not knowing what they are saying to other ones, what they are feeling, how they are not feeling and doing what I am thinking and hearing they are saying and doing, I am remembering that very often they are having being in them and I am supplying in them in my feeling what they certainly have not been having in them. In short I am remembering and I am a little melancholy with it in me now I am quite certain. I would so be content with knowing everything. I am giving now a history of Alfred Hersland and Julia Dehning. It is puzz-

ling that each one has had being in them and have been repeating the whole being of them and I have not been hearing seeing feeling all the being in them. Yes it is certainly true of them of very many men and very many women I have not been hearing more than a part of the repeating coming out of them. They are each one always repeating all the being in them. I am certain. I am hearing always very much repeating coming out of each one I am ever knowing. I am not hearing anywhere nearly all the repeating coming out of them each one I am ever knowing. I am always hearing, seeing, feeling repeating coming out of each one I am ever knowing. I am knowing kinds in men and women. I am not hearing a wonderful amount of repeating always coming, I am now quite certain. I could be so happy knowing everything. I could be enjoying so much having curious feeling about every one if always more and more I could certainly be hearing, feeling seeing all every bit of repeating coming in any way out of every one. I am enjoying having curious feeling about every one, I like every bit of repeating I am hearing, I get an awful sinking feeling when I find out by an accidental hearing, feeling, seeing repeating from some one what I have not been hearing, feeling, seeing as repeating in this one and then I am saying if it had not been for this little accidental thing I would not have known this repeating in this one and it is so easy not to have such an accidental happening. Alas, I say then, alas, I will perhaps not really ever be knowing all the repeating coming out of each one. I know some of the repeating coming out of Alfred Hersland and Julia Dehning and some others whom they knew and some others who knew them and I will now be describing what I am desolately feeling is all being in them. I am desolate because I am not certainly hearing all repeating, I am almost sulking. I am beginning now to go on with my history of the Dehning family and of Julia Dehning and of her marrying and of the Hersland family and of Alfred Hersland and of every one they any of them came to know in their living. To begin again then from pretty nearly the beginning. I am remembering everything I have been telling. I am always loving all repeating. I am realising kinds in men and women. I am realising Alfred Hersland and Julia Dehning. That is I am certainly somewhere near to a fairly complete realisation of them and of some whom they knew each one and who came to know them either of them. I am a little tired now with all this beginning again. I am hoping that I am going on again.

The Hersland family living was different from the Dehning family living. The Dehning family living was that of right very rich American being. It was the living of the Dehning family being and the living of the Dehning family living, very rich American living. The Dehning family was different from the Hersland family. There was Mr. Henry Dehning and Mrs. Dehning and Julia Dehning and George Dehning and Hortense Dehning. They were each one themselves inside them, they

made together then a family living, they were living then right very rich American living. Mr. Henry Dehning had his being in him, Mrs. Dehning had her being in her, Julia Dehning had her being in her, George Dehning had his being in him, Hortense Dehning had her being in her, this is to be now the history of all the living in each one of them, of the family living they had in living, of the living they had each one with each one of the others of them and with themselves inside them, this is to be the history of every one almost every one, they ever came to know, any one of them in living, the history of every one who came to know of them to know of
 10 any one of them, of any one ever connected in anyway with them, in any way with any one of them. There are a great many men and women always living. This is to be now some history of some of them.

¶1 Mr. Henry Dehning was a foreign American, he was living then the living of a very rich American, he was a very different kind of a person from Mr. David Hersland. They never met in their living. This will have been and will be a history of both of them. Mr. David Hersland as I have said was full up with beginning and later full up with impatient feeling. Mr. Henry Dehning was not at all the same kind in living as
 20 Mr. David Hersland. Mr. Henry Dehning was married to one who was of the attacking kind in men and women, Mr. Henry Dehning was a resisting kind of them that was so diffused in smoothly and compactly resisting that he seemed to be always steadily to be attacking. He would very often not be hearing what any one was saying to him. He was a very nice man, he was quite entirely almost a good man. He was pretty nearly completely a quite successful man. He was loving to his wife and to his children, he was ready to listen and to understand any one's wanting to be doing something. He and his wife lived together like very many good men and women, his wife was not too good a woman but she was a good woman, not a bad one. She was pretty harsh in any attacking,
 30 he was not gentle but he was smoother in resisting. They were really very nice and good and pleasant and successful and happy and content in married living. They both came to be a little worried with being old ones and having to take care of their own and each other's older troubles as older people come to have them with the body wearing they have then in them. She made him do what she wanted him to do, he made her do what he wanted her to do, they made each other do what they wanted each other to do, very much less were they doing this thing with their children. They were very rich American man and woman living very well the right very rich American living

¶2 40 I have been telling very much of Hersland family living. I will now be telling something of Dehning family living. I will be giving some history of each one of them. Mr. and Mrs. Dehning were really very nice very rich good kind quite completely successful a little troubled American man and woman. I am now beginning repeating with fuller

repeating the living in them, the living they had in their living.

The Dehning family each one and as family living was different enough from the Hersland family each one and Hersland family living. The Dehnings as I am saying were really always all their family living living the living as right very rich Americans. Mr. Dehning as I was saying in the beginning of writing after he was born came to America quite a poor person with brothers and sisters and a mother and a father all quite poor like him and he was quite a nice one then and he came to be quite a very rich one. Mr. Hersland came to the making of a large fortune out in Gossols as I was saying but as I was saying he was not in his family living living right rich American living. The Dehnings were all their family living living the right very rich American living. They were really very nice ones in this living, they were very different from the Herslands when the young Dehnings came to be knowing the young Herslands. The Dehnings were living completely nicely as family living very rich right American living. Each one of them of the Dehning family had their own being in them, all together they had a family living in them.

Mr. Dehning was quite a good man, a good business man, a good enough citizen, a good husband to his wife and a good enough father to his children. He was quite a careful and generous and kindly man and always could be fairly made by his wife to do what she would have him, he was also fairly ready to listen to his children when they wanted anything in their living. He was as I am saying quite a good man, a quite good man in business living, a quite good man quite entirely a good man in his family, in his daily living. He came to be an old man and was then a little shrunk then from outside him. His wife was sick then, a good deal in taking care of him, keeping him from eating what was not good for him, keeping him then from smoking which was then bad for him, keeping him then from any excitement of business living which was then a thing the doctor had quite forbidden to him. Later then she was a sick one and while he was shrinking some away from the outside of him, she died from too much coming to be inside her for her living. She left him then wishing he had been the one to be the dead one for the sake of the children. She knew he certainly would be needing something to fill him, something to warm him now he would be shrunk away a little from the outside of him. Not any man certainly not the man she had known all her living could not be managed to be married by a woman and then there would be trouble with money and her children and it would have been better that he had been the first one to be the dead one and then she would have been handing the money over very entirely to the children. She was the first one to be a dead one as I am saying and he did not as a matter of fact marry any one but it was it is surely certain a little struggle for his children with a sister-in-law and some one else

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Note #10



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to help him to keep him from marrying. All this will be told later in the history of George Dehning and Hortense Dehning and Julia Dehning.

¶1 As I was saying the Dehning family living was very different from the Hersland family living. Mr. and Mrs. Dehning and Julia and George and Hortense Dehning all were living all their family living completely and pretty nicely and quite pleasantly and fairly freely right very rich American living. They lived it very well then. It was quite a pleasant thing in them. It was not quite entirely a pleasant thing in them but it was quite a good deal a pleasant thing in them. There were
10 five of them Mrs. Dehning and Mr. Dehning and Julia and George and Hortense Dehning, this is to be now some description of them again and some description again of family living in them and some description of some people knowing them. Then there will be more description of the marrying and married living of Julia Dehning and Alfred Hersland.

¶2 One is telling and I am hearing that there is not a need in every one to be a courageous one to do ordinary living. Some are doing ordinary living without any need in them to have courage in them to do that thing. Very many are needing very much courage in them to do that thing, to be every day completely living ordinary living. For some it takes
20 courage to be killing anything, like a buzzing thing or a fly, to buy anything, to sell anything, to eat anything, to drink anything, to remember anything, to want anything, to forget anything, to decide anything, to like anything. Some and some one is telling this to me and I am listening do not need courage for any such thing. The attacking and resisting kind in men and women, those having attacking naturally do not need much courage for just daily living. Mrs. Dehning did not need much courage for daily living, Julia Dehning had so little that she needed as courage for daily living that it went over to her being too energetic not to be nervous in her daily living. The nervousness of attacking and
30 resisting being is interesting. I am now beginning to be ready to completely feel being in Mrs. Dehning. I am a little not ready yet to feel being in Mr. Dehning. I am almost ready to feel all being there is or was or will be in Julia Dehning.

¶3 It is a very difficult thing to believe that any one has seen everything in anything and that one has just glanced at that thing and you have had to be looking very long at that thing. Some one has just glanced at a book and you have read that book and the other one knows everything in that book, in short the other one is a quick one and you are a slow one, it is a very difficult thing to really find it convincing that that one has really
40 been reading that book in such a quick glancing. That one is telling all the things in the book that is certain, to mostly every one any one being a slower one or a quicker one in detail of daily living is an astonishing thing, a thing very difficult to be realising a thing to be believing because of its being a thing every little minute is proving, a thing that al-

ways is a little not a real thing like seeing any slight of hand performing. It is a very difficult thing being really certain of anything any one is doing in any kind of a way any one is naturally acting. I am beginning now to be describing Mrs. Dehning. Mr. Dehning is not completely in me yet, I am certain. Mrs. Dehning is quite in me, I am certain. Mrs. Dehning is an attacking, a harsh continuous, not too quickly, fairly good, attacking one. She was to herself and to every one a good enough one in all her living. This is to be now a description of her being and a little description of all her living. She was an attacking one, she could be a very gay and cheery one, she was a pretty stupid one, she was fairly quick and not a very quick one. She was an important one. She was important to herself to every one. She was a little a lonesome one in dying, she was knowing that her husband who was a very good man and a very devoted one would be needing a woman to fill him, she knew his children should not want for their sake that he should marry some one. She was a little a lonesome one in dying.

When he was sick, Mr. Dehning, she could make him do what she wanted him to be doing by doing quite excited attacking. He could make her do what he wanted her to be doing. They were to mostly every one not very sweet in their living together then, really then they were quite sweet in their living together then. They could each one make the other one do what they wanted the other one to be doing. Mrs. Dehning could be a cherry and quite gay one, she was quite an ambitious one, she was a crudely attacking one, she was not a very quick one, she was quite completely in her being feeling a stupid one, she was to herself important to every one, she was quite really an important one, she had a good deal of sense for living, she was mostly then a quite good enough one.

Mr. Dehning was quite entirely a mostly good enough one. He had quite a great deal of sense for living. He was not in feeling a very stupid one, he was quite in feeling not a stupid one, he was not a gentle one but he was quite a complete one, he was then for very many a gentle one, he was not really a gentle one, he was quite a complete one, he was quite a good one to be listening to any one who wanted to be doing anything, he was quite a completely successful one in living, when he was an older one he was a little a worried one from being an old one, from not being really a complete one in his children who were not in him complete ones, who were struggling; his wife always had been in him to be him a complete one although she was a crudely harsh one because she really had some sense for living because really she could and always did make him do what she wanted him to be doing because he always could and did make her do what he wanted her to be doing. They were pretty even then altogether in their living, in their being, in their being quicker and slower, attacking and resisting, having courage and patience and sense in living, having ambition and success, and failing a little in coming to be old ones and dying.

¶1 This is to be now more history of both of them, not so very much more description of the two of them.

¶2 There was then the Dehning family living, the right very rich American family living. There was then the Dehning very rich good enough family living. Mr. and Mrs. Dehning were very completely living very rich American right family living. They had country house living and city living. They had both of them sense for living, this is now to be a considerable amount more of description of them.

¶3 There are many who like it in their living to have more ready than
10 they can be using. Mr. Dehning was in a way such a one. Mrs. Dehning was not in a way not such a one. Mr. Dehning was such a one, was believing in being such a one. Mr. Dehning was quite certainly such a one. Mr. Dehning was a very successful one quite entirely a successful one, Mr. Dehning had always in living more ready than he needed to be using, than he could be using, than he was using. Mrs. Dehning was not such a one. Mrs. Dehning was not such a one by her own being in her but she was one having it in her to be realising always completely inside her that they had it in them as family living, all their family living to have more ready than they were using. They were quite reasonably
20 pleasant in this thing. Mr. Dehning was entirely justly pleasant in this thing. He had this being in him he had always certainly more ready than he was using. This made him what he was to every one this with the rest of being in him. This is to be now a little more description of him. Certainly he had it in him, certainly all his living to his dying, that he had more ready than he was needing to be using.

¶4 Mrs. Dehning was not an old woman when she came to be a dead one and she looked a younger one than she was then. He was not an old man a very old man when he came to be a dead one. They were both of them living and dying and dead ones of the right very rich American
30 living. This will be now more history of the Dehning family living. This is to be now more description of Mrs. Dehning and Mr. Dehning. Mr. Dehning was always believing in having a good deal more ready than he was using. Mr. Dehning was always ready to be listening to any one wanting to be doing anything. Mr. Dehning was quite a pleasant one to have as a father to any one. He was to himself an important one to be giving advice and to be listening to any one who really wanted to be doing anything. He was a little an important one inside him from believing that every one should have more ready than they were needing. He was to himself an important one from always certainly having more than
40 he was needing. This was important being in him. Being ready to listen to any one who was wanting to do anything was important being in him. Being an attacking one was important being in Mrs. Dehning. Being a very rich one was important being in Mrs. Dehning. Being the mother of children with whom she was showing was important being in

Mrs. Dehning. Making Mr. Dehning do what she would have was gay and satisfactory important being in Mrs. Dehning. Mr. Dehning and Mrs. Dehning each of them had important being of themselves to themselves inside them, each one of them was an important one in living. This is to be now more description of them.

Mrs. Dehning had nervous being, that is to say she had attacking being and very often that was exciting to her being and made her have in her nervous being, later in her living when Julia was leading Dehning family living Mrs. Dehning had nervous being from being one a little following feeling being one leading in attacking. Later she had nervous being with lonesomeness and walking in a restless fashion and wanting to be having something like a dog she had once only she was afraid then that when she would lose him she would be afraid that another one would not be a nice one. She had nervous feeling then of being very certain that she had been all her living a good woman, a good enough woman and an important one, an important enough one and now she was telling this thing again and again and Julia was not happy then nor succeeding then in married living. She was then, Mrs. Dehning, taking very good care of Mr. Dehning, she was sometimes then very attacking in making him do something that was good for him. They were living then being important in each other making each other do something then good for each other one to be then doing. Mrs. Dehning was not such an old one when she came to dying. As I was saying she was certain if Mr. Dehning had not been left by her being a dead one he would not make it harder for every one by wanting to be marrying again as any man being left certainly would want to be doing. Mrs. Dehning certainly was very worried about this thing as she was certain that he would be living when she was not any longer living with him. Mrs. Dehning as I was saying was one having attacking being. This is to be now some more description of her.

Mrs. Dehning was not an unpleasant one. No certainly not, Mrs. Dehning was not an unpleasant one. She was not a pleasant one. This is to be now some more description. Mrs. Dehning was an important one. She was an important enough one. Mrs. Dehning lived very well the Dehning very rich American living. She was in a way a gay one, she was very often quite a gay one, she certainly was very often very unpleasant to very many having a pleasant time when she was among them. She was very often not a pleasant one. She was in a way a stupid one, she was by way of stupid being that was being in her crude in attacking, in being an important one, she could be as I was saying and certainly was a nervous one. She had sense for living, that is certain. Now I will tell more of Dehning family living.

Mrs. Dehning was a whole being. It is very difficult remembering the whole being in any one. It is very difficult remembering the whole of them of any one. Realising the being in them as attacking or

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resisting is very good for remembering the whole being in any one.

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Mrs. Dehning was an attacking one. She had sense for living, she was not then a really stupid one. She was not as strong as her attacking, she was then not such an important one as she was in living, she was a stupid one in being unmeaning in being a harsh one, she was a nervous one in being one following because her daughter Julia was leading, she was a gay one in being one having life in her being, she was a good one in making her husband do everything that was good for him when he was a sick one, she was not a bad one in living in not having any need to oppress any one to her being. She was one then who was living the very right rich American living all her living. She was one not having this living as an unpleasant thing, she was one having stupid being in harsh attacking for not any winning, she was in this thing quite completely a stupid one. She was not an old woman when she was a dead one, she was a completely stupid one in attacking for not any winning. She was attacking for not any winning very much in every day of living. She was in such attacking a stupid coarse and not a gay one. She was a gay one in having her being alive in her all her living. She had sense for living in having been making her husband do what she needed for her living he should be doing, in having been doing all her living what he needed she should be doing. This was being then in Mrs. Dehning. This is remembering all the being in Mrs. Dehning. All this I have been telling is remembering all the being in Mrs. Dehning.

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Mr. Dehning was a whole one in living. He lived after Mrs. Dehning was a dead one. He had then luke-warm being needing to be warmer to be really living. He was a dead one without coming to be again a really warm one. This is very common. This is very common when a man is an old man needing to be careful of eating, drinking, smoking and everything and his wife is a dead one and he has grown children and he is a rich one and he likes to be again a quite warm one. Mr. Dehning was really a quite good enough man for all living, for any kind of living he ever could have in him from his beginning to his ending.

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Mr. Dehning could listen to any one wanting to do anything. Mr. Dehning could listen to his children to any one of them wanting to do anything. Mr. Dehning was not really listening to Mrs. Dehning when she wanted that he should be doing something. As I said of them he did what she needed he should be doing for her living in her being, she did what he needed she should be doing for his living in his being. He was of the resisting kind in men and women but really he was not to any one resisting, he was always listening to any one who wanted to be doing anything. He had really sense for living. He lived very well very rich right American living. He had lived all of his living. He liked very well all of his living. He would have been liking it better if his children had been more actively succeeding. He was very well doing all of his living.

He liked it very well that he liked hearing what any one could tell him that they wanted to be doing. He liked it very well with every one, with any of his brothers or his sisters or their children. He liked this completely well in him in his living. Mr. Dehning lived very well, quite completely well very rich right American living. There will be now some more description of him.

When he was a young one he was most likely quite a good one, not a very exciting one, quite a pleasant one, entirely an efficient one, quite a pleasant one. He was then very likely a reasonably social one, a little a quiet firm good one, a little a one wanting a woman to own him by attacking loving. He was one then probably a little then sometime telling a little to some one what a good one should be doing in being one doing living.

I am thinking, I am knowing, when I am reading, when I am hearing, when I am seeing, when I am writing, when I am talking, that very many are not feeling thinking believing what some one thinks every one is naturally believing feeling thinking. Mr. Dehning as I am saying often was a man more and more in living always listening to any one wanting to be doing anything. Really then he was listening to any one wanting to be doing anything, really he always had sense for living, really sense for living, really though he was believing that each one in a way was believing feeling being something that some certainly are really never believing feeling thinking.

Mr. Dehning very likely when he was a young man and then when he was beginning middle living was one who sometimes was telling what a man living the life a reasonably good man should be living should be doing. He was a man who all his living really was not ever really failing. He was a very rich American. He was married to Mrs. Dehning. He had three children Julia, George and Hortense Dehning. He had playfulness in him in living, he needed his wife to be owning him by attacking, he needed to be a wise man in pleasant advising, he needed to be an important man by being always ready to be listening to any one wanting to be doing anything. There will be written now some history of him.

He was a man who came to be by living living very completely the living of a very rich American. He was a man in his later living quite reasonably often telling the history of the living he had been all his living doing. He was a man many were likingly admiring without ever thinking much about what he was in all his living. Certainly when he was a young man and a man beginning middle living he was one having very much sense indeed for living. When he was quite a young man certainly he sometimes then was telling some one what a man living a reasonably good kind of living should be doing all his living. Surely all his living he was quite reasonably a fair man to be living with men, with

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women, with children. He always more and more was ready to be listening to any one who really wanted to be doing anything. This was all being in him, all that I have been describing. He came to be an old man a little luke-warm inside him and wanting then to be a warmer one. This is certain. I think I have been telling for just now enough history of him.

¶1 This then has been now a little description of Mrs. Dehning and Mr. Dehning, there will be now written a little more description of the Dehning family living, there will be then be written a description of Julia Dehning.
 10 The history of George Dehning and Hortense Dehning will be written in the long history to be written of David Hersland and that will be written after the complete writing of the loving and the marrying and the being and the living in Alfred Hersland and Julia Dehning and ever one they knew and who came to know them or to know about them. I am going on then now telling about Dehning family living, about Alfred Hersland and Julia Dehning loving and marrying and living.

¶2 I like very well to know it of each one what kind of living they have been, they are doing, they will be doing in living. I like knowing the living in each one. I like to listen to any one, I like to hear the living they
 20 have in them, I like to know the kind of feeling, thinking, doing each one has in her, has in him. I like to hear everything. I like to know all living. I like to know the living in any one. I like very much to be realising every kind of living. I like very much to be realising in each one the living they had, they have, they can have in them. I like so very much to be really feeling every kind of way there is of having living feeling. I am always more and more realising that not any living any one ever is or was describing is not existing. There are so very many kinds of ways of living, of feeling living always existing. I like always to be listening to stories of feeling living. More and more and more there are
 30 to me many kinds of ways of feeling living. I am remembering my beginning feeling kinds in feeling living. I am certain I cannot ever be realising any more kinds of living, of feeling living than I will have been hearing from some describing. I certainly never will be knowing all the kinds of ways there are of feeling living. Of that I am really certain, I am always feeling I can perhaps not certainly but still possibly come to be realising pretty nearly all the kinds there are in men and women. Perhaps I cannot but I certainly have a very good deal such a feeling. I certainly am knowing I certainly will not be realising very many kinds of ways of feeling living. I have just been a little beginning this thing, realising
 40 kinds of ways of feeling ways in living. I am realising fairly well the Dehning family way of living. I have a pretty helpless feeling with feeling all the kinds of ways there are of living, of feeling ways of living, of having ways in living. I feel like one a little beginning and certainly not going to be making very much of progressing. I am remembering

I always was very halting in realising ways of living, ways of feeling ways of living. I am learning but not really grasping these things in me, that is certain. I am loving to be knowing all the kinds there are in men and women, all the being each one has in him all his living. I am being then a very happy one in knowing kinds in men and women, in being certain that sometime there will be written a complete history a complete description of all the kinds there are in men and women. I am completely then living in being certain of kinds in men and women, in each one having their own being in them, in being certain that sometime some one will be knowing certainly all the being each one has in living, all the kinds there are in men and women. This is then complete being in me, complete living in me, the kinds there are in men and women, the kind of way each one has in that one to be naturally loving, working, feeling, anything, everything. I have in me completely halting learning in realising ways of living in men and women. I have learnt some. I am learning now some more, a fair number more from some one. I am haltingly learning, beginning learning this thing, I am remembering how each kind of way of living was a thing not real and having been needing that I should be convincing myself that it really was really an existing way of really living. I have not with ways of living that slow openness of steady realisation, that joy in always being certain that it is repeating, I know ways of living are repeating, I am not realising them as repeating, I know it of them, I do not really truly feel it in them. I do not know whether I am clearly expressing now a feeling. I will sometime begin again telling how I am not really realising ways of living.

I am realising each one always sometime. And just now I am seeing each one having something, some kind of thing in them that is interesting that I was not naturally seeing they were, having. That is making for me a new way of feeling living. I do not know whether I am liking this thing. I am of the resisting kind in men and women. I am not very certain I am liking it that I am beginning a realising a quite new way to me of feeling living. As I was saying it is not a natural thing to me to be realising ways of feeling living. It is a natural thing to me to be realising in each one some being, a good deal of being, sometimes all the being they have or can have or did have in them. To me ways of feeling living is different in some having in them almost quite completely the same way of being. As I was saying the Dehnings had in them very rich right American living. That is then one way of feeling living. As I am saying I have all my life not naturally been learning realising ways of feeling living. I am now being taught by some one that some have a way of feeling living that I have not ever been realising. I like it although it is to me upsetting learning anything I am not naturally learning. I have been learning all my living very much that to me was upsetting as being not to me a natural thing to be learning. If it is to me completely a not natural

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thing to be learning I certainly am ending with not having been learning that thing, I will be knowing sometime whether it is not a completely not natural thing for me to be learning to be realising, ways of feeling living with different kinds of living.

¶1 The Dehnings then were then living, very pleasantly, quite entirely decently, not very aggressively, pretty freely, quite contentedly, fairly advancedly, thoroughly generously, quite gaily, pretty entirely cheerfully, right very rich American living.

¶2 As I am saying I am learning just now to be seeing in each one things
10 that are interesting in them that it is not certainly easily natural for me to be observing, realising of them. This is leading to being more open to realising ways of feeling living that are different to different kinds of ways of living. I like seeing things in each one that are interesting, I even in a way like learning seeing a new way of seeing new, to me, things in them. I like it in a way I say, I find it hard to let myself not resist at all to this thing. I am resisting, I am too doing this thing. Sometime I will know what I am now doing. That is just now to me a little a comforting thing. I am beginning again going on telling the history of the Dehning family living, of Julia Dehning, of her marrying and loving and
20 living and learning or not learning.

¶3 The Dehnings liked living. They all did that thing very well, quite well as people go, in doing this thing. They all of them all of the Dehnings liked very well being in living. They all had in a way some sense for living. This is to be now some history of all of them and of the living in them.

¶4 They all quite entirely liked living, all five of them. They all went on living up to the end of their living. This is to be now the history of each one of the five of them, of all of them. This is to be now a history of Dehning family living, of Mrs. Dehning and Mr. Dehning and Julia and George and Hortense Dehning. I am beginning now this history of all
30 of them. I am beginning now with Julia Dehning, in her family living, in her married living, in all of her living. There will be all the time then now a description of the living of all of them of the Dehning family living then. I am beginning now again.

¶5 Some have all their living nervous being, nervous feeling. Julia Dehning had quite a great deal of nervous being the bigger part of her living. Some have nervousness from sensitive being in them, some do not have nervousness from sensitive being in them. Some have nervousness from ambition in them. Some have nervousness in them pretty nearly all of their living. Some do not have nervousness in them in their
40 living and then it comes to be in them and then they come to be dead ones or perhaps really crazy ones and it is a very difficult thing to know it of some one whether nervousness is just nervousness or will be something stronger in them. Very many have very much nervousness in them all of their living. Some have nervousness from sensitiveness in them,

some from ambition in them, some do not have nervousness in them most of their living. Julia Dehning was not such a one. Julia Dehning had nervousness a good deal in her in her living, it was not in her from sensitiveness, it was not in her from ambition, it did not come to be more strongly in her, it was always all her living a good deal in her, it was not excitement in her, it was attacking being in her being resisting to any changing of her way of having attacking being. This was in her all her living. This is now to be some history of her.

Living having meaning to any one doing living, being living, this is a thing very many are feeling, being certain in, denying. As I was saying Mr. Dehning and Mrs. Dehning had each one of them in their own way sense for living, in some way living had in them for them really meaning. Mrs. Dehning was saying when trouble came to them she could not really understand it that any one having been so reasonably charitable to every one should have it that things should happen to their children but always then she would go on being a good woman because she was always certain to do this thing, so she was saying. And later then when her children were not thinking about her being in her in living she did not then see any reason why she should go on thinking about what it was, all that she could do for them and with their father for them but certainly she would be going on doing everything for certainly she always was a little certain she would go on doing everything. She had then as I was saying sense for living. She was of the attacking kind in men and women, she was nervous with being one attacking without needing, without feeling winning, she was nervous with being not following not leading in her children's later living, she was not nervous with winning attacking in living her living with Mr. Dehning, with many men and many women, she was nervous with very much attacking and this she had always in being with harsh attacking for not any winning, she was not nervous in being a gay one in living, she was nervous with not following and not leading in her children's later living. Mr. Dehning was not a very nervous one, he was a nervous one in dying, in being a sick one for dying, he was a nervous one in sudden action in being one not warm enough for living in his later living. Mostly in his living, in his broad careful even resisting, in his listening to any one who wanted to do anything, in his feeling that sometime each one should do a right thing, he was not nervous in living. Julia Dehning was a good deal of her living a nervous one. This is to be now some history of such a one, of some of such of them.

The Dehning family living was then a fairly free very rich very decent right American living. As I was saying in the beginning of telling Dehning family living, the Dehnings liked country house living, they liked very well fairly free, perfectly decent, quite generous very rich right American living. They certainly did live this thing.

Julia was then the oldest of the Dehning children, George was con-

siderably younger and Hortense was a good deal younger than George Dehning, Julia was then the beginning of Dehning completely American living. This is a description of her being and of her living, of her loving and of her marrying, and of all of her living. Julia then was an American. Julia had her own being in her, she was of a kind in men and women. This is to be now a description of being in her and of living in her

¶1 Each one is inside them being that one. Mostly every one has some way of feeling living in them. Each one has ways in them that are in other ones living with them.

¶2 10 Mostly every one has living having some kind of meaning to them. Very many like it that they are doing something, living, working, loving, dressing, dreaming, waking, cleaning something, being a kind of a one, looking like some one, going to be doing something, being a nice one, being a not nice one, helping something, helping some one, winning, conquering, losing, forgetting, being an influence in being a living one being a dead one, having courage to be going on living, having a troubled living, being a worried one, cleaning themselves all their living, learning something, beginning something, forgetting something, ending something, liking old things, leaving something, liking everything, liking pretty nearly
20 nothing, being disgusted with everything, liking new things, leaving pretty nearly nothing, liking changing, liking being a quiet one, liking fighting, being one making a peace between all men and all women, and all women, and all men, lighting things out to finishing, being honest in living, being failing for a reason, being just failing, being just succeeding, being lucky, being an unlucky one, being a really completely successful one, being one submitting to everything, being loved by every one, being one submitting to almost nothing, being one certain that one should be one submitting to being a good one, being hated by a good many who come to know them, being certain of spending money, of being saving,
30 being one loving god, being one loving living, being one loved by god always in being living, being one loving god and living, being one needing religion, being one not needing anything for living, being one not needing any one, being one not needing any religion to support them, being one afraid in living, being one always shivering with living, being one not having any realisation of shivering in living, being one liking eating, being one liking thinking, being one liking waking, being one certainly not afraid to be dying, being one liking starving, being one liking to do anything, being one liking to be resting, being one liking working, being one certainly not afraid of doing anything, being one liking to be in pain for themselves
40 or some one, being one liking cold days in out door living, being one liking rainy days around them, being one liking hot sunshine on them, being one certainly not afraid of anything, being one getting sick with cold or hot or raining weather on them, being one not liking any fresh air on them, being one not able to be breathing without much fresh air

on them, being a funny one, being one not liking funny ones, one not liking queer ones in living, being one liking swimming, being one tired of ocean bathing before they have really been in more than twice in a season, being one excited with learning anything, being one needing everything because anything was food to living for that one, being one being excited at leaving anything, being one learning always a little something, being one not thinking very much about anything, of any one. There are all these ways then of having living having meaning and there are innumerable other ones, do not crowd so on me all the other ones, I know very well there are very many other ones, I know very well I am not knowing all the ways men and women are feeling living, I know very well I am not knowing all the ways any one can have living have meaning. I know very well I do not know all these things. I know very well I could be very happy knowing everything. I know I am quite a happy one knowing something of being. Now I am always hearing of ways some have of feeling living and they come crowding and I am resisting so that I can be slowly realising and always I am knowing I can never really be knowing all the ways there are of feeling living, all the ways there are of having living having meaning. I am knowing something of kinds of being in men and women, I could know sometime, if I could know completely all I could be knowing, all the kinds there are of men and women. I am comforting now my feeling by saying this thing in my complete feeling again and again. I am beginning now a history of living, of feeling living, of living having meaning in Julia Dehning and Alfred Hersland. I have been telling something of the kind of being each one of them had in them. I will tell very much more about the being each one of them had in them.

Julia Dehning was all her life resisting any changing in attacking. She was always resisting not attacking and so she was an obstinate one not hearing what any one was saying. She was always listening to every one who had a way of doing anything, and had nervousness in doing it then, she was always all the time then resisting being any kind of an attacking one that she had not always been in all her living, she was harshly doing everything that she knew about from hearing any one who was doing anything and she was all her life resisting any changing in her attacking. She was then the daughter of Mrs. Dehning and Mr. Dehning as I am saying.

I know so well the kinds there are in men and women. I know so well the kinds that are connected and the way they are connected with other kinds in men and women. Julia Dehning was one having attacking being and she was completely a stubborn one to not hearing anything that was something to be a changing in any way anything in her attacking. As I was saying Mrs. Dehning had sense for living. As I was saying Mr. Dehning had sense for living. Julia Dehning was not one really failing in living, Julia Dehning was one not having really sense for living.

Julia was one having really to every one courage for living, Julia Dehning was of the independent dependent kind in men and women, she was of that kind of them and having power over those who were already loving with her, who were already overwhelmed by attacking being in her, she was one who was in a way certain that always some one would be there to hold her when the last end of failing came so that it would not touch her, to herself and to every one she was one not having any such dependence in her, she was one always fighting whether to winning or to losing, always courageous to be fighting, and in a way this was true of her and always
 10 there was there in her that some one would be there holding her when the last end of fighting was in her, though to herself and to every other one this was not in her as a thing she was needing for living, really though she could be not knowing she was not fighting by the strength of herself in her when the last end of fighting was in her and to herself then she was keeping going on fighting by courage in her in every one near her; really as I am saying of her she had not sense really for living in her, really she had not really feeling in her whether she was fighting for winning or for losing, really she had not faith in her that she was fighting for winning, really she did not have any feeling that was independent dependent one in living,
 20 ing, really she had not really sense in her for living, really it was a very difficult thing to know this in her, to know she was not having any one do what she needed of them, that she was not ever doing anything any one needed that she should be doing, for really she was not failing in living, really she had much support and loving in living, really she was some a loving one in living, really she was all her living fighting and winning a good deal in fighting, always she was learning everything, always she was really living to herself and to every one. And yet she was completely not hearing, feeling, seeing anything that was in any way changing any attacking being she had all her living in her. She married Alfred Hersland
 30 whom I have been already a good deal describing, this is to be a history of the living and the being in her and of the slow learning her that was in very many knowing her. I will be telling now of how a good many different ones felt about her.

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¶1 She was to mostly every one a completely honest one. She was to mostly every one an earnest, an excited and an ambitious one, she was to mostly every one one fighting to be successfully a winning one by steady fighting all her living, by courage in resisting being worn out by any one else's attacking, she was to every one one being one leading in all fighting she was doing all her living, she was one having complete conviction that
 40 thinking and working and being an interested one in everything was something giving meaning to her being in all of her living. This is to be now some description of the way some were realising being in Julia Dehning.

¶2 Many women like their children, some like children being as babies,

some like children being young ones, some like children being older ones, some like their children being young men and young women, some like their children being young men, some like their children being young women. Julia Dehning liked her children as little babies which was surprising to very many who knew Julia Dehning quite well in her living, knew quite well her being. She liked children all their living, she used all energy to learn everything, she liked them completely as being little babies and this in a way was surprising, not really surprising perhaps but all the same somewhat surprising. Some women then are of the attacking kind in living, some are of the resisting kind in living. Julia Dehning was of the attacking kind in living. I have said sometime that it is the resisting kind that need to own those they need for loving. Now many of the attacking kind of them need to own those they need for loving but they need to own them by attacking them to hold them, attacking them to seize them and they can be doing this completely with a little baby being with them. Some resisting ones are completely loving children when they are little babies because then they are completely owning them by possession, by the baby being of them to them some of them. Some of the attacking kind of them being of the dependent kind of them like the little babies as then they are together dependent ones being together completely a dependent being. Julia Dehning was of the independent dependent kind in men and women. Sometime much later I will tell something of women and children with them. Now I will only tell about Julia Dehning loving and marrying and what some knowing her thought of her as she was then being.

It is a very difficult thing to really let one's self be certain that they are not sorry when every one is thinking they should be sorry, that they are not glad when every one is thinking that they are going to be a glad one, that they are not liking to be doing something for some one they are loving when that one is thinking they are glad to do that thing, that they are not pleased to see some one when it is a natural thing for them in their living to be glad to see such a one, that they are not moved by some one being suffering when they being reasonably tender-hearted should be moved then, that they are not remembering their own little needs when it is not a decent time for them to be mentioning them. It is a very difficult thing, some from superstition, fearing something bad will happen if they let themselves know that they are what not any one not having bad things going to be happening to them would be in feeling, some from natural conviction that they are feeling always what is right for them to be feeling, some from the sentimental feeling that it is such a nice feeling feeling the right way in living, some from not being really certain that to be a dead one is to be really entirely a dead one, some from being quite certain that to be a dead one is to be not at all a dead one, some from having a fear in them that then something will happen badly to

some one, some from generous loving, some from enthusiasm, some from being really that kind of a one one having some such feeling, it is a very difficult thing to very many in living to let themselves be saying feeling thinking what they are thinking feeling saying when something happens to them happens to some one. I am saying this long thing because I am feeling that this is a necessary thing to be realising in learning knowing any one and yet it does very much happen that one is having very really much more feeling the way any one naturally is supposing they are having about anything about everything than they themselves are thinking they are having. I have been learning in my living all the being in many men and many women, in Julia Dehning. I am always wanting to be realising the whole being in each one of them, by feeling, by thinking, by knowing by talking, by remembering. I am going to be telling very soon now what very many felt in knowing Julia Dehning, what Julia Dehning felt in living, what being what kind of being Julia Dehning was inside her.

¶¹ As I was saying she was of the attacking, the independent dependent kind in men and women. As I was saying she was all through her living resisting having any changing in her being one doing one way of attacking. As I am saying she had in a way not really a lack of successful living, really though she had not really sense for living. That is what any one now certainly can be realising

¶² Each one is certainly like some one, having something in them of the father and the mother of them. Mrs. Dehning was a stupid one in being one attacking harshly and not for any winning, and not for any winning of anything, not for winning excitement or sensation or feeling or power or religion or good or bad anything or anything. Julia had stupid being in being completely one completely resisting any changing in her attacking. Mrs. Dehning was a nervous one as I have been explaining. Julia was a nervous one as I have been saying. Mrs. Dehning had really sense for living. Julia had not really sense for living. Julia then was a young woman. This is now to be a description of Julia Dehning, of what others were feeling in Julia Dehning.

¶³ Some are knowing in living by their feeling that they are liking something. Some are not knowing by their feeling what thing they are liking. Some have so very much feeling that the feeling covers anything to liking, some have so much excitement in living that that thing covers everything. Some can need everything for anything can be food to them. Very many, quite a number are living and not telling by their feeling what they are liking. A good many are living and are telling by their feeling what they are liking. As I was saying Julia Dehning came to the marrying of Alfred Hersland. This is the way they came to be loving, the way I have told once, the way I am now telling.

¶⁴ Some liked very much the being and the living in Julia Dehning,

some did not like at all the being and the living in Julia Dehning; to some it was, the living and the being in Julia Dehning, not a pleasant not an unpleasant thing. Julia Dehning was not a harsh one in attacking without winning as her mother was in her feeling. Julia was a stupid one in resisting any changing in her being as attacking. Julia was a crude one then and in such a way a stupid one but not really a harsh one. She was one to herself and to every one having complete courage for living. Really as I was saying she had not really sense for living and so really then she had not really courage for living, she had completely courage for resisting any changing in her being in her way attacking, not really complete courage for this thing, she was of the independent dependent kind of them. 10

I am feeling attacking kinds a little harshly just now in me, I am now beginning again to have in me complete feeling of attacking being in men and women. ¶1

Attacking kind are often very sweet ones to very many, poignantly sweet ones and generous ones in living. Attacking kind often have it in them to be as bad, as harsh, as crude as they feel in them to any one because they know in living they are generous ones needing to be attacking some one to have them love them. I know this as certain. This gives to them the right to be harsh or crude or eager as they have it in them that they have it in them for living that they are generous in emotion, as they certainly are, in poignant feeling, the need of attacking to win what they are needing for living. Those having resisting being have it in them very often to be afraid if they are too completely resisting not any one will attack them enough to win them and they are uneasy then in them. This is certainly not true of all attacking and all resisting, these things I have been saying of attacking kind in men and women of resisting kind in men and women, it is true of quite a number of them. So then many of the attacking kind in men and women feel it in them as a completely natural thing to be as harsh as crude as active as eager in attacking as they feel it to have it in them. Many of the resisting kind in men and women have it to be very dubious about the doing all the resisting they have in them to be doing. Many have attacking being have sweetness and courage in attacking, and harshness and crudeness and eagerness in attacking. I am now thinking about men and women having it in them to be certain they are right in living. 20 30

As I am saying some knowing Julia Dehning like completely the being and the living she had all her living, some did not like it at all, some liked it well enough as I was saying. Some liked it and then liked it well enough and then did not like it. Some liked it very much and then liked it well enough. Some as I was saying did not like it. ¶3 40

To mostly every one Julia had complete courage for living. Slowly some came to understanding that really she had not sense for living, that ¶4

she had almost complete courage for not changing any kind of attacking being she had in living. She had real courage in her, that is certain. She had sweetness in her that is certain. She had stupid being in her that is certain.

¶¹ I will tell now more about attacking being, about enthusiasm, about being certain in living, about what other ones are feeling, thinking, saying.

¶² I know Julia Dehning. Certainly I know Julia Dehning. Yes of course I know Julia Dehning. Have I not certainly come to know Julia Dehning. I certainly have come to know Julia Dehning, I know Julia Dehning, I have known Julia Dehning, I am thinking I will know Julia Dehning. How do I know Julia Dehning, I know Julia Dehning as one at the end of her beginning living, at the beginning of her middle living, at the middle of her middle living. I know Julia Dehning as one having in her living marrying Alfred Hersland. I know Julia Dehning in the Dehning family living, I know Julia Dehning some as Mrs. Dehning, some as Mr. Dehning, some as George Dehning, some as Hortense Dehning, as each one of them, as each one of them then knew her in their living, in her living. I certainly do know Julia Dehning. How do I know Julia Dehning ? I know Julia Dehning as a kind of a one, as one of a kind in men and women. I know Julia Dehning having her being in her in her living. I know Julia Dehning being certain that she was a really living one. I know Julia Dehning being certain in being living. Yes I do know Julia Dehning. I certainly can say I do know Julia Dehning. Julia Dehning was one having being in her all her living and being quite an important one in living. Julia Dehning came to marry Alfred Hersland, that is certain. Julia Dehning was one always being one having completely courage for living in being one having completely living being in resisting being one having changing from sensitiveness in ways of attacking, in having changing from hearing, seeing, feeling anything in the attacking being in her.

¶³ I am remembering, really I never do forget one having being in her, attacking being in her and always to every one this one was one not having attacking in her but resisting being in her because this one had this being in her as being so like, soft not set jelly in her that this one was one by her skin cutting her off from any other one and this one had attacking being that never did more than just wobble in her and any one moving at her was sticking in this being in her and so she was to every one a resisting one but really this one was of the attacking kind in men and women. Now I was telling how Martha Hersland had attacking being that was in her indeterminate nervous excitement inside her. Now I am telling of Julia Dehning that she was one having complete resisting to any changing in her attacking, as stubbornness then to mostly every one realising this in her in her living, and was one not having really sense for living, one having really courage always in living, being one that needed everything for any-

thing can feed her and now I certainly understand the relation in being between her and these two I have been just rehearsing as being and I am certainly certain I am certainly knowing being in Julia Dehning.

I wish every one was feeling being the way I am telling it now in my writing and that not any one could understand it without hearing me tell it as I am now doing. I could like that very well I think now when I am not remembering listening, when I am not remembering loving everything, loving being and repeating in even one. I think it would be so very nice if every one knew how completely it is a necessary thing to realise being the way I am realising being, and then I am explaining this thing, and then I am being one really explaining everything. I really do like being in every one and so I am very happy even with not every one really realising the important thing that I can explain being in every one, with hardly any one realising this thing. I am telling now the history of the living in Julia Dehning, a description of the being in Julia Dehning, and what I know of her being, what many know of being in her in her living. ¶1

I am thinking about how any one feels anything, learns anything. I am thinking about Julia Dehning. I am thinking about dependent and independent being, dependent independent, independent dependent being. ¶2

I am thinking about attacking being. I am thinking about how the attacking kind in men and women react to anything, I am thinking about the way they have sensitiveness in them. I am thinking about how I am going to be telling about the being in them, the attacking kind in men and women. ¶3

I have been describing some of the attacking kind in men and women. I must now I am thinking tell about being in some more of them. ¶4

I am knowing very well, I am knowing very many men and women having attacking being in them, independent dependent being. I am feeling some of them. I am realising many of them. Now I have it as something I am doing, describing being in the independent dependent kind, the attacking kind in men and women. ¶5

Sensitiveness to anything, to something in any kind or the attacking kind in men and women, the independent dependent kind in men and women is something I am now beginning describing. I know certainly in daily living sensitiveness in the attacking kind in men and women in independent dependent kind in men and women. I can certainly know what I am meaning by sensitiveness in them, I am now beginning giving what is in me as realising sensitiveness in being and independent dependent kind in men and women. ¶6

Sensitiveness is in men and women of the independent dependent kind in men and women, in those having it that they can have it in them that reaction is complete and poignant and quick in them so that they ¶7

can have emotion as poignant in them as a sensation. This is in a way the foundation of my explanation. I am beginning again telling everything.

¶1 How has any one sensitiveness in living? They have it in them as their way of being. Now let me see, I who am realising now sensitive being in the attacking kind of them, let me see if I can say this thing now in the time I am living. Each one I have been knowing having attacking being, having their kind of sensitiveness in them is remaining in my feeling, they are crowding now in my feeling, they all have it in them to have sensitive being of the attacking kind of being of the independent dependent kind of being in them. They have then sensitive being some of them of independent kind of independent dependent being, they have sensitive being in them some of them of dependent kind of the independent dependent kind of being. Some have sensitiveness in them that makes of them that they are to themselves and to every one possessed by each one ever coming near to them. Some have with this kind of sensitiveness in them emotion, some passion, some practical desiring, some fear, some depression, some exaltation, these then are such having it in them that they are completely and always responding to any one coming near to them in the way of sensitiveness of complete reaction of realisation of the being of some one being near them. Some as I am saying have this with passion, some with emotion, some with intention, some with desperation, some with much lying, some with conviction, some with religion, many with feeling of knowing everything coming to be happening, some have it thickly in them, some thinly in them, some with much independent attacking, some with almost not any attacking, some with gladness in them, some with the desire of being an important one in living. These then have it in them that sensitiveness is complete and always in them to everything coming near them, it may be thick or thin, or stupid or dull or timid or aggressive in them, or fairly intelligent in them. These are then many of them very full of wanting always having new things in religion. These are very often having it in them to be very interesting to quite a number knowing them, Some are very sweet with this thing, some are very gentle with this thing, some are wanting to make money, or position or win something for some one with this thing. Mostly these then are not really succeeding in living. Some have with this thing sense for living in them, mostly they have not in them most of such of them very much sense for living in them. These then are not those having sensitiveness in them to mystic religion as being really in them. Those wanting to have mystic religion in them those of the attacking kind of them are those having it in them to be attacking complete emotion to be in that thing. Such have it in them to have complete sensitiveness in them to something they are realising as a complete thing to be attacking by a complete effort of being in that thing by the attacking by them of

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that thing. Such as these have it in them mostly not to have poignant passion in them but complete attacking in them and very many of them have not attacking in them only for religion, they have it for pure reason, for pure affection, for much succeeding in living, and mostly these then too very many of them though being very successful indeed in living have not really in them much sense for living. I know a whole lot of these in living. I hope I will be seeing that I am rightly realising the being in them and that it is as I have been describing and as I will be going on sometime describing.

Now there are some having attacking being in them having sensitiveness in them as passion in them and these can have it in them to be successful, to be failing in living, to be wise or foolish in living, to have sense for living, to have not too much sense for living, to have much, to have little sensitiveness in them, to have it thinly, thickly, intermittently in them, to be using it in every way in living, to have it very delicately in them, to have it fairly coarsely in them, but mostly these having it in them although they may be succeeding although they may be failing, are not really without some sense for living in them. They can be anything, some practical, some religious, some earnest, some careless, some ambitious, some critical, some very weak in living, some very intermittent in doing anything, all having passion in them as sensitive being.

Then there are some having attacking being as sensitive being as emotion in them, these can be quite melancholy often in living, these can be quite aggressive in living and to every one can be content and energetic in living, and self-satisfying and these can have it in them that they have trouble in having it as being that sensitiveness is in them as emotion, they can have it that they have not in them any power of resisting when they have it not in them to be practical in living. I know now some of such of them. I will certainly sometime tell more of such of them. Two of such of them are just now in my feeling every minute in my living.

Then there are some having attacking being that have sensitiveness in them as being really excitement inside but mostly these then do not have it in them to have sensitiveness really in them. Perhaps they have spots of sensitiveness in them, times for sensitiveness in them.

Now I will begin telling a little about how some come to learn or not learn in living. Always I am telling of the attacking kind in men and women. Always now I will be keeping on telling of the attacking kind in men and women until I have given a good description a really good description of Julia Dehning and what every one who knew Julia in living thought about the being she had in her all her living.

Surely every one has a way of learning something. This is now to be very little description of how some connected in being with Julia Dehning learn what they do learn in living, this then is connected with sensitiveness

in them as is of course a natural thing as any one ever thinking about learning can certainly be understanding.

¶1 I am now understanding all the ways the attacking kind in men and women have sensitiveness in them. I am feeling some having attacking being in them having sensitiveness in them and I am not understanding what way sensitiveness is in them.

¶2 I have been seeing some, I have been knowing some some, I have been hearing about some having attacking being in them and I am not realising of them the way sensitiveness is in them. I have not been lov-
10 ing any of this kind in men and women, I would like to be loving some one some, of this kind in men and women, I would like to be knowing certainly the way sensitiveness is in them in this kind of the attacking kind in women and men. I am feeling some one of this kind in men and women. I know some thing of the character in them, something of the way they do some things in living, but they are a kind of them that are really different from these kinds I have been describing. I will not now be telling my troubles to every one. It is enough that I have been saying that I am not understanding all the ways sensitiveness is in the attacking kind in men and women.

¶3 20 I am realising some sensitiveness in some who have attacking being in them. Soon I will tell complete histories of each one having sensitive being in them. That will certainly be helping to make a long book interesting. I could tell it very completely now of some. I will not just now be beginning this thing. I am certainly now writing a history of being in Julia Dehning being living

¶4 As I was saying some having attacking being in them, having independent dependent being in them have it in them to have sensitiveness in them as passion in them. I was telling about one having attacking being and having it as wobbling, having it as being in this one as
30 a soft jelly mass making of this one an individual one by the skin of this one separating this one from any other one. I have been telling about attacking being in Martha Hersland, in Mr. David Hersland in Redfern. I have been telling something of attacking being in some others because I was telling then about such other ones. I am remembering pretty completely everything I have been telling. I am always thinking I am not remembering what I am going to be telling what I have been telling but really I am remembering pretty well what I have been telling, what I am telling, what I am going to be telling. Now I am telling about some ways of having sensitiveness and learning in some having
40 attacking being, independent dependent being in them.

¶5 Julia Dehning as I have been saying was always resisting changing the attacking way she had had, was having, would be having all her living. As I was saying she had not really then sense for living. As I was saying she was not really an unsuccessful one in living. As I was saying

Mrs. Dehning was stupid in attacking when she was attacking and not for any winning. This was in her always in her daily living. As I was saying Mrs. Dehning had some sense for living. As I was saying she was an important enough one in daily living.

There are very many who are wanting to be learning in their living. Some as I have been saying of Julia Dehning are wanting anything because they are feeling that anything can feed them. Some something like Julia Dehning can feel having teaching, some something like Julia Dehning can feel a little the thing some one has been teaching them, some something like Julia Dehning can be feeling giving teaching, some something like Julia Dehning are every minute feeling teaching to them feeling teaching from them, either feeling teaching being given to them or being given by them, always then feeling teaching, always then feeling teaching being given, this is very common with many having in them not really any sensitiveness to the teaching itself that has been given, that they are giving. To begin again. There are many having sensitiveness in them to some one teaching, to there being one teaching some one, to their teaching some one and have in them the very least possible sensitiveness to the teaching that is being taught then. This is very common. Some have not any in them sensitiveness to the thing taught by any one and these have it in them to have really sensitiveness to there being teaching done to them, by them, to some one, by some one. Now this is certainly quite common and this is bringing this writing always nearer to Julia Dehning. As I was saying Julia needed anything because in her feeling in her being everything could be feeding her in living. Now as I was saying Julia had being that was one resisting, being stupid in resisting anything that could be touching her in relation to her always being in her way persisting in attacking. Really then Julia had not in her any way of learning anything. Really she had it in her that she was being an excited one in seizing everything, seizing anything to learn that thing and always then she had it in her being that she was a stupid one in not being able to not be a resisting one in a stubborn way to anything teaching her in any way to be an attacking one. This then is being in her and as any one can see it would make of her one not having really sense for living, one having not necessarily failing in living, one being one interesting to some, one being one certainly in a way having courage in living. As I was saying she was of the attacking, of the independent dependent kind in women and men. She had dependent being in her of the independent dependent kind of being but this really was in her only when rarely it did happen to her some one did tell her she had not really any way of learning in her. Then she had it in her as the dependent independent dependent attacking kind in women and men have it in them, she had it in her to be certain that not the last end of a bad thing could happen to her and then surely some one did have it to be certain that she certainly

could learn something and so then she had it in her this not as a religion but she had in her then the certain feeling of right conviction. And see then every one reading this thing that this one Julia Dehning had conviction in her that she was one to be an attacking one resisting any one changing any attacking in her being and she was one seizing being one learning and always then really she could not be learning anything. It is a clear thing then that she had not in her anything of religion. It is certainly a clear thing this thing that she did not have in her with dependent independent dependent being in her anything in her of religion, she could
 10 and did and would have and mostly must have conviction, she must be having the sensation of certain feeling to be going on attacking, having courage really in all of her living. She was completely then a stupid one in being a resisting one resisting any changing in her being in a way an attacking one having courage in living. She had then certainly not sense for living. She was then certainly in living not one failing in living. She was one seizing being one learning anything, learning everything, she was one feeling being one needing anything, needing everything because not anything was teaching anything in her being. She was one seizing anything that was teaching because she was one having it in her feeling that
 20 everything was feeding her in living. She had courage in living, she had not sense for living, she had dependent being in her being of the independent dependent kind as I have been saying, she was not really failing not really succeeding in living. She was one quite interesting to some, quite unpleasant to some, quite irritating to some, quite stimulating to some, quite stupid to some, quite unusually bright to some, quite loving and pathetic to some, quite cold and self-seeking to some, entirely generous and courageous to some, quite failing in really attacking to some, quite entirely honest to some, quite failing in being honest in knowing that sometimes she was lying to some, quite earnest and sensitive to
 30 teaching to some, quite impenetrable to anything to some, quite really nice to quite a number knowing her in living, quite open-minded to some, quite completely obstinate to some, quite nervous and fairly excited to every one. This is to be now a history of living in her, of being in her, of what each one knowing her felt in her, what those living with her felt about her, how one can know her, how one can come to know any one, of being in every one.

¶1 This then is certain, feeling that there is and was and will be teaching being given always every day to some one by some, to every one by every one is very much in very many moral feeling, completely moral
 40 feeling, completely moral conviction. This is very often in very many not having any feeling in them for anything any one is learning any one is or can be teaching. There being teaching always being given makes of living a moral operation to very many living. Julia Dehning as I was saying was completely needing feeling that always in all daily living

teaching was being given by some one by a good many of mostly everything. She was needing learning learning everything for anything could be a food to her that she could have as learning. She had then certainly from this thing completely a moral conviction. She did this needing learning from being one needing to be going on living. This is in very many women in very many men, in pretty nearly ever so many women and men. Teaching then being existing is being existing as being in moral being in very many pretty nearly a very great many men and women.

Some are feeling each thing they are liking and are not learning anything in living. Some of these have religion in them, some of these have themselves inside them to them as all being in them, some of such of them are completely loving some one. Many are feeling everything in living are not learning anything in living, I know very well one of these in my living and this one has complete feeling of each thing and this one is delicately vibrating and completely loving something and not having any religion, not any moral feeling, not any interest, in any opinion. I know by reading and by hearing of two having it in them that they are completely feeling everything, each thing and are not learning anything in living. These have religion in them, these are certain that the having so much feeling in them with each thing is meaning that they are realising that a god is loving them. I know one and that one is in a way like Julia Dehning and this one is feeling each thing in living and not learning anything and always having a conviction that it is a necessary thing that this one is learning everything so that this one can be having meaning in living and this one has moral conviction. This one needs it that every one is learning everything. I know one who is in living living in her being and completely living with her being and this one is feeling everything and not learning anything in living and this one is needing feeling everything in living and not learning anything in living to make it for herself a complete thing that she is living with her being. Some who are feeling everything feeling anything in living have a little a very little power of realising each thing they are feeling, these could learn something in living if each thing was not succeeding another thing. Some of these can come to learn something in living. Some can learn something in their living, Julia Dehning in a way was not such a one. These I have just been describing are some with attacking being in them who are not learning, not succeeding, not necessarily tiling in living, some of such of them are quite important to a number knowing them in living. They are not really important in living. They have not really sense for living. I am going now again to commence my regular description of being in Julia Dehning, of Dehning family living, of Julia's meeting and marrying and loving and not learning, and not enduring Alfred Hersland, and of her complete living. I am beginning again, not from the beginning this time that is certain.

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Ms Note #1



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The Dehning family as I was saying were living quite completely pleasantly very rich right American living. They were living this in a free way, in a quite generous way, in a completely pleasant way in a fairly energetic way, in a quite successful way, in a fairly gay way, in a quite spirited way, in a fairly peaceful way, in not an ambitious way, in a quite fairly simple way, in a quite thoroughly completely easily pleasant fairly happy reasonably contenting and contented way

¶2

Family living is a thing a family in a way is realising. Sometimes a family is not at all realising that thing. Mostly a family is in a way knowing the kind of family living they have in them. Sometimes it is a queer thing to have them telling family living. Sometimes it is a very funny thing when some are explaining a family living, sometimes it is a foolish thing, sometimes an irritating thing, very often a quite tedious thing. Family living is a peculiar thing because not any one, mostly, is deciding family living and always each one is himself or herself inside her or him and family living is in a way a combination that in a way is not coming from any one. Sometimes it is coming from some one, sometimes it is a combination thing, sometimes it just happens to be existing. As I am saying the Dehnings had family living in them that was not really expressing Mr. Dehning or Mrs. Dehning or in a way the two together nor in a way the three children. Really one knowing each one of them would be thinking family living would have been a different thing in them from what it really was in them. Really I suppose certainly it was a combination of being in Mr. Dehning and Mrs. Dehning and the three children.

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Family living is a pleasant thing when each one likes to be hearing some telling about what each one likes to be doing in living. Family living when not any one is liking to be listening to what another one is liking in living is not at all a pleasant thing. It is a very difficult thing, for very many, to keep on being one liking to be hearing about what another one in the family is liking in living. So then family living comes to be not any longer existing and sometimes then it is a very troublesome thing. In the Dehning family living they kept on all of them for a really very longtime of living being ready to be listening to what each one liked in living, needed in living, had in living. Dehning family living as I was saying was quite completely a long time a quite pleasant thing. Julia was not really perhaps listening enough to Mrs. Dehning having living to make it later a completely pleasant living but Julia was listening to all the other ones and all the other ones could listen to all the other ones telling about living in them and so really Dehning family living was really pretty nearly a completely pleasant thing.

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It certainly is quite entirely a difficult thing to keep on a long time with several living in a house together, a family to go on really listening to what each one is telling, to what each one is needing, having for living.

Each one can find it a more or a less difficult thing. Mostly each one sometime commences to be doing less of this thing in family living as they come to be in middle living. As I was saying Mr. Dehning liked it in him to be listening to any one wanting to be doing anything. He was a completely good man in family living, in doing all living he had in him. Each one of the Dehning family was quite good for Dehning family living.

As I was saying Mr. Dehning liked it inside him that he was ready to be listening to any one wanting to do something. This was in a way pleasant being of important feeling in him. Mrs. Dehning was not listening when Julia was marrying Alfred Hersland. In a way though she was listening. Later George and Hortense Dehning were feeling very much listening inside them. Julia Dehning was not then making Dehning family living, she was a little then leading to her mother's feeling who was one having it in her feeling that she was one leading in attacking. Not that really in a way either Mrs. Dehning or Julia Dehning were making family living, or really leading Dehning family living, they really each one, Mrs. Dehning earlier, Julia Dehning later, were giving their own feeling of being one needing succeeding in having something in living as a stamp on Dehning family living. They were neither of them ones having a needing of attacking for winning, they neither of them had really much ambition in them, they really had it in them to be needing to be succeeding in having something that would be for them a stamping by them of Dehning family living. Each one of them had in them their own being of which I have been already giving some description. Mrs. Dehning had some sense for living, Julia Dehning had not really sense for living. Each one of them was quite important as living. Mrs. Dehning was one quite succeeding in living. Julia was one succeeding in living, failing too in living. Mrs. Dehning was one not really failing in living. The Dehning family living is then something I am describing. Julia Dehning and Alfred Hersland came to be married ones, I am describing this thing.

Mr. Dehning was one learning in living. Really he was not one coming to have more and more sense for living. He had certainly in his early and middle living very much sense for living, he always all his living had sense for living.

He was in Dehning family living. Mr. Dehning, Mrs. Dehning, Julia, George and Hortense Dehning were in Dehning family living. Julia came to marrying in the beginning of the ending of middle, living in Mr. and Mrs. Dehning. Mrs. Dehning had sense for living, neither more nor less all of her living, Mrs. Dehning could be learning in living. Mr. Dehning was a little coming to be in him an important one from being one listening to any one wanting to be doing anything

Julia began her living by attacking to be marrying Alfred Hersland attacking in family living. As I was saying Julia was one not really

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winning, she was really doing what she was feeling she was needing to be going on being one living. She was really then keeping on being in family living although she was attacking to be living in marrying Alfred Hersland. That is history of living in her, that will be always what I am telling of being in her being living.

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Julia had not the emotion of ambition, she had not ambition in her as emotion, she had it in her, ambition, as attacking and not for winning, she had some intention of ambition, not very much but some, she had ambition in being one resisting any changing in attacking being in her.

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Alfred Hersland had ambition in emotion, he had ambition in intention, he had not so much ambition in being one having resisting engulfing being. It is a thing that is very interesting that those having in them that ambition is not as emotion in them have it that to very many knowing them they are very sweet in living, very careless in living, very unworldly in living, very unselfish in living. Some of such of them have ambition in them as Julia Dehning had as I am saying. It is in a way a nice thing to be one not having ambition as emotion for these then knowing this thing of them can be doing what they are needing in living and always they do not need to be holding back or ashamed in them because they are not really

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self-seeking to any one, knowing it in them that ambition is not an emotion in them. Alfred Hersland had ambition as emotion in him, he had ambition as intention in him, he had not ambition as acting as resisting engulfing being in him and so then he was in a way failing in living. He was not completely failing in living. Julia Dehning and Alfred Hersland came to know each other and came to be married and to living together and this is to be now a history of the living in them.

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Julia was all her living in a way of Dehning family living. As I was saying Mrs. Dehning, Julia Dehning was of Dehning family living. They were not really making Dehning family living any more than any

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one in the Dehning family living. They were in a way always putting on themselves a stamp that was in a way from their own being in being a part of Dehning family living. In a way they were a little more exciting in being stamping in themselves for themselves a way of being part of Dehning family living, a little more exciting than Mr. Dehning or George or Hortense Dehning. Really as I was saying of them they were not actually very exciting, really then, as Mrs. Dehning was not really exciting in harsh attacking as she had not then feeling of being winning she was not then winning anything, she was one in any feeling and Julia Dehning who as I was saying had not really sense for living was not winning in being one resisting any changing in her being in one way in attacking living, in not learning anything in living. So then really not any one of the Dehning family were really exciting, they were each one of them reasonably important in living, they were really not at all exciting. The Dehning family each one were certain as being much more exciting. The

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Dehning family were living very well very rich American living. This is to be now more history of each one of them.

The Dehning family living was successful living for all of them, all five of them, the Dehning family living was a successful, generous, pleasant, reasonably important very rich American living. Quite generous, quite pleasant, quite reasonably a successful very rich right American living, almost a completely American living, always fairly excited, sometimes fairly profoundly agitated, mostly always fairly pleasant fairly generous, very completely each one having anything they could be needing, quite simple in emotion, country house and city living.

It was a reasonably important living, the Dehning family living, each one of them were reasonably important each one of them in their living. As I am saying they were mostly all of them fairly excited with living, all of them certainly living in living, as I was just saying not really so very exciting in being. There is to be more description of them.

It is very hard for any one to tell in any other one how much that one is loving another one. It is very difficult to tell it about any one how much loving they can have they do have in them. It is difficult to know of any one what kind of loving they have in them, certainly it is difficult to know that in any one, it certainly is very difficult to tell it of any one at any time how much of their loving they have in them, they can have in them, how much loving there is in them of their kind of loving for any one.

Alfred Hersland and Julia Dehning came together, they certainly came to marrying. It was very difficult to tell in either of them how much of their kind of loving they had then in them for the other of the two of them.

Julia Dehning as I have been saying was of the attacking kind in men and women. Alfred Hersland as I have been saying again and again was of the engulfing resisting kind in men and women. Julia Dehning certainly could have some loving in her for some one, Julia was in Dehning family living, she was certainly one to have some loving in her for some in living, she certainly was having loving in her then for Alfred Hersland. Alfred Hersland as I was saying had not really any living that was important to him until he came to loving one and wanting to stop studying so that he could immediately marry that one and then a little later he did not want to be loving. That was the first thing important to him in living as I was saying. He had aspiring being in him as I was saying of him. He came to loving and marrying Julia Dehning. He had loving in him for her then, in a way he always had some loving in him for some one. They both then Julia Dehning and Alfred Hersland had it in them to have some loving for some one, for the other one, for some, in them.

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Mrs. Dehning as I was saying had some sense for living. Julia was important enough in living, was not really failing in living, was really quite important as living, was really one very courageously completely living her living, was fairly attacking, was one not having really sense for living. Did Alfred Hersland have sense for living, any sense for living, I am not quite certain, I think he had a little sense for living, not so much as he was one being stupid in aspiration, in ambition, as he was an engulfing resisting one not really resisting, not really engulfing, but perhaps he had a very little bit of sense for living, else he probably would have been completely failing in living, a little sense for living came to be in a way in him and then he was again a loving one and then he was failing but not really completely failing in living. He was then even almost succeeding in living.

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Julia Dehning and Alfred Hersland then when they were marrying each other did certainly have loving in them each one of them for the other one. I have already told about their coming to be needing to have each other for living and loving. They did certainly come to marrying. They did certainly succeed in not succeeding in their married living. This is to be now some description of loving being in each one of the two of them and of their marrying and of their married living

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The description of the loving being in Julia Dehning and then in Alfred Hersland and the relation in Julia of her being loving to family living, the loving being in Julia and the stupid being in her and the family living to her, and then more loving being in her.

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It is very difficult in quarrelling to be certain in either one what the other one is remembering. It is very often astonishing to each one quarrelling to find out what the other one was remembering for quarrelling. Mostly in quarreling not any one is finding out what the other one is remembering for quarrelling, what the other one is remembering from quarrelling.

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I have been telling something about living in men and women having resisting being in them, having engulfing resisting being in them. Some of such of them have quite a good deal of loving in them, some of such of them have more loving in them than they can feel in them some have less loving in them than they are believing they have in them, not having it in them to have emotion poignant like a sensation as those having attacking being have it in them. Some having resisting being having attacking in them to keep themselves from having to be resisting being very dependent of the dependent independent kind of them say they are having very much loving, they may have very much loving in them, say they have very little loving in them, they may have very little loving in them. Those having engulfing being may have very much, a little or quite some loving in them. These sometimes have very much more loving feeling in them than at other times in their living, some of them.

These may tell that they have very much loving feeling in them with conviction, they may tell that they have little loving feeling in them with conviction.

Those having attacking have it as I am saying to have emotion having in them the poignancy of a sensation. Some having attacking being can certainly have this very dully in them. Many can have it in them that they are telling about having it very much in them, some of such of them have it very much in them and some of such of them just have it some in them. Some of the attacking kind of them can be very excited about telling it about themselves, sometimes very often, and some of such of them certainly have it very lively in them, some have it quite deadened in them. Some can have very much emotion in telling about it to themselves and every one and they have quite a great deal of it really in them, some have it very much in them in telling of it and it is in them that they have it really in them, yes they certainly have it really in them only it does not make them do what they think it will, it does, it did make them do in living. Some have a great deal of it in them but it is not active in them but I will not tell all the ways I can think of that those having attacking being have emotion in them. Some as I am saying of the attacking kind in men and women are very much excited always in being, in living in any living, in being one being living. Some of such of them have very much emotion in them, some not so much, some quite a bit, some really very little in them. Some of such of them have it in them that they are not having emotion with the excitement of being in living in them, they have emotion in them. Some are all their living, some of such as these I am describing, some are all their living having been having really one fairly large emotion and are resisting any changing in them of this emotion in them and are very excited in living from being excited ones and stubborn ones in living. Some of such of them have sense for living, some of such of them have not sense for living. Some of such are very stupid ones in being, some of such of them are quite sensitive in being. Julia Dehning was of the kind having one emotion all her living and not being ever changing, and being stubborn in resisting and excited in being living, and not sensitive in being and not having sense for living

This is to be now more description of loving and marrying and quarrelling and family living

When some one having been feeling all their living one way of feeling living comes to be feeling in them another way of feeling living, that is disturbing to them. Sometimes then one is from that time on a more or less sick one. Sometimes some one likes this in them. Sometimes they do not like it in them. Sometimes some one has all their living been doing something and having for doing that thing excited feeling in them and then some one does that thing for them with not any excitement in that one and then the other one is left with not any excited feeling and that

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is sometimes a pleasant thing and sometimes a completely distressing thing. Some never can lose excitement out of them not with any one's showing them. Julia Dehning always had an excited way of being needing anything and as I was saying she had really loving being all her living and as I was saying that was not exciting in her really, not very exciting and always she was stubbornly resisting being any different in attacking by her being.

¶1 Julia and Alfred and Dehning family living and loving and learning and quarrelling

¶2 10 Some know of themselves in their dressing, in their daily living in everything what they are and what they are wanting from every one, from any one. Some know what they are wanting but they do not have it in them in their daily living, in their dressing to show it to any one. Some can show it while they are with some who have the same being in them and then later when they are left alone cannot really be remembering what it is they wanted to be to show to any one, to every one. Some know what they want to be and can build it up by little pieces and do again and again. Some know what they are and see it as a complete thing and make that thing in daily living. Some know what they are and are always cutting and fitting and fitting and cutting and painting and sometime they come to be that thing in dressing and daily living and then they can lose that thing. Some cannot see the thing they are in daily living and in dressing nor what they want to be in daily living and in dressing. Some see what they want to be in daily living and in dressing and then they are a little less than that thing so that they will not be queer to any one. Some have really the feeling of inventing themselves in daily living and in dressing, some are really doing this thing, some are feeling themselves doing this thing. I will tell more about this thing. Julia Dehning as I was saying was all her living after she was herself to herself in living wanting to be creating living in learning everything in daily living, furnishing, dress-making, decoration, cleaning herself and everything, resting, reading, being a good one, being a useful one. She was doing this then and she came to loving Alfred Hersland. She was doing this thing, she was as I was saying one not having really any way of feeling in learning. She came to loving and marrying Alfred Hersland. She had loving being in her, she had Dehning family living in her feeling.

¶3 40 One knows what effect that one wants to produce to that one, to any one, in that one existing, in the daily living that one has for living. That one does not feel that one as a finished thing, that one works from something that one is knowing pretty quickly to something that one has been not really knowing and then that comes to be to that one a known thing and then that one sticks there in that thing. That one does not want to be conspicuous in living but does want to be intelligent and

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≡ Note #105

≡ Note #106

elegant. This then is a personal ideal, that that that one has for daily living and so this one has feeling of being always creating all the daily living, the being in that one, really that one is going from something that one has been knowing to something that one has not quite been certainly knowing and sticks there in that thing.

Another one needs to be for living what that one is certain any one like that one is in being and in living. That one can be that in living when there are others realising what that one being that kind of a one is in living, when others being that kind in living are with that one in daily living. This one needs these then for being what this one is certain any one being like this one is in daily living. This one when this one is not being kept in living being by others being what this one is certain this one is being in living, by others being certain that this one is in living what this one is certain any one like this one is in living, loses the grasp really on what is what this one is certain any one like this one is in daily living. Another one never loses realising what it is that this one is certain is being in this one and always this one is building it up by little pieces. This one never comes to be a completer one. Very often this one is a vague and stupid one and not really being in living and so then always this one keeps a little pile by always adding to make this one what this one is certain from what this one and every one expects of this one this one is in daily living. Some see themselves as a whole one and they cut and add boldly to make themselves the whole one. Some slowly possess it, some never know what it is and never possess it, some only know what is not it when they see themselves not it in daily living. Julia Dehning was one having certainly a needing of being learning everything. Julia was in a way not feeling in learning anything. Julia had loving being in her that is certain. She was certain of having honesty for living as every one having Dehning family living have in them. She was certain of having courage for living. This thing she had in her in daily living, this she could not ever have in her as developing. It was in her that was certain, she had attacking being in her that was this thing in her, she had attacking being in her that was being needing learning anything. She had it in her to be completely stubbornly actively passively resisting any changing of the attacking being in her, she had then not really sense for living, as any one can know now by a little feeling being in her. She was not really failing in living, she was not really succeeding in living, she was lighting very well always for her being one living, being honestly a courageous one, being one needing to be learning everything. She had very much active nervous being in her. She had excitement in being one doing her daily living in living. She had really passion in her but not enough to make it right that she should have so much stubbornness in her of not changing her attacking, not enough to make it right that she should be such a nervous one in daily living, should be one so excited in learning anything.

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I will begin again now with a description of Julia Dehning.

¶1 Julia Dehning came to be married to Alfred. They were not very successful one with the other in married living. It is certain that each one in quarrelling is remembering a different thing for quarrelling. This is to be now more description of daily living in Julia Dehning.

¶2 Julia and Alfred each one in daily living, aspiration, ambition, taste, feeling, moral being, quarrelling, family living.

¶3 I am describing what is to me a beautiful thing, learning being in women and in men. Every little bit, every single bit of learning being
10 in women and in men is to me a beautiful thing. I am telling always about what is to me a beautiful thing, that is learning being in women and in men. A very little bit I am ever learning is to me a beautiful thing. Learning being in women and in men is to me really a completely beautiful thing. Every bit of repeating I am doing while I am learning being in women and in men is to me a completely really beautiful thing. Being one learning being in women and in men ought then to be always making me a very happy one. I am always learning being in women and in men. I am sometimes quite a melancholy one.

¶4 I have learnt pretty completely being in Julia Dehning. I am
20 remembering now being in Julia Dehning. I am realising now being in Julia Dehning. I am feeling now more realisation of being in Julia Dehning by always more realising the connection between being in her and being in women and in men who have the same kind of being more or less in them. Julia Dehning was quite an important person in being a person being living.

¶5 Really she was not failing in living, really she was not succeeding in living, really she had much support and loving in living, really she was quite an important one in being living, really she had courage in being one being living, really she had loving being in her, really she had a need in
30 her that there would be some there certain to be supporting, really she always had support and loving in her living, really she was quite an important one in living. Really she had much support and loving for living, really she had courage in being one always being one living, really she was one having courage to be going on being in living, really she was one resisting and being one not feeling hearing seeing anything that could be changing anything of attacking being she had in living, she was one needing learning everything, needing learning anything so that she would be using all her being living, as she was not learning anything, for living attacking being which was the being in her. So then she was not really defeated
40 in being living, she was not succeeding, not failing in living, she was quite an important one in living, she had loving and support in her living, she had not sense for living.

¶6 Julia Dehning was quite a sweet one to some, poignantly sweet one and generous in living and having careless domination in living and having

thoughtlessness in being one needing everything and having complete courage always in being one always being living, in being one winning learning to be living. This was the feeling some had all her living in Julia Dehning. Some had different feeling in her living in her. Mostly every one had a feeling of courage for being one needing living in her all of her living. Mostly every one was feeling in her that she was needing to be feeling learning everything because anything could feed her. Some had a certain feeling that she was not ever learning anything in living. Some were certain that she had really sense for living, some were certain that she did not have in her at all sense for living, some were never really certain about this thing about her 10

She was one certainly having generous emotion in the sense that she was knowing she was attacking in living to be winning what was not for herself as a thing to be enjoying but what was needed so that she could be one having honest living, having earnest learning living, having Dehning family living. She was one that to herself and mostly every one was completely living for honest living, for learning living, for Dehning family living. Really she was not learning anything in living, really she could never have the last courage of knowing that sometime she was not honest in living, really she was needing loving and support in Dehning family living. Really then it could only come to any one as a slow thing to be realising that she had not complete courage in being one living, that she had not sense for living. So then she could have it really in her that it was sweet and generous and aspiring for her to be as harsh as crude as active as eager in attacking as she could have strength for it in her being. And this was right for her to herself and to mostly any one feeling loving being in her. This is true of very many having attacking being in them and poignant and generous loving being in them as complete being for them. This then was not stupid being in her, stupid being in her was resisting having any changing in the attacking being of her, having not any sensitiveness of being in her from more living in her. This made of her one not learning anything in living, having real then not sense for living. I will tell more gradually about this thing. 20 30

Alfred Hersland had ambition in him, Julia Dehning had ambition. Not either one or the other of them as I was saying was really failing in living, was really succeeding, had really sense for living, was really defeated by living. 42

Alfred Hersland had aspiration in living, had an aspiration to be succeeding. Julia Dehning had aspiration in living, had aspiration in being one learning and to be then completely living. Alfred Hersland had failing in him had failing to be one succeeding in something, Julia Dehning was then one not succeeding in being, was one not really learning anything for living. It was then right that they should have come to be two loving one another and then coming to marrying and then coming to be not 40

succeeding in married living. Some have it right for them to be loving and marrying and succeeding in married living, some have it right from the being in them to be loving each other and marrying and not succeeding then in having married living in them for those two of them together then. Some have it to be right for them from the being in them to be loving one another then and not then to be marrying. Some who are loving one another do not have it really that it is right from the being in them that they are loving for each other then. And then it is right from being in some one that that one should love some one, should not love some one, should be
 10 loved by some one, should not be loved by some one. Anyway it certainly was alright from the being in them that Alfred Hersland and Julia Dehning should come to be loving one another and marrying and not succeeding in their married living.

¶1 They were married then and they did not succeed in their married living together then. They were each one of them not really succeeding not really failing in their living.

¶2 Really it is a very difficult thing in living for some to be certain that they are believing in loving, that they are believing in being honest in living, that they are believing in any one being a good one. It is so
 20 terribly mixed up and how does one know living, loving, thinking, honest being, feeling, goodness in living, and yet one is doing thinking, living, loving, honest action, goodness in living, and some one else is being a good one, an honest one, a loving one, a thinking one, a feeling one and always then one is knowing everything in one and one is not believing what one is knowing inside them and one is knowing what is going on in them and one is not believing that thing and how then is one really certain that loving and feeling and thinking and goodness and honesty is in them and how is one not certain and what is then the satisfaction of having been of being of going to be being a living one and that one is not certain that loving that
 30 thinking that honesty that goodness is something in them and that one is not then certain. One is saying, of course he would do that thing, he is a middle aged man and he needs to do that thing, he needs to do that thing, yes I have a passion, I have a passion for my children, yes he has a passion, he has a passion for his reputation, he is a middle aged man and he has a chance to do that thing, of course he will do that thing, why should he not do that thing, it is honest for him a middle aged man to do that thing, they need that thing or else they would not pay him to do that thing, of course he is a loving man, of course he loves his reputation, of course he is a middle aged man, of course he has three years to make him a very rich
 40 man, of course he is an honest man, of course he is a good man, I respect him, everybody respects him, he loves his reputation, he has a very good reputation, certainly some are loving, some are honest, some are good ones, some are thinking in living, certainly some are certain of this thing, certainly I am certain to be certain of this thing.

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I am certain to be certain of the thing that some have loving in them, that some have thinking in them, that some have honest action in them, that some have goodness in them, that every one has being in being living. I am certain to be certain of this thing with some kind of meaning and I am not then going to be terribly in a twitter in me about this thing. I am going to be certain of this thing, and why not be certain of this thing why not be certain of this thing as certain as of being being in every one having living as being in them. I am going to be certain of this thing. I am going now to be describing honesty and goodness and loving and thinking and living in Julia Dehning and Alfred Hersland.

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To some it is an encouraging thing a very encouraging thing that mostly every one has plenty of courage in them for daily living. To some it is a wonderful thing that not everything scares every one. It is so easy for some to be scared by mostly everything, by every little bit of daily living, it is a very fine thing, a fine fine thing for such of them to be really certain that not everybody is scared by everything. Very often some are living a long time in living believing that every one is really scared by everything. Some are not ever really believing that any one is scared by everything. As I was saying it is certainly an encouraging thing to some that some are certainly loving, some are certainly thinking, some are certainly feeling, some are certainly honest ones, some are certainly good ones. I have said that this is to be a description of being in Julia Dehning and Alfred Hersland, I am remembering this thing, that is certain.

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Mr. Dehning soon came to thinking that Alfred Hersland was not an honest man. Julia Hersland soon came to be certain that Alfred Hersland was not an honest one. Mr. Dehning was an honest enough man in living. That is certain.

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Julia Dehning and Alfred Hersland were married and commenced being together for all of their daily living. Mr. Dehning came to think that Alfred Hersland was not an honest enough man to have in the Dehning family daily living. Julia Hersland was quite certain that Alfred Hersland was not an honest enough one for any Dehning family living. The Dehning family were certainly quite honest ones for daily living. Alfred Hersland certainly was not quite such an honest one in some of his daily living.

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It is to some a quite difficult thing to be certain that they have loving, that they have thinking, that they have feeling, that they have honest daily living, that they have goodness in them. It is not at all a difficult thing for some to be certain of themselves in living, to be certain about other ones in living whether they are loving, whether they are feeling, whether they are honest ones, whether they are good ones, whether they are thinking in all of their living. As I was saying Mr. Dehning came to be thinking that Alfred Hersland was not an honest man enough

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for Dehning family living. As I was saying Julia Hersland came to be quite soon quite entirely certain that Alfred Hersland was not an honest enough one to be having as one having with her all his daily living. As I was saying Alfred Hersland was one really not failing really not succeeding in living, he was one having some aspiration for succeeding in living, he was one having engulfing resisting being in him, he was one having some loving being in him, he was one having some thinking in him, he was one certainly not going to be honest enough in the Dehning family way of living.

¶1 10 They all of them had some loving feeling in them. Mr. Dehning, Mrs. Dehning, Julia Hersland and Alfred Hersland. They each one of them certainly could have some loving feeling in them. They each one of them could have very little loving feeling in them. In living Dehning family living each one had in them some loving feeling. Alfred Hersland had some loving feeling in him. The Dehning family living as I said before was very right very rich American living quite pleasantly, quite generously, reasonably honestly, reasonably lovingly, somewhat urgently existing. Julia Hersland in married living was expecting different living from Dehning family living, so she was thinking, she wanted a very much more
20 earnest and exciting American living than the Dehning family living and always then it was certain that in her she was certain that she had it in her to be really having Dehning family living as every one reasonably good ones had it to have in them, Alfred Hersland was not really then of Dehning family living, Julia was really then always of Dehning family living. Mr. Dehning was then fairly slowly quite certain that Alfred Hersland was not such a reasonably honest one as Mr. Dehning needed for business living. Julia Hersland had come fairly quickly to be certain that Alfred Hersland was not the kind of a one she needed for fairly honest daily living, Alfred Hersland was really not failing then, really not succeeding then in living, Alfred Hersland had then important feeling for being
30 one aspiring to succeeding in living. Alfred Hersland had then some loving feeling in him, that was not then to him in him important feeling. Julia had then in living loving feeling, that was then important feeling in her to her then. Mr. Dehning had some loving feeling in him then, he always had some loving feeling in him, this was always important to him in him. Mrs. Dehning had some loving feeling in her, this was not important then to her in her or really then to any one.

¶2 Alfred Hersland was then not really succeeding not really failing in living. Mr. Dehning as I said of him had it in him some then, he had it
40 in him all his living, he had it in him more and more in his living to be listening to any one wanting to do anything. He was quite entirely one listening to any one wanting to do anything. Mostly in living he was a man quite certainly judging that some men would do and some men would not do something and always he had it in him to be listening to

any one telling about doing anything. Alfred Hersland as I was saying was married to Julia Dehning. Alfred Hersland as I was saying was not really then failing was not really then succeeding in living.

Mr. Dehning was an honest man. He surely was an honest enough man. The Dehning family each one of them was certain sometime in her in him that they were honest ones for living. The Dehning family surely each one sometime were certain that they were honest enough for living. They were each one sometime certain that they were really honest ones in living each one sometime in her or in him. The time came sometime to Julia Dehning when she was surely certain that she was one honest in living.

It was easy for Julia Dehning to be certain sometime that she was completely an honest one for living. It was never possible then that she should not be certain that she was completely an honest one for living. It was quite easy surely for Julia Dehning to be certain that she was completely an honest one, that Dehning family living was completely an honest enough one for any living. It was quite certainly easy for Julia Hersland to be certain sometime that she was one completely honest for daily living. It was certainly then certain that she would be then all her living certain that she was certainly a completely honest one for all daily living. She could certainly be certain that Alfred Hersland was not a completely honest one for daily living. Julia Hersland was then one resisting all her living having in her any changing in being one being one way of being an attacking one. In a way Julia Hersland was succeeding, in a way Julia Hersland was not succeeding in living.

Julia Hersland had some loving feeling in her, Alfred Hersland had some loving feeling in him. Mr. Dehning had some loving feeling in him, Mrs. Dehning had some loving feeling in her, George Dehning had some loving feeling in him, Hortense Dehning had some loving feeling in her. This is to be now histories of each one of them.

Mr. Dehning was whatever any one thought him. Some are really what mostly every one thinks such a one is in living. Mr. Dehning was such a one. Mr. Dehning then in a way made Dehning family living. Julia Hersland came to be certain that she was one having Dehning family living as beginning of all being in her. As I said she was one wanting to be learning anything, needing everything as anything could feed her for her being one doing living. As I said once in telling of her loving and marrying Alfred Hersland he was one to her really doing learning in living. Always as I was saying she was not doing any learning for living. As I was saying sometime she came to be certain that she was a completely honest one for living. This was in her all her living then as really every bit of learning living in her living. She was one certain that she was an honest one for all daily living. She was certain that Dehning family living was honest enough for all daily living. She

came to be quite certain that Alfred Hersland was not honest enough for any daily living. This was in her then sometime and always then she was certain of this thing all the rest then of her living and as I was saying she was one completely resisting any changing in the attacking being that was really living in her. All her living then too she was going on learning everything and always then really she was one succeeding some, not succeeding some, more, sometime quite failing in living. Really then as I was saying perhaps she had not really at all sense for living. She married Alfred Hersland, she came quite soon to be certain he was not honest
 10 really for any daily living. She came to be quite certain then that she was a completely honest one for daily living, that Dehning family living was a completely honest one for family living. As I was saying she had some loving being ill her, Alfred Hersland had some loving being in him, Mr. Dehning had certainly some loving being in him, Mrs. Dehning had some loving being, George Dehning had loving being in him, Hortense Dehning had some loving being as being in her living. This is to be now then again and again histories of all of each one of them

¶1 Why should they not each one of them know it in them that they each one of them had some loving feeling in them. They did each one of them
 20 know it in them sometime that they had some loving feeling in them, some of them were quite often certain that they had some loving feeling in them, some of them were certain that they had some loving feeling in them, each one of them certainly sometime was certain that that one had some loving feeling.

¶2 Julia Dehning, Julia Hersland certainly then had some loving feeling in her and sometimes she was quite certain of this thing. Alfred Hersland certainly had some loving feeling in him and very often he was certain of it being there in him. Mr. Dehning had certainly some loving feeling in him and certainly it was a simple thing for him to be mostly
 30 always certain of this thing. Mrs. Dehning had certainly some loving feeling and she certainly sometimes was quite entirely certain of this thing. George Dehning had certainly some loving feeling in him and he certainly was really quite often certain of this thing. Hortense Dehning had some loving feeling in her in all her living and she was fairly certain of this thing. This then is a true thing that each one of them Julia Hersland and Alfred Hersland and Mr. Dehning and Mrs. Dehning and George Dehning and Hortense Dehning had some loving being in her or in him.

¶3 There was then Dehning family living. Julia Hersland had been of Dehning family living. She had been needing learning anything, all
 40 her living she was needing learning everything as anything could feed her for being one wanting to be living. She came to loving and marrying Alfred Hersland. This is an interesting thing to some. This has been quite an interesting thing to some. The being in Julia Hersland, the loving being, the living being in her is an interesting thing to some. She

was then as I was saying one having independent dependent being in living. This is a history of her and of every one.

I am beginning more and more to feel being in young girls, in young women. I am beginning more and more to know the being they have in them. I do not yet know the being in all of them, I do not yet know all the being in all of them. I see one kind of them that I do not know at all as being and I see that kind of them again and again, I see again and again one and another of that kind of them. I do not know at all the being in them, in any of that kind of them. I know then now always very much always more and more the being in women, the being in them when they are young girls coming to be going to be young women. I know always more and more what men are coming to be doing in their living, I do not know very much more now of the being of men when they are young boys coming to be going to be men. I certainly do now know very much more of the way being is in young girls in their living. I certainly do know quite a good deal of this thing and it is a very pleasant thing in me to be more and more knowing this thing. Why is it a pleasant thing in me to be more and more knowing this thing. It is a pleasant thing in me to be knowing this thing because it is to me a completely pleasant thing to be knowing everything and it is to me a completely pleasant thing in me to be feeling in me delicately inside me the being that I am coming to be knowing through knowing some one, through knowing any one. I am feeling always in me knowing every one through some one feeling any one, every one in them, I am feeling that one and that one is feeling any one, is feeling every one, and sometimes it is a completely delicate thing so feeling any one feeling every one. Sometimes it not at all a delicate thing so feeling some one feeling any one, everyone, sometimes it is a completely delicate thing, feeling some one feeling every one, feeling any one. Always all my living I am feeling some feeling other ones and this I am liking in living. Sometimes as I am saying it is a very completely delicate thing feeling some one feeling any one, feeling every one. I am having now a completely delicate feeling in feeling some one feeling any one, feeling some one. I am now completely beginning to be feeling being in young girls, in young women, and this is to me a very pleasant thing, really a delicate completely pleasant thing.

As I was saying Julia Hersland had in her some loving feeling. It is certainly pretty certain that she had some loving feeling in her. She was loving and then marrying Alfred Hersland and then certainly coming to not loving Alfred Hersland. She was of Dehning family living. She was certainly in a way always loving and perhaps coming always to have more and more loving feeling for her father Mr. Dehning. Mr. Dehning in a way certainly really did make Dehning family living. In a way Dehning family living was not really what Julia Hersland was at all living in her living, in a way that was all she was ever living. As I was

saying she was not putting any of her being into making Dehning family living. She came sometime to be quite certain that she was an honest one in daily living, that Dehning family living was honest enough living for any daily living and then as I was saying she was always all her living needing to be learning anything and as I was saying she was really not learning in living and she had her own being as I was saying attacking independent dependent being, that is courage for living, that is having some one supporting when the last end of a bad thing was on her in her living and not then feeling that she was having to be having such support

10 although having in her really loving feeling for the supporting being then in her living. She was certainly then one not using her being for living because she certainly was not learning anything in living, she certainly had some loving feeling in her in her living, she certainly was sometime completely certain that she was an honest one for daily living, she certainly was not learning anything ever in living for living, she certainly was not learning anything ever in living her living, she certainly was not ever learning anything, she certainly was completely feeling needing learning everything, she certainly was completely feeling needing learning anything, she certainly was not failing completely, not succeeding

20 completely in living, she certainly was one being alive in living. She certainly was one having some loving feeling in her in her living. Alfred Hersland certainly had some loving feeling in him in his living. He came to loving Julia Dehning and then marrying her and then somewhat loving her and somewhat keeping on loving her and then not loving her and then later he was really loving another and he was never really of Hersland family living in the way of having anything very loving in him or any way of being certain that Hersland family living was important enough for daily living and always he had a very little loving feeling for Mr. Hersland and Mrs. Hersland and Martha Hersland and David Hers-

30 land and always then he had some loving feeling in living, certainly Julia Hersland and Alfred Hersland each one of them had some loving feeling in them in each one of them. They had then each one of them come to be loving and marrying, each one of them then had certainly some loving feeling then for some one, some aspiration for something important to them from being one living. Julia Dehning had been a young girl and then an older one and then one needing for her feeling to be all her living learning everything, learning anything, needing to be marrying Alfred Hersland. Alfred Hersland had been a young man having it in him that not anything had been in living really important to

40 make for him aspiration to be one succeeding. This had come to be in him after he had been going to stop studying to earn a living for one he was then loving and had then come not to be any longer loving that one. He had come then to have really aspiration in him for succeeding in being important in succeeding. He had as I was saying all his living some lov-

ing feeling in him. Julia as I was saying was a young girl and then was really alive in her to her in her being and needing to be learning anything to be learning everything and having courage to be living in being alive in her to her in her being and being then not learning anything and being then of Dehning family living and being then certain but not then with it as conviction that she was an honest one in living, that Dehning family being was honest enough in any daily living, and always then she was not one not having completely courage for living and always then she was one succeeding in being in her living, and always then she was completely anything completely everything she ever was in living because as I am saying she had not ever really sense for living because as I am saying she had always in her some loving feeling, because as I was saying she always was alive in being in her living. She was then all her living as I was saying not so very interesting. She was as I am saying of those having attacking being, independent dependent being, those having it to have in them emotion to be poignant like sensation. This is to be now certainly a complete history of her and of any one coming to be knowing her in any living. 10

Mostly every one is certain that when they were young they did anything and then they were not tired or not feeling well from doing this thing. I am certain this is not what is really ever happening. I am certain many have not feeling well and very tired feeling when they are young ones and have been doing something. It is a very curious thing this being a very tired one, a very disturbed one, one not feeling well when one was a young one and then being this when one is an older one, really mostly every one is all their living when they are quite completely young when they are young when they are older when they are old ones repeating not feeling well, being a disturbed one, being a very tired one. Very many are not really knowing this thing in living. I am knowing this thing in living. Each one is repeating all their living being a tired one, being a disturbed one, being one not feeling well again and again. 20 ¶1 30

This is to be now a description of Julia Dehning and Julia Dehning coming to be Julia Hersland and Julia Hersland then. She was then all her living repeating being in her way a tired one a disturbed one a one not feeling well again and again. Mostly not any one is really certain of their way of being a tired one, being one not feeling well being a disturbed one until they are an older one. Each one, every one is always repeating their being in being again and again a disturbed one, a tired one, a one not feeling well in daily living. 40 ¶2

How wise it is to be knowing every one is repeating all their living being tired ones, being disturbed ones, being ones not feeling well quite often. As I am saying mostly every one is not knowing that they have been again and again repeating being not well, being a disturbed one, being a tired 40 ¶3

one in their young living. When young ones are very tired ones, are disturbed ones are not well ones they very often are not at all remembering that thing, when they are older ones they are sometimes remembering when they are tired ones from doing something, disturbed ones from living, not well sometimes in daily living. Some are remembering in their young living being tired ones and disturbed ones and not well ones, some are very well remembering this thing. Julia Hersland who was Julia Dehning was one who was not remembering having been a tired one, a disturbed one a not well one in young living. She hardly could be remembering being not a well one, a tired one, a disturbed one, in her middle living. This is to be now some history of being in her.

¶1 Some have liked very much the being and the living in Julia Dehning. Some have not liked all the living in Julia Dehning. Some have liked the being in Julia Dehning. Some have liked and have not liked the being in Julia Dehning. As I was saying she had all her living the same way of having tired feeling, of having disturbed feeling, disturbed living, the same way of being sometimes not well in daily living. I remember the way I had tired feeling and disturbed feeling in my living when I was a young one now when I have it when I am not any longer such a young one. Julia was not really ever remembering that she had all her living the same being a tired one, the same being a disturbed one, the same being sometimes not well, as daily living. This was being in her to know this in her, to not really remember this inside her. I remember tired being and disturbed being and being not well in daily living, sometimes from eating, sometimes from drinking, sometimes from excited feeling. As I was saying Julia Hersland all her living was completely resisting changing anything in her being a living one having a kind of attacking, she was one resisting really learning anything from having been living, she was one really wanting to be learning anything, to be learning everything for anything could really be a food to this one. So then all her living she had had disturbed living, disturbed feeling, tired feeling, not feeling well in daily living and really she knew this thing, she could really be quite reasonably knowing this thing really she was not ever really remembering this thing. She was then one being alive in living, she was one having some loving feeling, she was one learning sometime to know for certain that she was for herself and every one honest for daily living, she was one having learned to know as certain that Alfred Hersland was not an honest one for daily living, she was one coming to have it known as certain that Hersland family living was honest enough living for any daily living. She was one then not learning anything in living. She was one then needing to be learning anything, she was one then completely resisting being in any way changing in being one living in some attacking being, she was one having courage to be one being going on living, very much courage for being one going on living,

she was one having all her living a way of having tired feeling, disturbed feeling, disturbed living, not feeling well in daily living and being one quite reasonably knowing this thing and being one not really ever at all really remembering this thing. This then is a description of being in Julia Hersland born Julia Dehning. As I was saying she and Alfred Hersland were not really at all successful for their married living, anybody now can realise this thing, certainly, surely any one now with any sense for understanding when I am explaining now can be realising this thing.

Loving being in each one of them, what the mother and the father and each one felt toward every other one just after the marrying. Some loving feeling then in each one of them.

Loving being in each one of them, what Mr. Dehning and Mrs. Dehning and Julia Hersland and Alfred Hersland and Hortense Dehning and George Dehning each one felt toward every other one of them just after the marrying of Julia Dehning with Alfred Hersland is what I am now beginning to be a little describing. Some loving feeling then in each one of them I have said again and again was in them each one of them. I said Julia had really not sense for living, she was completely resisting any changing by learning of being in her being in her as attacking, she was then really not learning anything in living, she was then not doing anything any one was needing, she was really then not having any one really doing anything she was needing, she was then always she was really living in her being and really she was not failing in living and really some liked very much the being in her in her living, and really some liked and did not like being in her, and some really did not like being in her, and to herself and every one and really then she had courage in being one going on being one living. So then she had really not sense for living, she had really loving feeling in her in all of her living. Some can have resisting to any changing in any attacking being in them and can have from that being in them sense for living, really courage for winning in attacking being. Julia as I was saying had it to have quite completely active all her living needing to be learning anything, to be learning everything, she had it in her needing to have as somewhere in her that some one would keep it from coming to her the last end of any bad thing. And so then she not learning anything in living from not having any not resisting any changing in attacking being in her had not any sense at all really for living in her in her living. Now I will tell something about loving being.

Some are sweet ones to some, some are sweet ones to hardly any one, some are quite sweet ones to mostly every one, some are somewhat sweet ones in living, some are not sweet ones in any living they are doing. Some having resisting being are very sweet ones, some, having attacking being are very sweet ones. Some are, some are not sweet ones, each one of these I am now beginning to be describing as having some loving feeling Mrs. Dehning and Mr. Dehning and Julia Hersland and Alfred Hersland and

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George Dehning and Hortense Dehning had some sweetness in them. Many having attacking being have sweetness in them, many having resisting being have sweetness in them

¶¹ I would like to be sometime some in love with every one. I will not be sometime some in love with every one. I would like certainly to be sometime in love some with every one, to have every one sometime in love with me and then I would be certain what way each one had loving being being in them. I really would like then some to have each one, every one, any one having loving being to my feeling and then I could
¹⁰ have it in me to be certain what way any one, in which way each one having loving in them have loving feeling in them and coming out from them. Not every one will ever be loving this one, that is certain and so this one and I am this one will not be completely certain of loving being in each one. I will be quite certain about loving being in some, I will be completely certain about loving being in some, I will be somewhat certain about loving being in mostly every one. There are some who are not telling, showing, meaning anything about loving being in them to me as I look long at them, some kinds in men and women. I do very much regret this thing. I would like very well to have loving being from
²⁰ some one of each kind of them to me, to some one I am completely knowing. I regret that I do not know completely loving being in every kind there is in men and women. I see some kinds of men and women, I look long at some of these kinds in men and women and I see nothing of the way they do their loving. And then I am very much regretting I do not yet know everything.

¶² Julia Hersland was of the attacking kind in men and women having emotion when having emotion poignantly like a sensation. She had very considerable excitement in being one going on with living, she had very much nervous being in being one needing to be learning everything, she
³⁰ had some dependent being in being one having right Dehning family living in her as being, she had stupidity in being one resisting really learning in living, she was one having some passion in needing having some loving relation, she was one having some worn out feeling in not having completed passional loving, she was one having much courage in being one being honest for winning all living, she was one being sweet to some by being needing that some one had been keeping her from having the last end of a bad thing happening, she was courageous to many in having it as being that she was really going to be going on living, she was a harsh thing to the feeling of some in being one not remembering having tired,
⁴⁰ disturbed, not well feeling, she was a hard thing to some from having it as being that she was not attacking for winning, that she was attacking to be going on with being one living in the being that had been all her living from the beginning. This is then quite a full description of being in her.

I know all loving being in her, I will now describe this thing. I know all loving being in all the Dehning family each one and in Alfred Hersland who was married to Julia Dehning and I will now begin a description of all the loving being in each one of them, ever in any one of them. Alfred Hersland and Julia Dehning were married. Each one of the two of them had some loving feeling in them then, each one of the Dehning family had some loving feeling in them then. This will be now some description of loving feeling in each one of them then.

They were married then. Married living was then beginning to be in them in each one of them Julia Hersland and Alfred Hersland and for them in Mr. Dehning and Mrs. Dehning and George and Hortense Dehning. Every one of them had then for them, every one of Dehning family living, feeling of married living in them. Julia was having then married living, married loving. Julia knew she certainly was learning then anything. Alfred Hersland came then to be of Dehning family living. Mr. Dehning could commence then to have some pride in him in the married living of Alfred and Julia Hersland, he could then have in him beginning to be listening when Alfred Hersland could begin to be talking about doing anything in his living. Mrs. Dehning had then come to have feeling for married living in Mr. and Mrs. Alfred Hersland. She could then fondle him some, Alfred Hersland, and make of him a son-in-law in Dehning family living. She could be then in Dehning family living as she always had been and Julia having married living was a part of her but apart from her. Mrs. Dehning then was completely then feeling their married living nicely and with a good deal of active contented feeling which was just then just beginning to be a little commencing in Mr. Dehning. She was not at all then helping Mr. Dehning to this thing, each one then of the two of them had in them their own individual feeling in feeling married living in Julia and Alfred Hersland. Hortense Dehning then was always needing loving Julia in all of her living, she Hortense was then a really young girl in her feeling and this in her then could not be at all a thing to be ever then noticed in her by any one. George Dehning was then in Dehning family living, that was all that was in him then in feeling married living in Julia and Alfred Hersland then.

There are some who have not in them enough to last out not being a moral one, not feeling moral conviction throughout their living. There are some who have not in them enough power to learn anything in living, although needing to be learning anything for being living, so that they can go on without having it in them a moral conviction that some one is teaching some one something in all living. There are some not having in them enough needing to be learning anything, although they are completely always needing to be learning anything, to be not bothered with being certain that they have honest being for daily living. Not any one having really in them moral feeling is really believing any other one is really

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liking frivolous living, is really believing that they are not really needing learning anything. This then is a description of Julia Hersland having been just then a married one. As I was saying she was in her feeling needing learning anything for everything to her feeling could be food to her for her to be one really living in going on being living. This was then not enough in her as I was saying so that she did not come then to be completely certain that she was honest for daily living, that Dehning family living was honest enough for any daily living, that Alfred Hersland was not honest for daily living. So then she was one having moral
 10 conviction that she was honest for daily living, that there was teaching existing in living. This then is moral conviction, this is not religion this is moral conviction. Religion in such a one is being certain that the last end of a bad thing will net come to such a one. Moral conviction in such a one is being certain of honest being for daily living, of teaching being always going on being existing. Julia Hersland then was a married one, she had completely feeling in her needing to be learning anything, this was in her but was not really filling her to keep her from being certain about honest being for daily living, about teaching being really always everywhere somewhere existing. This then was Julia
 20 Hersland having become a married one.

¶1 Mr. Dehning as I was saying was a little coming to be having it in him that he was to begin inside him listening to what Alfred Hersland could be telling him about what Alfred Hersland really was needing to be one completely being in living. This was then just a little then beginning to be in Mr. Dehning when Alfred and Julia Hersland had become quite entirely then married and living so then. Mrs. Dehning was then completely in her in their married living being beginning. She was completely in herself then inside her then, Mrs. Dehning, she was then of married living in them, she was then completely then again all of
 30 herself inside her to make her herself again then. This was then married living beginning in them in her then. She had completely in her then inside her the beginning married living in them, she had completely in her then inside her the being of her. This was beginning married living then of Alfred Hersland and Julia Hersland in her.

¶2 Hortense Dehning as I was saying was in her for herself then really quite nicely living any living in Julia then, and so then Hortense then was living inside her beginning married living of Julia and Alfred Hersland and this was not then an important thing to any one and only to Hortense for remembering. As I was saying George Dehning was living in
 40 Dehning family living, certainly he was living in that living then and so he was living in Dehning family living in the beginning married living in Alfred and Julia Hersland and that is enough then about him. To go on then

¶3 As I was saying once, Alfred Hersland was needing something to

make him completely be then one being really living. This is then to be some description of his coming not to be having, to be having this thing.

Mr. Dehning had all he could be needing to be successful in living. As I was saying more and more it was important being in him really to be listening to any one wanting to be doing anything. ¶1

Each one has their own way of telling some other one what they are needing for being succeeding in living. Some are stammering some when they are telling this thing of their needing something to be then a successful one, to some one. Some tell this quite quickly to any one, some tell it quite quickly but not to any one, some almost do not tell this thing to any one, some seem to be one not telling this thing to any one some of such of them then tell this thing quite completely to some. Each one is himself is herself inside her inside him in telling this thing, in telling of needing something to be making that one a successful one in living. Some are very convincing in telling this thing, some are not at all convincing in telling this thing, some are more some are less convincing in telling this thing, some are convincing to some in telling this thing, some are not really convincing to any one in telling this thing, some are convincing to mostly every one in telling this thing. As I was saying it was coming to be always more important being in Mr. Dehning to be listening to any one wanting to be doing anything. Mr. Dehning was everything he was needing for his successful living. This is certain. Mr. Dehning was one being quite successful in all of his living. Alfred Hersland came to be a little convincing to him, not really to the completeness of being convincing to him in telling what he would be needing to be one quite successful in living but then Alfred Hersland was then being of Dehning family living. Mr. Dehning was certainly living then being in Dehning family living, he was one having it always more in him as important being listening to any one wanting to be doing anything, he was one having quite altogether everything he was using for quite completely successful living, he was certainly one certain that not any one should be not having something in living they were not then using, certainly he had feeling that Alfred Hersland to be succeeding would have to be using everything he had for living and so he Alfred Hersland was a little never really convincing in being one going to be succeeding to Mr. Dehning but then Mr. Dehning was in Dehning family living, Alfred Hersland was in Dehning family living, listening to any one wanting to be doing anything was always more and more important being in Mr. Dehning, Mr. Dehning came then to enough then for completely listening came then to be convinced by Alfred Hersland's telling what Alfred Hersland was needing for succeeding in living. ¶2

Mr. Dehning liked very well then hearing any one telling again and again what any one was needing for succeeding in living. As I am saying ¶3

always more and more it was important being in Mr. Dehning being one listening to any one telling about what they were needing to be doing to be really living in their living. As I am saying Mr. Dehning liked very well then some repeating, Alfred Hersland then was really then repeating with pretty steady aspiration that he was needing something to be succeeding in being one living.

¶¹ I am beginning to like conversation, I am beginning to like reading some thing about some that I never before found at all interesting. I am beginning to like conversation, I used not to like conversing at all, and social living, and so going on and on I am needing always I am needing something to give to me completely successful diversion to give me enough stimulation to keep me completely going on being one going on living. That is a description of some being in me, this is then some history of me. So then I am beginning now to like conversation.

¶² As I was saying Alfred Hersland was telling then after he was a married one with a reasonable steadiness in aspiration, with quite a really complete enthusiasm, with eagerness but not with insistence in telling, with quite sufficient pleasure in repeating, with quite a great deal of honesty in hoping, he was telling then what he was needing to be one really succeeding quite well in living. He was then in Dehning family living. He was then just married to Julia Dehning.

¶³ I was saying that I was coming to now be interested in conversing and this is to me now completeness in diversion which is what I am having to make of me one going to be going on living. I have been having all my living completeness in diversion and so I have been one all my living been one going to be going on being living. Each one then who is not stopping being going on living is one having it in them in some way to be one going on going on being living.

¶⁴ Mr. Dehning as I was saying was one quite completely succeeding in living, he was one going to be going on in being one being living and always it was more and more important in him in his being that he was listening when some one was telling what that one was going to be doing in living, was going to be needing to be doing what that one was going to be doing in living. So then it was always in Mr. Dehning that he was listening to some one telling what they were going to be doing in living, what they were going to be needing to be going to be doing something. As I am saying Mr. Dehning had in him to be really listening to some one telling such a thing to him. As I was saying he was not really listening to Alfred Hersland until Alfred Hersland was really in Dehning family living, then sooner than it was right to him by listening he was doing more than listening and this is to be now some history of this thing.

¶⁵ Anybody can understand that Mr. Dehning was one really listening to any one wanting to be doing anything, really listening to any one. Anybody can understand that this always was in Mr. Dehning and al-

ways was more and more important being in him. Any one can understand that really with Alfred Hersland he came not to be so really listening as it was in him to be doing really in his living. Alfred was in Dehning family living and Mr. Dehning always was listening to any one in Dehning family living wanting to be doing anything and Alfred was in Dehning family daily living, he was in Dehning family living and not born to be this thing and he was one really earnest in aspiring, really honest in hoping, really enthusiastic in believing, really thorough in repeating. Alfred Hersland came then to be beginning.

Alfred Hersland came then to be beginning succeeding in living. This is to be now some history of this thing.

Julia was one not really attacking for winning, she was one not needing to be really living, she was really doing what she was feeling she was needing to be doing if she were to be one really being living in going on living. She was really then all her living keeping on being in family living although she was attacking to be going on being living by learning anything. That is a history of her. She was certain then after she was a married one that she was an honest one in daily living, that Dehning family living was honest enough for living, she was then always then and always in Dehning family living. She was always then attacking to be learning as if she could be one going to be really living in being one going to be going on as living. Really then she was all her living in Dehning family living. Really then as I have been saying quite often she was not attacking to be winning, any one can now understand this thing. To very many she was one attacking to be winning, really then she was in a way like Mrs. Dehning who too was stupid in being one attacking and not for any real winning of anything.

Any one can then now be understanding being in Julia Hersland and can be understanding then Dehning family living, and can begin again now to be getting ready to be understanding being in Mr. Dehning and in Alfred Hersland and how they came to be doing with themselves and each other what they came to be doing. This is a way of saying I could be such a very happy one if every one really was certain that I was really a very wise one. I like it that I am feeling that I could be a very happy one if every one were certain I was a completely wise one. Really I like it very well that I am not really certain, that mostly not any one is really certain. It is a nicely disturbing feeling, this thing. I am now completely realising being in Mr. Dehning and Alfred Hersland.

That thing that I was saying that some have not ambition as emotion in them and these then are to mostly every one not ambitious ones in living and some of these have very much ambition as really being in them and some have it as intention and not emotion in them and some really do not have it as emotion, as intention, as being in the being in them is really very interesting. I can understand this thing from having been

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knowing some who are ones older ones are very much liking, really these have it in them sometimes to be very much needing to be succeeding in living for the being in them and yet not having ambition as emotion, as intention in them really not having at all ambition as emotion, as intention in them, makes of them then those being very sweet in living, being full of sweetness then and light and life to very many knowing them. Some not having any ambition as intention, as emotion in them have not any ambition in them but these are just being in living, they are really not actually succeeding in living. Some of such of them are
 10 being very completely well in being living, this is another thing. Now I am thinking of Julia Hersland and Alfred Hersland, now I am thinking of one having really not ambition as emotion, almost not ambition as intention, quite completely ambition as being, now I am thinking of one having completely ambition as aspiration, considerably and hopefully and even enthusiastically and eagerly, ambition as intention, not really ambition as being. This is to be a history of Alfred and Julia Hersland.

¶1 Mr. Dehning had come then as I was saying to be doing differently than listening to Alfred Hersland. He gave him a good deal of money as
 20 a loan for Alfred to be really then beginning to be succeeding in living.

¶2 Alfred certainly did have a very little real sense for living, else with being one aspiring in emotion, and ambitious in emotion and intention and not ambitious in being and not really succeeding in being one resisting and not really succeeding in being one engulfing he would not have been one ending living with not being then one having been really completely failing. He was not ever really succeeding in living. He was one not really learning anything very much by having been in living. He was not well in the beginning of his middle living believing he was beginning to be one going to be really going on succeeding in living. Now I am
 30 going on. Now go on.

¶3 Succeeding is to me just now very interesting. Some are certainly succeeding in living, some are certainly not succeeding in living, some are in between. I have been coming just lately to be understanding more and more the being in each one and the way being in each one makes of each one one succeeding, one not succeeding, one in between succeeding and not succeeding in living, one succeeding some, one succeeding sometime, one succeeding sometimes, one not succeeding at all in living, one not succeeding quite often in living, one beginning with succeeding, one succeeding and then not with any more succeeding just keeping on going.
 40 I have come more and more to understanding the being in men and women in relation to their succeeding and failing in living. I have been making groups of them groups of men and women and grouping the being in them in relation to ambition, to succeeding, to failing in them. I have been explaining some men to some and it is certainly an interesting thing to

be doing this thing. I am hoping sometime to write a complete history of men and women, I am beginning to be hoping this thing again, I am filled up now so much with learning so much about men and women and feel so much wisdom in me now inside me completely organising that I am coming again to be almost certain that I can sometime be writing the complete history of every one who ever was or is or will be living. I will sometime be writing complete histories of pairs of people who are connected in living. I am now telling about some succeeding, some failing in living.

It is very difficult in quarrelling for either one to be certain what the other one has then in him that is making him then do quarrelling. This is often quite astonishing This is sometimes quite entirely astonishing that not one quarrelling is certain of what the other one has in her, in him for quarrelling. This can be really astonishing when any one later is learning at all what was then in another one. And then it is such a very difficult thing ever to believe the other one when the other one is telling what was in him for quarrelling.

It is certainly a difficult thing to believe another one about quarrelling in that other one with one. Very often then it is not a thing any one can be doing believing then the other one. Sometimes it is a thing some one can be doing believing the other one. Mostly then every one comes sometime more or less in them to quarrel with some other one, with mostly every other one sometime. A little quite a little, quite a good deal, quite some, quite almost not at all, quite often, quite seldom, quite certainly, quite slowly, quite suddenly, quite gradually, certainly there is quite a good deal in every one of some quarrelling with some one, with quite a number of them that sometime for that one are being living with that one in the living that one can have in that one. This then is to be now much description of Dehning and Hersland quarrelling. They certainly did quarrel some.

They certainly did quarrel some all of them. They certainly did quarrel completely, some of them. This is to be now some history of all of them.

Now I am writing of being successful in living, of quarrelling in being living. Now I am writing of having loving feeling in them some men and some women of being ones succeeding in living some men and some women, of being doing some quarrelling some of these men and some of these women. This is to be now more history of each one of them.

Quarrelling is to me very interesting. Beginning and ending is to me very interesting

Mostly every one does some quarrelling. Quarrelling is to me very interesting. Beginning is to me very interesting. Ending is to me very interesting. Every one is beginning and ending in their living. Mostly every one is sometimes quarrelling with some one. Quarrel-



ling as I am saying is to me very interesting. Beginning is interesting, ending is interesting to me as I have been again saying. Mostly every one is sometimes quarrelling with some one, mostly every one is beginning sometime ending with some one. This that I am now writing is a history of Dehning and Hersland living and quarrelling.

¶1 Quarrelling is not letting those having attacking be winning by attacking, those having resisting being be winning by resisting, those having dependent being be winning by dependent being, those having engulfing being be winning by engulfing being. This is quarreling in living,
 10 not letting each one by some one be winning by the being in them. This is certainly quarrelling in living. There is a great deal of quarrelling in living, that is reasonably certain and that is a very natural thing as certainly very many are not winning with the being in them.

¶2 Quarrelling is then this thing. Sometimes it is like not writing only for one's sell and those not knowing one. Quarrelling is then certainly mostly that each one is not winning, to some one, with the being in them, quarrelling is then certainly then mostly that some one is not winning then, for some one, with the being in them. That certainly is quarrelling. That certainly is continually happening in living in any living by every
 20 one, by any one.

¶3 Quarrelling then is some one not winning by the being in them for some one, to some one. This is now to be some history of some quarrelling.

¶4 Now any one can be understanding how Julia and Alfred Hersland, how Mr. Dehning and Alfred Hersland how Mrs. Dehning, how each one came to be quarrelling, how Mr. Dehning and Julia Hersland and Mrs. Dehning then came to be quarrelling with Alfred Hersland. Surely any one can now understand this thing. Surely now every one can now understand this thing.

¶5 30 Mr. Dehning was helping Alfred Hersland as Alfred Hersland had wanted Mr. Dehning to help him. I was saying that Mr. Dehning came to help Alfred Hersland in the way Alfred Hersland had been wanting Mr. Dehning to help him. I told something about this thing.

¶6 Julia and Alfred Hersland were still living a married living when Mr. Dehning was not going into any house where Alfred Hersland was staying and Mrs. Dehning was still going to see Julia where she was living. Alfred Hersland was then not beginning to be succeeding. He was really not altogether failing.

¶7 Mr. Dehning had come to be certain that he could be explaining to
 40 any one that Alfred Hersland was not honest enough for daily living, that he could really convince any one of this thing

¶8 He certainly had good reason for convincing every one, he certainly could have convinced mostly every one. He could convince almost any one of this thing. He was quite certain and he had good reason for being quite certain that any one could convince any one of this thing.

As I was saying Julia Hersland very soon after commencing having married living was certain that Alfred Hersland was not an honest one for living, she was certain of this thing, she came at that time then to be to herself completely knowing it as certain that she was an honest one in living an honest one for living, she had always been knowing that Dehning family living was honest enough for any daily living, in daily living.

Beginning anything, going on with anything, ending come to anything to any one ever living is to me an interesting thing. This is being now more description of everything ever existing in Mr. Dehning, Mrs. Dehning, Alfred Hersland, Julia Hersland, George Dehning and Hortense Dehning and any one coming to know any of them very well in their living.

It was a natural thing for Mr. Dehning to be certain that he could convince any one that Alfred Hersland was what he knew him then to be in daily living. It was a perfectly natural thing for Mr. Dehning to be certain of this thing, Mr. Dehning did not talk so very much about this thing. Really he told it again and again to Julia and Mrs. Dehning and George Dehning some in Dehning family living but this was a natural thing for Mr. Dehning to be doing then. Really he was naturally completely certain that he could certainly convince every one that he had been completely right in not any longer having Alfred Hersland in any family living where he Mr. Dehning was having family living. He was certain that this thing was a right thing. He never thought or said then that Julia should have come to be certain not to want to be married to Alfred. He certainly never did say this thing then, that is he never really certainly said this thing. He said quite often that Alfred Hersland was not honest enough for any daily living. He was quite certain of this thing. Any one certainly could be convinced of this thing if there could come any reason for convincing any one of this thing. Mr. Dehning said this thing when it was right for him to be saying this thing. Mr. Dehning had completely natural feeling in him about this whole thing. This then has been a description of Mr. Dehning and Alfred Hersland having been in Dehning family living. This is to be now more description of being in each one and in some together in living of these I have mentioned again and again.

Alfred Hersland had ambition in him. Julia Hersland had ambition for living. Not either one or the other of them had really sense for living, not either one or the other was really in the whole of living succeeding or failing. They had each of them ambition in them. They had ambition differently in them each one of them. Mr. Dehning had ambition in living. Mrs. Dehning had ambition. This is to be now some description of ambition, and honest living, and loving being and daily living and succeeding and failing in each one of them.

Alfred Hersland then was for Dehning family living, not honest in daily living. He was much later when he was working with some men

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then fairly successful in living. He could be then when working with certain men quite a successful enough one in living. He had not really sense for living, he had not really not any sense for living. He had as I was saying not any ambition in him from the resisting, from the engulfing being in him. He had a feeling from the resisting and engulfing being in him some feeling of succeeding in living, of feeling something elegant in him in living for him. He had then too, from the resisting and engulfing being in him with this feeling of feeling something being quite elegant in him and in living and some feeling of succeeding being an

10 elegant thing in being living, quite a good deal of vanity for living. As I was saying really aspiration and ambition was really stupid being in him because really he was one not winning by being resisting, really not winning by being engulfing. He had aspiration in him, he had ambition in him, as I was saying he had not really feeling of anything being important in him until he was loving and wanting to stop studying to marry that one and then not wanting to marry that one. He had not ambition and aspiration in him by the being of him. He had aspiration and ambition in him, beginning when something was important to him, as something of emotion, as certainly a good deal of intention. So then aspiration

20 and ambition as emotion was almost sentimental being in him it was not in him from being one able to be succeeding able to be winning by the being in him, aspiration and ambition as intention was really stupid being in him, they were not from being in him but from needing to be having what he needed to be having to have anything be important to him which was not from the being in him important to him. He was then certainly for Dehning family living not honest for daily living and to himself then he was a man having it in him to have that he was not quite certain that to be a dead one was to be really not a dead one. He had some loving feeling in him, he could with not winning resisting and

30 engulfing being have violent temper sometimes in him. He was one then to Dehning family living not honest in daily living. He was one very much later, and working with some men, not really not successful in living.

¶1 Certainly some are loving, some are honest, some are good ones, some are thinking in living, certainly there are some in living having some of thinking, loving, good being, honesty in them. Some have certainly some of something really in them. Certainly they have.

¶2 Some have pretty honest living in them always in their daily living and are liking it very well that they have some reputation for this thing. Mr. Dehning really was such a one. Some come to be sometime completely

40 certain that they are completely honest ones in living and then all their living they are completely freely attacking with this thing. Julia Dehning was such a one. She was really not feeling it as being that there was for her a reputation of being an honest one in living, she liked it that the Dehning family living, Mr. Dehning, had a complete reputation of honest

living in daily living, her being an honest one in daily living was a thing when she came to be living with it inside her completely in her she could be using all her living for all the attacking she was ever doing to be winning. Alfred Hersland was not believing that not every one was thinking that he was an honest enough one for daily living. He never really was certain that any one excepting Mr. Dehning was really believing that he was not an honest man for any kind of daily living. He never was really certain that Julia could have really been believing this thing if she had not been then and all of her living in Dehning family living. Julia was certain of this thing that Alfred Hersland was not honest enough for daily living when she came to living in married living. She came very quickly to be very certain that to her then she was one living in her being which was one being complete in honest living and she was soon then coming to be attacking in all her living with this thing. Mr. Dehning as I was saying was one having completely in him for him the reputation of being one really completely honest enough for any daily living. Mrs. Dehning was one honest enough for any daily living, and she had feeling of Dehning family living having a reputation for this thing but the kind of reputation she was always feeling they were having was the kind one comes to be having when one is a dead one, when one is not any longer in living, she was really in living quite completely an honest one. Each one then of the four of them Mr. Dehning, Alfred Hersland, Julia Hersland and Mrs. Dehning had a different feeling in their having reputation of being an honest enough one for living.

This is then what was happening. Mr. Dehning had come quite slowly to be certain that Alfred Hersland was completely not an honest enough man for any honest enough daily living. Mr. Dehning had come quite slowly enough to be certain of this thing. He had as I was saying never been really certain that Alfred Hersland was really for him in Dehning family living and then he was certain enough of this thing to be pretty nearly completely listening to Alfred Hersland telling about anything if needed to be doing to be really living in daily living and then he was still not quite entirely completely listening and he was already then giving Alfred Hersland what Alfred Hersland was needing to be beginning to be living in daily living to be beginning to be living to be one succeeding in living, Mr. Dehning then certainly came to be certain that Alfred Hersland was not honest enough for any daily living and Alfred Hersland was quite certain then that Mr. Dehning was completely in him certain of this thing. Mr. Dehning did not see Alfred Hersland any more at all then to speak at all to him in any daily living. Mr. Dehning was certainly certain that he could convince any one that certainly Alfred Hersland was not honest for any daily living. Mr. Dehning could certainly convince almost any one of this thing. Mr. Dehning did certainly not just then begin anything to convince any one of this thing.

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Julia Hersland came very quickly to be really certain that Alfred Hersland was not an honest one for any daily living and as I was saying she was one having then certainly complete courage for being one going on being living. She knew then as being in her that she was one being honest always in being one being living, having courage always for being one going to be going on being living. She was always then needing to be one going to be learning everything. This has been then a complete description. She was quickly certain that Alfred Hersland was not honest for any daily living. This then was then for Alfred Hersland not a serious thing, this was then not in him then as important in him, as being living then in him as being really something really exciting. As I was saying in a way Julia Hersland was not an interesting one in being living. She was an interesting one in being living to some, that will be again more history of her.

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Mrs. Dehning was certainly not certain from any being in her that Alfred Hersland was not honest enough for any daily living. She could and did come to be quite certain of this thing. As I said of her she was completely an honest one in being one being living. As I was saying she was feeling reputation as being as if some one were already a dead one. As I was saying she was one mostly attacking harshly in living but not for any winning. As I was saying she had sense for living. As I was saying she was always being in her stupid being in being one feeling anything. So then she was not certain from any being in her being there to her in her that Alfred Hersland was not honest enough for any daily living. She certainly came to be certain of this thing. So then she was going on talking to Alfred Hersland for quite a long time in daily living and then it came that to hear him or to see him or to know of him made her completely then a nervous one.

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I will be telling about feeling being in George Dehning and Hortense Dehning in the history of David Hersland that will certainly sometime be written.

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I have given a description of Alfred Hersland and Julia Hersland not succeeding in married living, of Alfred Hersland not succeeding in being one beginning to be succeeding in living from being in Dehning family living. As I was saying later he was not failing in living, he was fairly succeeding, later when he was working with some other men.

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This is to be now more history of married living of Mr. and Mrs. Hersland and of Mr. Dehning living and Mrs. Dehning being living.

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The Herslands Alfred and Julia were living married living. They had a baby and it was quite a strong well one but it did not live to be a very old one. It got sick and died of something. As I was saying Julia loved babies being little babies and her children. This first one was a little boy and Mrs. Dehning thought that he was one looking very much like the father of him. Mr. Dehning had seen him and saw him

very often and he was glad that his daughter Julia had a baby and loved him

They had later Julia and Alfred another child and this one was a girl and Mrs. Dehning was certain that this one would be in Dehning family living, this one was already looking like the mother of her. Mr. Dehning often saw her when the nurse was with her, the baby, and he liked it very much that Julia was happy in having a little girl who was like her. Then there was a little boy who was quite a weak little one and about this one it was not quite certain although Mrs. Dehning was pretty nearly certain that he was quite a good deal like the father of him. This one was quite a weak little one in commencing but he came to be quite a strong enough little one a little later in his living. He was certainly a good deal like the father of him, Mrs. Dehning often said this about him but he had it a little in him to be like his young uncle George Dehning. Mrs. Dehning did not say this very often Mr. and Mrs. Hersland then were living then married living as I am saying.

The Herslands Alfred and Julia Hersland did not go on being in married living. It was a natural thing as I was saying that they should not be succeeding in married living, the two of them

As I was saying Alfred Hersland came later to loving another. Julia Hersland too came later to loving another. Each one of them as I was saying was not succeeding was not failing really in living

I can feel myself in myself going to be being an old one. I can feel being in some going to be old ones in the living of these and I can not feel being in some when these are going to be beginning to be old ones. I can certainly more and more feel old being going to be in men and in women in each one. I am beginning a little to feel young being having been, very young being having been in each one in all women and all men. I certainly can feel being old ones in a good many now when I am feeling being in them. I like to be feeling them being old ones in every little thing in every piece of being in them. I cannot so well feel being in them having been very young in them. I am a little beginning to feel this thing, I am just commencing then in really feeling this thing. I am feeling again and again in myself going to be an old one. I do not like this thing, I certainly do like this thing. I certainly do like ending being in all men and in all women. I certainly do not at all like this thing. I certainly have completely a queer disturbed mixed with sombre feeling in this thing. I certainly do really completely need feeling certainly this thing in every one that each one is sometime ending in being living

Alfred Hersland and Julia Hersland went on then for sometime being living. Sometime then they went on being living in married living with each other and then they were not and then they had more living in them and then one and then the other one was ended in being living. This is then to be all history of them. I will be going on to the ending in all description of every one, of any one

¶1 How can anything be different from what it is. I do not know any such a thing. Very many are knowing this. I am not knowing this thing.

¶2 I am not knowing anything being different from what it is. Very many are knowing everything being different from what it is. Once this was to me an astonishing thing. Now it is not to me at all an astonishing thing.

¶3 I am thinking now about everything being what it is, everything not being what it is, something being what it is, nothing being what it is, something not being what it is to some, I am thinking of this thing and I am thinking about sense for living in men and women.

¶4 I would like to be thinking about some being practical in their being and some not being that thing in their being but I am not just now feeling any understanding of this thing and so I am not thinking about this thing. I have been expecting some time to be soon thinking about this thing. I am not as I have just been saying thinking now about this thing. I am thinking now as I have been saying about something being what it is, not being what it is to some men and some women. I am thinking about every one having it or not having it that something that everything is what it is, not what it is to them each one of them, that nothing is what it is, to some one. I am too thinking and going soon now to be telling very much about sense for living in men and women.

¶5 Those in Dehning daily living, those in Hersland daily living each one of them came to know some men and women, in being one being living. Each one any one having living being has some sense for living or has not any sense for living pretty nearly not any sense for living. This is to be now some description of sense for living in men and women.

¶6 Some have sense for living from having realisation in them that each thing they are knowing is such a thing as it is to them and really knowing this in them. Each thing has then to some of such of them the value that thing has really for any one needing that thing for being one going on living. Some are knowing in them that each thing they are knowing in living is the thing that thing really is being but they are not feeling that thing as really value to any one for any one to be going on living. I will sometime be telling some more about this thing.

¶7 Kinds in men and women. I am seeing kinds in men and in women so many kinds in them. Sometimes I am seeing a number of one kind of them, some other days I am seeing a number of other kinds of them. I wish I knew everything about them, I wish I knew everything about each one, I wish I had a complete record of each one, what each one did, what each one had as being in her in him, what each one could be doing, thinking, feeling, knowing. I certainly do wish that I knew everything about being and doing and feeling and knowing being in each one. I

do not yet that is certain, I am almost not hoping that I will sometime know everything about every one, I only know that I wish that I did sometime know everything about every one all through the living being ever in each one

Nobody knows, nobody can know, and I am telling it very often, nobody knows nobody can know how I am wanting to know everything about every one. I am seeing so many just now having living being in them succeeding or failing much or some in living, nobody knows, nobody can know how I want to know all the being ever in them. Nobody can know how tired I get looking so hard at them, nobody knows how much I want to know all the being there is or was or will be in any man or woman ever living. Nobody knows and I tell it very often, nobody knows this thing. Nobody can know this thing being in me that I am telling very often, nobody knows what I am wanting, that I am wanting to know completely all the being there ever was or is or will be in any one.

I can certainly not really tell this thing to any one so that any one can completely believe this thing that I am really wanting to be knowing all the being ever having been, going to be, being in any one. No one can really believe my needing really needing to be having this thing, really needing this thing for living.

I tell you every one that I am seeing very many kinds in men and women, a very great many men and women, and all the kinds there are of them. I tell it again and again that I am seeing a very great many men and women, such a number of them and I am seeing kinds in them and I tell every one that I am doing this thing, that I am knowing this thing. Nobody knows, nobody knows that I am really needing to be knowing everything ever in any man in any woman, any being, all being ever in any woman in any man. Nobody knows that I am completely needing to be completely knowing this thing. I am seeing a very great many men and women. I am seeing kinds in them. I do not know all the being in each one of them.

I see very many men and women. I look at them, some have been succeeding in being one being living, some are succeeding, some will be succeeding. Some have not been succeeding in being in their living, some will not be succeeding, some are not succeeding. Some have sense for living and are not succeeding, have not been succeeding, will not be succeeding in living. I will tell something now about sense for living in women and in men.

I see very many just now who are living and I look at them. I see very many just now. I am asking some of them to do something, some of these do what I ask them to do and some do not do what I ask them. Some do in a way something when I ask them to do something. I am as I am saying seeing now very many men and very many women. I am seeing each one of them doing several things for living, some are asking,

some are talking, some are standing, some are waiting, some are working, some are eating, some are sitting, some are drinking, some are writing, some are loving, some are forgetting that they had begun doing something, some are thinking every one should understand what they are saying, some are feeling that every one near them are ugly ones for living, some are laughing, very many are rushing some are washing themselves or other things, some are dressing, some are having their feet swollen and hurting them as they are standing, as they are walking, as they are sitting, as they are working. Anybody then can see then that I am seeing
 10 just now very many men and very many women.

¶1 As I am saying sense for living is something that is to me quite interesting. I can tell something now about this thing in men and women.

¶2 I can tell something more about this thing about having sense in living, by living, for living, I can tell some more about sense in men and in women. I sometimes can tell very much about sense for living in men and women. I have been telling to some quite a good deal about this thing

¶3 I am thinking now about one kind and I am knowing now not really knowing all of them but really knowing being in them in some of this kind
 20 in men and women. I am knowing three of them of this group of them as men. I am knowing one of a group of them as a woman. I am knowing another of another group in men and women as a woman, some of another group of them some as men and some as women. I am knowing another very large group of them and I am knowing these as everything they ever are in living some of them. I am trying to begin now telling what I am knowing about sense in men and in women.

¶4 I am now not doing anything but telling about sense in living, sense from living, sense of living, sense for living, sense about living in men and in women. I am telling everything to be away where I am not just
 30 now learning so that I am going to be completely telling all I am knowing about sense for living in men and women and I am not yet doing this thing and I am not yet really certain that I am now going to be having everything away so that I will be telling this thing. I certainly do not now certainly know this thing. I am putting everything away from me in me so that I shall be soon telling all this thing. I will now go on putting everything a little more away from me in me so that I certainly will not be telling anything that is not this thing. Hike this thing putting everything away from me in me so that I will be telling this thing. I will tell this thing. Certainly I will tell this thing. Pretty nearly everything is
 40 away now and I am very nearly telling this thing. I am certainly not leaving anything not put away from me inside me so that now I certainly can be telling something. I certainly can be telling this thing.

¶5 I am liking to be thinking about sense for living being in some of each kind there is in men and in women. I am liking to be thinking about

making kinds of them in men and women in relation to sense for living being in them. I am liking then as I am saying just now to certainly be putting everything away so that now I am thinking kinds this way in men and in women.

Do I know everything of having sense in being living, well, I do not think I do, I do not know knowing everything about having sense for living. I have said something about having sense for living. I am going to be saying something about having sense for living. I have just been being seeing one certainly having had and having and perhaps going to be having sense for living. It was interesting to me to be seeing this one. I saw one having sense for living but this one was one having sense for each little piece of living and this never made in this one sense for all the living in this one. This one had so much sense for each little piece of living this one was doing that it was astonishing. This one had not really sense for living for big pieces of living in him. I saw another one and this one had not had much sense for living but this one had not then at all really needed this thing, this one then had sense for living and then it was sense like a good many have it in them a dull thing in this one as being like a really married one and then this one had more sense for living and was a very careful one and then this one came very early in her living to being a really dead one and not any one was then remembering loving this one as much as one would have thought from all the being in this one many would be remembering loving this one.

I am thinking now again of three having really succeeding in living, really sense for living in them and these have it for a whole living in them and these do not have it that they are really learning in being one going on living, these have it in them that at one time they are realising completely succeeding in living and they are then really completely succeeding in living, and then they are realising completely succeeding in living and there are more seeing them and they have more of a building in which they are then living and they are then completely succeeding in living, and then they are realising again succeeding in living and then they have more again to see them and they have again a bigger building in which they are then and they are then again completely succeeding in living and not any at all are they learning anything from having been at all in any living and so on and so on and these then are the most wonderfully succeeding ones in living and always they have not it at all in them to be learning at all anything in being being living. These then are men and women succeeding in living, having sense for living, certainly sense for winning, not any sense for learning from having been one being living, not really sense for feeling being living, certainly some sense for feeling being winning, certainly sense for having working under them not any one going to be winning, not having any sense for trusting any one working for them, really sense for winning in living,

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really sense for always winning a bigger living, always changing to winning a bigger living, always not learning anything from being one being living, always then succeeding for living. I am seeing three of them. One of them is being one making a big business of something, one of these is making a to be always larger to be for him to be in, one of these is one everybody is knowing in every country now that that one is one being living.

¶1 Some as I was saying have really sense for living, there are as many ways of having this thing as there are kinds in men and women and I
10 have certainly been saying that there are quite a very great many kinds in men and women.

¶2 Some are saying that they have it that they can by remembering be certain that each one they are knowing were sometime younger ones. Some are certain that each one they are knowing are getting to be very old ones. Some are certain that each one they are knowing are not changing, they were not very much younger ones, they are not coming now to be very much older ones. There are different ways of feeling oneself and other ones as to any one coming to be older, having been younger ones. This and having sense for living is to me just now very interesting.

¶3 20 Every one being a young one, having been a young one, being an older one, having been an older one, being an old one and having been and going on being an old one, having been and going on being a young one, having been one not an old one not a young one and going on being not a young one not an old one is to me very interesting. I cannot really get away from this thing as being everything there is in any one being one being living. I really cannot get myself away from this thing. This is any one being living.

¶4 I really am thinking that every one is living in being in some way one having sense for living, in being in some way one being one going on
30 being living. Some have come to be not any longer living ones. Perhaps each one ever living will be coming sometime to be not any longer one being going on living. Perhaps each one sometime is not any longer one being in living. I am certainly repeating this thing which is to me something I am certainly thinking is perhaps being in every one

¶5 Some are changing the size in being in them in the living in them. I am seeing some doing this thing in being ones going on being in living. I like seeing every one and then I very much do not like at all seeing every one. Some have changing in size in them inside them in being in them, some are not changing in the size in them in the being of them inside them.
40 There is one she has been changing the size in being inside her in living and this one is not a young one is not an old one. There is one and this one is almost an old one is changing the size in her in being and this one was really a fat one and is now quite entirely a thing one, this one then is one changing being in this one and this one is really not a fat thin

one but really then a really thin one and then this one is quite dull then to any one listening to being in that one. And some one is a thin one, that one was not a young one not an old one and this one was a funny one in being one being in being in him a fat one.

I certainly pretty nearly like being in each one. I do not like listening too many days one after the other to some. I am now doing this thing. I will then know something. Each one always is repeating. This is certain that each one always is repeating all the being in that one. This sometimes is quite a dull thing for me when I am listening, not that each one is repeating all the being in them that is never to me a dull thing but the thing they are repeating can be to me quite a dull thing. ¶1

I am still not telling all I know about sense for living. Perhaps I am not yet quite ready to be telling everything about this thing. This then is going to commence again being the history of every one and among them of the Herslands and the Dehnings. ¶2

Sense for succeeding in living, sense for feeling being in living, sense for being one going to be going on being living, these three are different things, quite entirely different things and some having one have the others, some have almost none of any of them, some have some of one of them, I am thinking just now of one having some sense for succeeding in living, some sense for feeling being one being living, not any sense for being one going to be going on being living. This is one and I am feeling this one. Some will be remembering this one, some will not be remembering this one. I am feeling this one. This one is one certainly having some sense for succeeding in living, is one having certainly really sense for being one feeling being living, is one having certainly having certainly never been having any not any sense for being one going to be going on being living. Mrs. Hersland, Mrs. Alfred Hersland was one having as I was saying sense for being one going to be going on being living. Mrs. Hersland, Mrs. Alfred Hersland, Julia Hersland was one then quite different from this one I am just now describing. 20 30

This one I am just now describing, this one I am just now really feeling is one then really having sense for really succeeding in living, is one having sense for really feeling that that one is really being in living, is one being really in living, is one not ever having been being one going on being living. As I am saying any one will not then when this one is not any longer being in living, will not be remembering really this one having been being in living. This description then is a description of this one. This one then is one really feeling being in living, really this one is really being this, this thing, being one really feeling being in living, really feeling all the being this one was being in being living, this one then really was quite entirely in the living this one had in being one being living, feeling of all being this one was in being living. Am I really ¶4 40

then saying this thing that I am now feeling in the being being in this one, that this one was and in a way it was sometimes quite a completely bubbling thing that this one had sense for some succeeding in being one being living, it was sometimes quite very often entirely a thing that any one really could be remembering that this one was really perhaps having quite sense enough for succeeding in living and this one certainly was then feeling all the being this one was in being one being living. This one was then as I was saying not really at all like, quite different then from the being in Julia Hersland. I will tell now more about both of them.

¶1 This one is then one I am now knowing completely in being one, I am being that one, completely realising the being in this one. I really did not think I would be so soon doing this thing, realising being in this one, and then I was, I am realising the being in this one and I like realising the being in this one, and I will be remembering this one although I am not sure that I can be certain to be really realising remembering this one. I will though certainly be remembering this one, yes I will be remembering this one, really I am certain of this thing, I certainly will be remembering this one, I am certain of this thing.

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¶2 20 I am feeling now in every one the sense for being one being in living that each one has in them and the way each one has that sense in them and the way each one is beginning being one being one succeeding being one not succeeding in everything, being one beginning and going on and ending in being one being living.

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¶3 I am feeling very much sense for living in men and in women, in every one I am seeing doing being in living, being one going on being living, I am feeling very much this thing when I am seeing one being a young one, when I am seeing some one being not a very young one, when I am seeing somebody who is quite certainly not a young one, when I am seeing any one.

¶4 30 Very many have been here living and talking and some of them have been very much loving some one, and all of them have it in them to have some sense in being one being living. Some of them are not very interesting to very many knowing them in being in the way that one is one having some sense in being one being living. Very many have then been here and are living and are having each one some sense for living and some of them are quite successful ones in being living and very many of them are quite enough successful in being living to be going on being those being living in being living. Very many then are here and have it in them 40 very many of them to have some sense in being one being living and very many of them are succeeding in living so that until their ending they are those being those going on being living. There are then very many here and mostly each one of them of these that are here have it in them to have in them some sense in being one being living and very many of them

are succeeding in being living, are succeeding in living so that each one of them of these are those going on being living until there is naturally a complete end to being in them. There were a number here, some of them have been loving some one quite a good deal in being one having some sense in being living, in being one being living, in being one succeeding well enough in being living to be going on being one being living. There are then often very many here and each one of them, that is certainly quite a number of them, some perhaps not and I am not just now telling about them, mostly then very many of them have it in them to have some sense in them in being one being living, some of them as I was saying quite a good deal sometimes are loving some one, quite a number of them as I am saying are succeeding well enough in being living to be of them and there are very many of them always living a very great many of them always being living who have it to be succeeding enough in being living to be of them those who are going to go on being in living until they are not any longer being living. This is then sense in being living in very many who are here very often, this is the way they have sense in being living in them. As I was saying Julia Hersland and Alfred Hersland were not such a man and such a woman. No they were not really of such of them, they were really of such of them they did go on being living, they were not of such of them, in a way they did not go on being living, they were as I was saying a little differently in them each one of them from the other one of them as to sense for living. As I was saying Julia Hersland had not really sense for being one being living, as I was saying she had strength for being one going on being living, as I was saying Alfred Hersland was one having some little sense for being one being living, as I was saying he was not ever really very much living in this thing in the sense for being one being living that there was a little in him. As I was saying they were both of them nearly succeeding, nearly altogether failing in being those being in living. I am not yet certain that I am finished with general telling about sense for being in living in men and women. I am almost certain that I am now really interested in this thing. There are then very many here, who have it in them to have some sense in them in being one being living, some of such of them quite often are really loving some one, very many of them are succeeding in being one being living well enough to be one going on in being one being living.

There were to-night eight of them and each one of them had in them some ways of not having any sense for living at all in them. There were eight of them and each of them have very much of not any of some kind of sense for living in them. I was telling one of them this thing in telling this one how he had sense for living so that he would be completely succeeding in being one being living. This one had sense for living in being one being quite certain from experiencing that in being living he could be one succeeding in living, be one having some feeling for being one being

Note #2

Ms Note #1

living. He is then one having certainly in him from experience in being one being living a realisation that in being one being living one can be one succeeding in living. This one has not been in living very penetratingly making any other one feel this thing, this one has certainly quite entirely learnt to be realising that he could be succeeding in being one being in living. This one is then one having really sense for being living. This one is one having it in him to certainly be succeeding quite some in living. This is one then having it in him to be realising that he can be, that he will very likely be succeeding some in living. He is one as I

10 am saying having other people knowing this thing with him but then it is not an exciting thing, really not to him, really not to any one, he has been learning this thing, he has always been quite certain that he is working, he is certainly one always having been quite liking to be where he would be when he could be learning to be really realising that he was certainly to be one succeeding some in being living. I was telling this one then that this one really had sense for living in him. It was not at all an exciting thing telling this to him. I told it to him and always then I was certain that that he had some sense for living was not at all a thing to

20 give to him to give to any one enough excitement so that any one could go on telling him this thing, telling him that he had sense really for living.

¶1 As I was saying there were eight of them and each one of them had it in them to have in them in a way not any sense for living, and I have told about one of these eight of them that she had not any sense for being one going to be going on being one being living. This one then was a dead one and then this one was moving a little then but then that was not really a disturbing thing, no not to me even, now when I am not any longer a quite young one.

¶2 There were then eight of them and one of them had really not

30 really at all any sense for being one being living, not any sense at all really for being one ever having, ever being, ever going to be living. This one then certainly never had been having, never would have been having, never should have been having any sense at all in being one being living. This one was one really in a way not failing in living, this one was one to whom in a way one would be listening and then this one was a completely one not having ever been having any sense in being one being living and then not any one was listening to this one. It would have been an astonishing thing that any one could be having not any sense for living as this one was having this thing, it would have been an astonishing

40 thing if so many had not been coming so nearly to listening to this one so that they did not really realise that not any one could listen to this one. This one really is an astonishing one, this one really has not any sense in being one being living. I will tell very much about such a one. This one was not certain that this one was one really being living and really

this one was not such a one and this one was a beautifully astonishing one in being one really being one to whom very many were almost listening and being one being so completely one not having anything of having any sense in being one being living. This one really was one being beautifully astonishing. I know this one.

There were then eight of them. One was one having sense for living in being one not knowing what kind of sense for living very many very like this one are having in being living. This one had really then sense for living in being one not knowing the sense for living some like this one have in them and then too not knowing this thing made of this one quite a foolish one, made of this one a stupid one that was a quite funny thing when one was knowing this one. ¶1

There were as I was saying eight of them having in them each one of them some ways of not having any sense in being living in them. One of them was one having sense for being living in him enough so that he never came to have responsibility which would crush him. He could have been quite certainly a worried one but really in his living he was one who was almost not at all a worried one. He had then sense for living in having been in all living certain to be one who would have been a worried one if he had not been one not becoming a worried one. He was one then having sense for living, in being one feeling being living enough to have sense for living so that he did not in living by trying for all living become a worried one. He was quite entirely a really nice one this one and he had sense for living to the really living everything any one could need from him. He was certainly quite entirely a complete one, a very nice one, a one not having come to be a married one, and he had sense for being one being living not having come to be a married one, he was one not having sense for living in being one not needing to have been coming to be a married one. I cannot help mentioning it again that he was really a very nice one to have been going on and not be a worried one and be a living one, a very nice one with sense for living, with not sense for living 20

There is another one then the sixth one having so much sense for living and so little sense for living that it is a sweet delight in this one this thing to every one, no really not to every one, I cannot really say it is a sweet delight this in this one to every one, it is such a thing certainly to some ¶3

There is another one having certainly sense in living and certainly this one would be having a good deal of sense for any living if this one in telling about sense for living was not then forgetting to be living in having sense for living. This is enough about this one. There is another one and that one then makes complete the eight of them and this one has sense for living and this one is as big as all the world will be when it is a completed one, in beginning feeling and this one is then completing the 40

world then being all in him and this one then is then really inside him is then having really completely sense in being living and this one then does not then complete the world to make of it a complete one and this one then has still sense for being living, this one then has not sense in being one being living.

¶1 I am now going to be telling that Julia Dehning and Alfred Hersland were living in their house and having some kind of married living in them then.

¶2 I am interested in having sense for being in living in men and women,
10 I am interested in men and women succeeding in living, I am interested in men and women being married ones and being ones having or not having sense of being in married living, in being ones succeeding in being married ones, succeeding in married living.

¶3 I am very much interested in men and women having sense for being ones being in being living, for men and women having sense for being ones succeeding in being living, succeeding feeling being living, succeeding in winning anything in being one being living, succeeding in living to themselves to any one, in men and women being married ones. I am very much interested now in this thing, in these things in men and women,
20 I am interested just now in every one. I am interested in every one in having in them sense for being one being in living. I like very much just now looking at any one, at every one, I like very much just now to be reading about any one having been doing anything, I like very much just now hearing about anyone being in living, about any one having been doing, being doing anything, I like seeing pictures of any one and I like very well knowing everything I can be knowing about every one. I like this thing just now, I am liking just now knowing about every one that each one is having or not having in some ways sense in being one being living and that each one is in some way being one succeeding, not succeeding,
30 ing, not going to be succeeding, pretty nearly succeeding, not at all succeeding, perhaps going to be succeeding, pretty nearly succeeding, almost succeeding, succeeding or not at all succeeding or not succeeding or very well succeeding in living. I like it as I am saying just now knowing about each one in any kind of married living they have in them. It would be such a pleasant thing to very many thinking, feeling, telling about men and about women to have it in them to be just now, to be often liking to be thinking about men and about women having in them some sense, not any sense for being in living, some sense and very little sense and very much sense for being ones succeeding in living. It would be
40 then a little to them that it would be a pleasant thing for them to be certain that very many men and very many women are always being just now being living.

¶4 This then is in me just now in my feeling and I am telling this thing and I am feeling that just now there are very many men and very many

women married ones, that there are just now very many men and very many women having in them sense for being feeling themselves and sometimes some one and sometimes some and sometimes themselves to them as being in being living and there are men and women living just now and having in them hardly any sense for being one being in living, and that men and women are having or are not having sense for being ones succeeding in being living, succeeding in living. I am then telling now of being in men and in women. I am telling now about some being married men, some men, and some being married women, some women. I am telling now about some having in some ways sense for being ones being living, 10 some having in some ways sense for succeeding while they are being in living, I am telling something now about every one. I am telling very much now about being married in some who are just now living in being married ones. I know some of such of them just now and I am now going to be telling something about each one of them. This then will be more description of Mr. and Mrs. Hersland being married ones, of other ones being married ones.

I am thinking about some who are living. Some of these are married ones in living. Some of these are not married ones in living. I am thinking about some who are living. Some of these certainly have not been 20 ever married ones in living, some of these have certainly sometime been married ones in their living, some of these certainly have been sometimes married ones in living. I am thinking about some who are living. I am thinking about a good many who are living. Some who are living are going on being living, some who are living are not going to be going on being living. I am thinking about a very great many who are living, some of these are liking very well being in living, some are not really liking it that they are being in living. I am then thinking very much about a great many who are living. Some of these as I have been saying have in a way sense in being in living, some of these as I have been saying have in a way not sense really for being in being living. Some of these as I have 30 been saying are living just now and I am knowing them just now when they are doing this living, some of them are certainly living just now and I am not knowing them just now doing their living. I am then certainly just now thinking about very many men and very many women being living

Some as I am saying, some men and women are married ones in living and some are not married ones in living. Some as I am saying are married ones again and again in their living, some as I am saying are not at all ever married ones in their living. Some then certainly are sometimes 40 married ones in their living. Being a married one is an interesting thing to me I am certain. Being married ones is an interesting thing to some, is not a very interesting thing to some. Being a married one is an interesting thing sometime to some one and is not an interesting thing sometime

to that one. Being a married one is more is less an interesting thing to some one in the living being in that one. Some then are certainly sometime in their living a married one. Some being sometime in their living a married one are sometime finding that thing an interesting thing in them to them. In a way being a married one was an interesting thing to Alfred Hersland in a way it was not an interesting thing to him. Being a married one was in a way a very interesting thing to Julia Hersland, in a way it was not a very interesting thing to Julia Hersland.

¶¹ I am thinking just now certainly thinking just now about some
¹⁰ men, about some women. I certainly am just now thinking about men and about women. I certainly am just now thinking about some men, I certainly am just now thinking about some women. I am not certain that I cannot very soon have finished writing a complete history of all men and all women. This is a new feeling for me to have in me. This is a new thing to be inside me, this that I am not certain that I will not have very soon now have brought to a completion all the history of all men and all women so completely that not any more ever can be as a new thing written. This is a new feeling to have in me. I am not really certain I am going to be liking to have this as a thing to be completely in me.
²⁰ Perhaps I will be certain I am knowing completely everything of being in men and in women. It would be an exciting thing to be certain really of this thing having had the complete history of every one already finished in writing. I will not be having it as certain this thing, I will go on being one every day telling about being being in men and in women. Certainly I will be going on being one telling about being in men and women. I am going on being such a one.

¶² I am wondering whether each one is an interesting thing in being one being living. I am wondering about this thing.

¶³ I am knowing some one wanting that each one is certain that every-
³⁰ thing is in the world to any one being living. I know another one who is certain that not very many things are in the world to any one being really living. I know some one who asks questions always about these things and I am remembering the words that one is using in asking about everything in asking about anything. That one is wondering whether any one is having anything in being one being really living. I am wondering whether this one is one really being almost now a quite old one. I am wondering just now whether I am not already really understanding all the being there ever can be in any man and any woman. I am almost being certain that I am understanding all being ever having been, ever
⁴⁰ being, ever going to be in any man, in any woman. I am almost certain I am understanding just now everything about being in men and women.

¶⁴ I am certain I do not know completely yet all the detail of all the kinds there are of men and women. I am almost certain I am understanding just now all there is of being in men and in women when they

are beginning, when they are in middle living, when they are ending.

It is quite certain that I am realising just now being being in all men and in all women and the way this is in them in each one of them. I am understanding just now very much and I am not just now telling very much. I will soon now certainly be telling very much. Thinking about sense in being in living in men and women, thinking about some being and some not being married ones in being living has been to me a thing I have been very completely enjoying. I am now one knowing being being in men and in women.

I am thinking about some being and some being not married ones in being living, I am thinking about some being completely not married ones in being living, I am thinking now about every one. I will be telling just now about being being in every one.

It is a funny thing to me, a peculiar thing that each one is not knowing that living is what is certainly in them and each other one is one being one having it in them that they are ones being living. I know that each one very often is really forgetting this thing that one is one having it that that one is one having being living as being and that every other one each one is one having being in them of being one being living. Mostly every one is sometime forgetting this thing about that one, about every one.

And so then I am knowing everything because really I am not ever forgetting this thing that I am one being one having living in being and that every one is having it in that one that that one is having living being in being that one.

I am then one in a way certainly one knowing everything. Some are ones in a way knowing everything. Some are ones not in a way knowing everything. Some are knowing that some are in a way ones knowing everything. Some are never feeling anything about any one knowing everything. Mostly every one is sometime, is sometimes feeling about some one in a way knowing everything

Alfred Hersland was the one then Julia Dehning was marrying. She married him as one she was marrying. He was one being one she was marrying, she was one being one he was marrying and each one of them was the one the other one was marrying and loving then. Each one of them was marrying the other one needing that one then and loving that one then. Each one of them then married the other one needing that one then for loving and living and being then being the one they were needing to be being in living.

Julia Dehning married Alfred Hersland. They were married and living then not very successfully to each of them married living. It is certain that each one of them was needing the other one then for being in living what each one of them was needing for being in living in them. Each one of them was then being in living and was then certain to be

needing being in living. Each one of them was succeeding was failing in living. Not either of them had in a way really sense for living in being living. Each one of them in a way would be certain to be going on being in living. Each one of them was going on being in living.

¶¹ Julia was one as I was saying one needing to be one being going on being living. Julia was such a one all her living. All her living she was one needing to be going on being one being living. All her living she was one as I have been saying one needing to be one going to be going on being living

¶² 10 So then Julia was married to Alfred Hersland. She married him and was loving him and was certain then and not by thinking about this thing that she was one going to be going on being living. This was being in her then. This was always being in her all her living.

¶³ Julia Dehning then married one she was needing then for the being in her that was being one who was needing to be certainly always going on going to be living. This was being in her and she was then not thinking about this thing. Alfred Hersland then as I was saying was thinking about being one being aspiring in being succeeding in living. They were married ones Julia and Alfred Hersland. This is to be now more
20 history of some coming to know them.

¶⁴ It is not such a very difficult thing going on being living as it seems to be to some thinking about this thing about going on being living. It is quite an easy thing for a great many having living being in them. This is a thing to surprise some that really this thing is not a difficult thing. To some it is quite a difficult thing being one going on being living. To very many, for very many it is not at all a very difficult, to quite some it is not the very least bit a really difficult thing, to be one going on being one being living, being in being living.

¶⁵ To some it is quite a surprising thing that it is not a very difficult
30 thing to very many, being ones going on in being ones being in living. Julia Hersland certainly all her living was one being one going on being living, as I am saying she was not having it really in her to be from being in her one having really sense in being to herself being in living, in having really sense for living from being in her, from having been in living all her living. She was one certainly though going to be all her living going on being living. She was one really not from being in her being one succeeding in living, succeeding in being living to her inside her, she was one certainly going to be from being in her one going to be going on being one going to be living all of her living, that is certain. When she was ending
40 she would come of course to be one not any longer being in living but that would be simply that she had come then sometime to be a dead one, not that she had ever come to be one not going to be going on being one going on being living. Really then she was one as I was saying needing learning anything because anything could be feeding her to be one going to be

going on being living and indeed then she was one needing to be resisting really learning anything to be at all changing attacking being in her which was in her to make of her being one going to be all her living going on being living. This is in a way a full description of her, there can be more description of her. This will be some more description of her.

Certainly some are in their living married ones. Certainly there are some having it in being that they are ones going to be going on being living and these can have it in them to be in living attacking to be winning, these can have it in living to be learning something. Some of such of them can have it to be learning something more and more in living, some can have it in them to be really learning the same thing again and again. Julia as I was saying really was not learning anything and this is a nice thing to be certain of in thinking out being being in Julia all her living. Julia was then as I was saying one needing being one having it that she was learning anything. She was completely then when she was doing this thing marrying Alfred Hersland. She liked it a little then and then it went on to come to be quite soon a beginning of a long ending, a long dividing of themselves from living with each other any more in being in living.

Pride and egotism and vanity and ambition and succeeding and failing I like to think about now in each one. I like thinking about pride and egoism and vanity and ambition and failing and succeeding in each one I am knowing because it is very interesting to know these things being in those having these things in them.

I was just telling some one interesting things about each one of them in that family having it in them that egotism in them did not in them make them doing very well the thing they had some talent to be doing. One of these had it in that one to be one having some talent to be working to be interesting in something to every one and this one had it in him to have it that for him in him he was one living in being one needing to have it that he was one being one having pride in having been possibly beginning something and this one was an unhappy one inside him when he was a young one and quite a thin one and then he was one coming to be a rather heavy set one and some thought that then he was coming to be a quite happy one but happiness was not then in him. He knew this then, his brother and his sister all of them were certain of this thing then. One of these had it that she had vanity completely in her as egotism in her and she had then a pride in feeling this to be there concealed inside her and egotism filled this one to keep vanity in her with pride to keep it from being a trouble to her as knowledge to any one of her and this one was one having been going to be and being to herself and some a distinguished woman in being one leading some one only nobody was ever really following that one and this one was one really to herself and to every one one not having it as being to be one going on being living, and

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this one was dying in having slowly less and less leading in her of some one with not any one following and this one then would have been listening while I was telling her this thing only just then her mind certainly was wandering and not any one then was following this mind in her being then wandering. This is one I will perhaps not be ever seeing again and yet as she might say perhaps I will, who knows certainly then that I will not ever see this one again

¶1 There was another one of these that had it in her to be one quite ordinarily wallowing and engulfing in loving and ordinary enough in being
 10 not a very stupid one and like a good many in being one giving and taking and this one had it that egotism in her was not having any reinforcing for any of this being that was being in her but was in her as being to her that she was one needing to be one doing everything any one was needing and this one was then an unhappy one and a rich one and every one was flattering this one and every one was quite certain that this one would always be living and they would always be flattering this one to keep this one as one going on being living and sometime there will be histories and histories written of these women and these men.
 20 One of this family was really succeeding in living having it in him that egotism in him went to make him into complete carrying out power in him to be a busy man coming to be a very rich one and so this one had effective ambition in him and this one was a dead one when he was not a very old one and some were not really very sorry that this one was a dead one although not any one was really very glad that this one was a dead one.

¶2 Julia Hersland and Alfred Hersland neither one of them were at all like the family of women and men I have been just describing. Julia Hersland was one going on being in being living, Alfred Hersland was one not failing not succeeding in living, not having altogether not any sense for living, not having really sense for living, was one who was twice a
 30 married one and was one who was sometimes a very loving one. Julia was one who might have been twice a married one but really she was only once a married one and she was in a way a loving one. This is to be now a more detailed account of what happened in their living in each one of them, to each one of them.

¶3 Alfred Hersland married Julia Dehning and was then living in married living in a way in Dehning family living. He had then later help from Mr. Dehning so that he could be having what he knew then he was needing to be one succeeding in living. He was not then succeeding in living and Mr. Dehning came then to be certain that Alfred Hersland was one
 40 not honest enough for any, for him, daily living. Julia Hersland had been, before Mr. Dehning was, certain of this thing certain of this thing about Alfred in her married living with him. Mrs. Dehning was certain then that Julia never should have been allowed to be married to him and this was in her then a very certain thing.



Julia Hersland was the wife of Alfred Hersland and was not coming to having successful married living with him. She had children, two children, she came to know very well David Hersland brother of Alfred Hersland. She did not ever marry again as Alfred Hersland did. She might have done this thing. Now I go on with him, then I go on with her. I am going on with him, then I am going on with her.

Hersland had not then when Mr. Dehning was helping him, had not succeeded in beginning really successful living, he was then one not to every one failing in living, he was then certainly one having been one, Mr. Dehning was certain any one could be understanding, as not being one honest for daily living in any living any one Mr. Dehning was having with him could be living in, any one Mr. Dehning was knowing in daily living could be having as being in daily living with such a one. Hersland then and Julia Hersland were living then in married living, Mr. Dehning was then certainly not ever seeing Hersland then, he was not ever then entering in any house where Hersland was living then. Did Hersland ever know certainly that Julia would be certain that Hersland was not what Julia was needing for honest daily living if Julia had not been certain by reason of having a father still living in Dehning family living, did Hersland really ever believe this thing that Julia was certain of this and not by having because of her father being one making Dehning living Dehning living feeling of honest being not being in Hersland in some living of daily living in him, was Hersland really not ever in him certain of this thing, of this being certain in Julia that she would not be needing the being in him for any daily living even if she had not then had a father living making Dehning family living, Julia was certain that Hersland might have been certain of this thing, Julia was certain that he would be certain of this thing and that then he would not be saying he was certain of this thing, Mr. Dehning was certain enough that Hersland was certain of this thing, Mrs. Dehning was certain to be talking on and on to herself and to Julia and to every one in Dehning family living who was then not listening and that was every one then about being certain about this thing and David Hersland who was later then talking about this thing to Julia and George and a little sometime to Hortense Dehning was certain that Alfred was one who was not certain that to be dead was to be really a dead one and David Hersland was a young man then and was completely then hoping to be discovering this thing as certain in Alfred Hersland that Alfred Hersland was not certain that to be dead was to be really and truly a really dead one. So then there was then married living and having been having children and a father-in-law and a mother-in-law and a brother-in-law and a sister-in-law both quite young ones and a brother then in Alfred Hersland's living and Julia Hersland and not really failing to every one knowing him then and not really beginning being succeeding to himself then and beginning to know some then who came to see him then and not

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ever seeing Mr. Dehning then but some seeing of Mrs. Dehning then and some seeing of George Dehning then and some living then in the house with him of his brother David Hersland who was studying in Bridgepoint just then. He came later in his living to know other ones and as I was saying he was not in his living succeeding or failing. To some he was quite a good deal succeeding, to some he was quite a good deal failing, to himself he was a good deal succeeding, sometimes he was telling about being a good deal succeeding in living, sometimes he was to himself a good deal failing in being in living. He knew very well in all of his living Patrick Moore, and later Minnie Mason. Later he married Minnie Mason. As I was saying he was not failing, certainly not altogether succeeding in being in living. Later he had about almost completely an angry feeling in not liking Mr. Dehning and Mrs. Dehning and Julia Dehning, and George Dehning and Hortense Dehning and mostly then he was certain that he had loving feeling in him, that he had and had had and could have and would have some loving feeling for Julia Hersland and her children and he was then needing completely to be one being living loving Minnie Mason who had been a married one and later was one married to him. He was one almost one to himself, to some, to his brother David Hersland, to several, sometimes almost not to any one having that he had had, did have, would have loving feeling for Julia Hersland and her children. He was one as I am saying who was not ever one having it being needing having ambition in being one being living from the resisting, from the engulfing being that was being in him. He was one having ambition in intention and aspiration from being one having vanity in him from engulfing being that was in him not winning being in living. He was then a man having people liking him in living, having people despising him in living, having some people loving him in living, having some people liking him pretty well, having some people certainly not liking to have him being liked by them. He was one who had married living with Julia Hersland, with Minnie Hersland. He was one knowing very well some men and working with some men. He was one not having enough sense for living for anything really more than being married to Minnie Mason, than for working pretty well sometime with some men, than for being almost persuading his brother David that he Alfred had really some loving being always in him. He had not sense for living enough for having aspiration and ambition and being marrying Julia Dehning and being persuading Mr. Dehning to be almost believing that he Alfred Hersland needed something that Mr. Dehning could give him to be beginning to be succeeding in living and being one making Mrs. Dehning willing to have him be petted by her in Dehning family living and make her later then a very nervous one. So then Alfred lived and went on living and ended one having in him not enough sense for living to be one failing, to be one succeeding in living. He was one ending being in living having loving

feeling in him, being a married one, having been really working quite well with some men, being pretty nearly a completely hated one in Dehning family living, being certainly a completely hated one in Dehning family living and being then a tradition as a hated one not honest in daily living in Dehning family living; and then Julia Hersland was dead and I am not finding it very interesting knowing what was happening later to the children of Alfred and Julia Hersland. He did not have any children in his married living with Minnie Mason.

Julia had complete courage as being one certainly going to be going on being living. Julia had sweetness in her that was very certain to some coming to know her. Julia had honesty in being one having in her Dehning family living and being then stamping that thing with her being one certainly very certain to be one going on being living. She was one needing to be learning anything, everybody came to know this thing, every one comes to know this thing in knowing this one in living, Julia had certainly courage in living sweetness in living to some knowing being being in her in all of her living as she was going on being one going on certainly being living. Alfred never came to be loving her as being one certainly having sweetness in her to some knowing being being in her, in a way Alfred was not loving her as being one certainly going to be going on being living, in a way he was loving her as being one going to be going on being living. He was loving her some then as being one certainly going to be going on being one being living, he was certainly loving her some as one being one certainly needing to be learning anything, he was certainly loving her some as one attacking but not really for winning, he was one loving her some for being one not really winning by being attacking, he was really not loving her for being one resisting learning really anything so that she could not have any changing in being one attacking, he was one not really coming to be hating Dehning family living and always then he could have a very angry temper about this thing. He was one really then not having really hating really ever in him, she could have hating him come to be in her, the Dehning family could have a tradition of hating him be in them as a thing they might have been inheriting, the Hersland family could mostly not be feeling hating them the Dehning family very personally in them.

Julia came then later to be really completely separated from him, she came then to be going on being living, she might have then come to be marrying some one, she did not then come to be marrying any one, that was in a way an accidental thing, she might have come then to be marrying one, she did not then marry that one, she went on certainly being one going on being living, she was succeeding well enough then in going on being in living, she had children as I have been saying and as I said of them I am not finding it to me at all an interesting thing to be telling just now about living coming to be more and more in them.

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¶1 So then there has been written some history of Julia and Alfred Hersland, there will be written now a little more detailed description of living being in each one of them with the people knowing each one of them.

¶2 Some are quite certain that they have some friend, some friends who are stronger than they are to do some thing but then these are ones doing the thing in a way that is not for that thing a completely perfect way of doing that thing and that one who is not such a strong one as a friend of his is in doing that thing is one doing that thing to make that thing a completer thing. In his beginning in living important living Alfred Hersland had not at all in him to him such a feeling about any other one. Later in his living after he was married to Minnie Hersland and she helped him with Pat Moore to tell him this to be inside him he could then know a little in him that he had friends stronger than he was in doing something. He never had this really completely in him but at moments in his later living he had it almost completely inside, him. Only at moments in his later living as I was saying and then not really completely inside him but somewhat certainly in his later living at moments then when Pat Moore was not so intimate but still pretty intimate with him and Minnie Mason was married to him he had this pretty nearly completely at moments inside him that he had friends, that he certainly had a friend stronger than he at doing some thing for living but that he himself had it in him to do that thing and to do it very perfectly very perfectly indeed, very completely indeed, very completely certainly completely and perfectly and he knew this at moments in him and he told it to his children who were the children of Julia Hersland sometimes when he sometimes for a little time saw one of them. He was then one certainly not failing, pretty nearly really succeeding then in his later living

¶3 Patrick Moore in a way admired him and Alfred Hersland in a way was always all his living knowing him.

¶4 Patrick Moore was one in a way succeeding very well in living. There was another one who was knowing Alfred Hersland some then. Mackinly Young was knowing him then but that was because Young was knowing Moore a little and was going to be a musician. Then there was James Flint who knew Alfred Hersland quite well and then knew Julia Hersland and then knew David Hersland very well and he knew Minnie Mason very well and Alfred Hersland met her then. James Flint always more or less all his living knew Moore and he knew David Hersland as long as David was living, not seeing him very often but always knowing him. I will begin now continuing the history of Alfred Hersland and Julia Hersland and of some who came to know them. I am beginning coming to the beginning of the ending of my description of Alfred and Julia Hersland. To begin then

¶5 Mackinly Young knew Moore a little. Young was a musician, he

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was certainly serious in that profession, he certainly was serious in going
 to be one going to be making something important in musical composition.
 There are very many who are very serious ones in going to be doing some-
 thing in the way of artistic creation. There are very many who are
 working many hours every day with serious intention. Young was one
 who had it in him to be one always steadily working, having certainly
 real feeling in being one certainly seriously going to be going to do some-
 thing that would be certain to be a good thing. He was one having as
 I was saying power for steady working. He was one having certainly
 a sense for being one certainly being living. He was one not continuing in
 being living being one having certainly sense for being one being living with
 being one having certainly the power to be day after day steadily working.
 He certainly had sense in being one being in living, he certainly had sense
 for being one feeling being in living. This was rising up slowly from the
 depths of him and mostly then he was every day steadily working and
 this which was really sense for being in living which was really in him
 was so slowly rising in him that he being one steadily seriously earnestly
 continuously working made for him a cover to him and sense in being one
 being really living rather did not make any more than a touching of this
 thing the cover of him which was being one completely seriously steadily
 working. Let me explain again. This one then was as I was saying a man
 and his name was Mackinly Young. He was a musician. He was
 completely seriously working every day in his living. He was certain
 that he needed to be one to be really living to be one creating
 something in writing music that certainly would be a thoroughly good
 thing. This one Mackinly Young was one having certainly a feeling
 of being one really being living, he was one being really in being living,
 he was one having certainly sense in being living. He was one seeing
 with his thinking, feeling in his working that everything he was learning
 was really something and each day in his living he was really learning
 something. He was one certain that everything he was learning was
 something he could be using to be doing the thing he seriously was certain
 he needed to be doing to be one really being in living. He was one steadily
 learning more and more and always then when he was composing the only
 thing that was anything were things that really were not anything, were
 just suggestions of there being somewhere inside that one a sense really
 in being living. Not anything this one was learning was coming into
 connection with the sense of being one being living that was in this one.
 It was this way with this one. This one in seriously steadily daily work-
 ing was really a practical man that is to say each thing he was learning
 was for the doing of something. He was one always working and really
 then he could do that thing he certainly had been learning but then that
 was not creation. No certainly not, that was not creation. And yet sense
 for living was in him but it was a thing to rise slowly in him so slowly that

it almost stopped and went so slowly like molasses very thick that not anything he could be learning could be helping him with this thing. Not at all and really then it was some sense for living he certainly had in him but not enough to be one so seriously so earnestly certain to be winning doing a really completely good thing, not continuous enough in oozing to be making sense for him in all the arguments he was always indulging in, just enough to make him again and again say completely funny penetrating things, not too penetrating even but thoroughly interesting as funny things but that again not any too often. He was one then who if

10 he was not one melancholy by the nature in him or too worrisome would certainly end up by teaching something and being certain that the ones he was knowing would never work hard enough or be serious enough to really do the thing. However he knew Pat Moore very well and continued to know him. In a way he really liked Alfred Hersland, he never thought Alfred would really succeed in doing anything, he thought Pat Moore might succeed very well in living, he thought James Flint would succeed in living but that was not of any interest to Young, he continued to know Alfred Hersland for some years, he came to know Minnie Hersland and he liked her very well and he always came to see the two of them and always

20 he liked very much to see Pat Moore quite often. Pat Moore was a very different kind of a man, this is a description of what he was in being and in living

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Patrick Moore was not a musician but he liked it that his friends were good at that thing. He was in business and in a way was a man completely succeeding, excepting when he was very worried because he was a poor man, was a man quite completely for the being and the living in him succeeding in living.

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Patrick Moore was of the resisting kind of them and his being was alive and very lively inside of him. His being was completely alive and

30 quite lively inside him and he was one succeeding in living excepting when he was worrying about being a poor man a very poor man sometime in his living and this was a strange thing to be in him to many that knew him. This is something that is important in any one coming to know him that he was a man succeeding in living, being alive inside him and lively inside in him and worrying sometime that he was a really poor man and not worrying any one else with this thing. He was never a very poor man but he was very often as is common not a quite rich one. He was never a very rich one, he was when he was at the ending of his middle living and to the end of his living then quite a rich one. He was married then and

40 his wife was quite a rich one. He was one doing real estate business and was one almost every one was liking. As I said of him he had always some admiration for Alfred Hersland and he was quite certain that Hersland would never be really failing in living. He had some understanding of Hersland not continuing to be living with Julia Hersland and

loving his children. He had feeling for Alfred Hersland marrying Minnie Mason

He liked Flint very well and always was ready to have Flint come to see him. He liked Young very well and often he did not for a very long time see him. He admired Young for being one so thoroughly working and working and arguing. He liked every one very well and very often as I was saying he was worrying about being a poor man but really he was not ever troubling any one with this thing. He was as I was saying of the resisting kind in men and women and as I was saying being was alive in him always all his living, it was very lively really inside him. He was one liking some, liking a good many, admiring some, admiring a good many, he was one very many were liking and he was one really succeeding in living, he was one having really all his living livelily in him sense for feeling being one being living, he was one as I was saying worrying sometimes and for quite long times about being a poor man, not about being one failing in living, that was not being in him, but about being a poor man, but, as I was saying, he was one not really ever worrying any one with this thing. I will tell more now about him and the other ones in his being living.

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Note #1



I would certainly like to be knowing it of each one just how succeeding, just how failing in living comes to be in them in living from the being in them. I would certainly like to know this of each one who ever was, who is now living. I certainly would like to know it about each one just how the being in them connects itself with any one, with anything, with every one so that that one is succeeding is failing in living. I certainly cannot tell any one how very much I would like to know this in each one. I am completely filled up with wanting to be completely certain about every one about the being in them and the failing and the succeeding and the succeeding and the failing they have in them in their living. I look at every one, I read about each one, I think about each one, I listen to each one, I listen to about each one, I listen to any one, I listen to every one, I look at any one, I look again and again, I listen again and again and again, I am thinking very often about each one, I certainly would like to know it about every one about the being in them and the way being in them makes failing and succeeding in them. I am much less interested in their being good ones or bad ones, clean ones or dirty ones, rich ones or poor ones, well-mannered or badly-mannered ones, sick ones or well ones, I want to know about each one the being in them being in them to make of them ones succeeding, ones failing.

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That is what I want to know about each one, being in them making of them ones succeeding, ones failing, ones succeeding and failing, ones failing and succeeding in being in living. This is what I want to know about each one and I never can know everything and perhaps I never can know everything about this thing. Very likely I can never know everything

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about this thing. That is to me a thing made of me, one certain to be one some day certainly ending. I like living but I am certain that I cannot know everything and so I know certainly that I will be one some day not being any longer living. This is not to me now a sorrowful thing, this is to me now quite a certain thing. I like being living, I like too being certain of something, I am certainly certain of something.

¶¹ This is to be now a description of successful living of not successful living being in Pat Moore and Alfred Hersland and Mackinly Young and James Flint and Minnie Mason and David Hersland. I tell about successful
 10 living about failing in these now because I want to be telling about it in every one and I cannot just now do that thing because I do not just now completely know that thing

¶² I know a good deal now about being in men and women, about being in some one, in some, in many making in them each one their succeeding, their failing in being living, in being in living, in being going on being living. I know this now so that I could have it in me to know very much about succeeding and failing in men and women and yet I am not certain I will very soon be knowing really very much more about this thing. I really have not very much hope in me that soon I will be knowing very
 20 much more about succeeding and failing being in men and women. I seem just now in me to be a little, a good deal stopping in being learning about this thing in men and women. If I tell about being in some men some women making for them succeeding making for them failing in being living, in being in living, in being going on being in living, in being going on living, perhaps then a little I will be beginning again learning something of being being in men and women making succeeding and failing in them.

¶³ I am getting to find it more and more interesting being one feeling it in every one the being in them making them to be succeeding, to be failing in living.

¶⁴ 30 James Flint liked Patrick Moore very well. He admired him. James Flint began his beginning living as a musician, he ended his beginning middle living as a manufacturer of clothing. He was a man certainly succeeding in living and yet not one succeeding well enough to be at all startling. He was one succeeding in living. He was one certainly being living in being in living, certainly very solidly this thing and always then he had a quick way of doing things in music and manufacturing that were a little quicker than solid succeeding in him and this then kept him from being one really quite startlingly being one succeeding in living. He was one as I was saying completely succeeding in living, being certainly one
 40 solidly attacking in successful winning and always then as I was saying he was lightly attacking and successfully lightly attacking quicker then he was solidly attacking and this was in him in being a musician and this was in him in being one manufacturing clothing and this was in him and he was one not being at all in his living an astonishingly successful one. As

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I was saying he admired Pat Moore and liked him very well indeed and Moore was one certainly successful quite well in living and being entirely alive inside him and very lively inside him with this live being in him. Not any one was close to Pat Moore in Moore's being alive in being living and Moore was succeeding well enough in living and not any one was wanting him to be succeeding any more than he was succeeding and he was sometimes worrying a good deal about going to be a very poor man but he never worried any one with this thing and yet Flint was not quite entirely satisfied with Moore being in his own living. James Flint certainly was satisfied with being being alive in Moore and very lively in him and Moore being one succeeding in living. Flint did not need to have Moore succeed any more than Moore would be succeeding in living but somehow to Flint it was as if Moore should have been a little more poignantly succeeding, that is to say he should not be more poignant in being, in living, in succeeding but somehow being succeeding as he Moore was succeeding should have been a more poignant thing to some one, to any one, not to Moore, not to Flint, not to any woman, not to any other man, but somehow some way to some one. Flint then in a way was not completely satisfied with Pat Moore. As I was saying Flint and Moore knew each other and Flint had come to know Minnie Mason, Flint was a man a good many came to know in living and Minnie Mason came to know Moore and Young, and Hersland came to know her and some years later a number of years later Alfred Hersland was married to her. They all came to know David Hersland as was a natural thing. Now I will give a very short description of Minnie Mason and Minnie with each one of them and Minnie Mason marrying and married to Alfred Hersland.

Note #1

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Some have sense for living from having realisation in them that each thing they are knowing is such a thing as it is to them and really knowing this in them. Some are knowing in them that each thing they are knowing in living is the thing that thing really is living.

Some have in them completely the emotion of knowing something is something without feeling in them that any thing is anything. This certainly can be in men and women. There are many ways of having sense for living, sense of being living in them in men and in women. Some have completely the emotion of something being what they are needing for being one going on being living and some of such of them have not at all in them any feeling of any one thing having it as being the thing they are needing to be having it be to have them be ones going on being in living, being in living, being living. Some have some of such feeling and not any such thing, not any such feeling has any value for them.

I am knowing one who knew Young some and Flint a little and heard of Moore and came once to dine with Alfred and Minnie Hersland and this one was one being certain that he was one loving with intensity a

powerful thing and this one was one loving with intensity the emotion of feeling a thing being a powerful thing and so this one was always hoping but really never being one doing anything that gave to him satisfaction. And this is very common. I am not just now liking every one, not at all, each one is too completely herself, himself inside her, inside him and repeating sometimes with some changing, sometimes with more emphasizing, sometimes with a weakening feeling, sometimes more loudly, sometimes more faintly the being in that one, and I certainly do just now not want to be certain of this thing and I am completely certain of this thing and I know now certainly there are very many, most every one not wanting to be certain inside them that each one is repeating always all the being in them being themselves inside them. I can see just now in me that for very many living this is not at all a romantic thing this knowing that each one always is repeating. I know that mostly every one will not ever be really certain of this thing. I, I am always certain of this thing, I mostly am all solid in this thing, that is full up, that is satisfied, that is comfortable, that is interested, that is noticing, that is stirred by this thing, I will not just now be mentioning again this thing.

¶1 Minnie Mason married Alfred Hersland when he was loving again
20 in his living and they were succeeding well enough in being in married living. They went on being in married living. It interested them enough, it interested some others in the beginning, mostly it was not so very interesting their being in married living, their succeeding well enough in married living, Alfred Hersland succeeding well enough in living, mostly every one they were knowing succeeding well enough in living. I am interested in this thing.

¶2 Minnie Mason certainly did love very much and very often. She certainly did very much of this thing. She came to loving one and being loved by that one and to marrying that one and marrying then was almost
30 then a successful thing for the two of them. It was not then a successful thing. She had had come then to almost marrying another one instead of the one she married then and that would have been almost a successful thing in having married living. She came later as I was saying to marrying Alfred Hersland, that was quite a successful thing in having married living. As I was saying she was one certainly loving very often, she was one as I was saying certainly loving very much and as I was saying she certainly did this thing very often. In a way she went on knowing the one she had been married to, in a way she went on knowing every one. She knew James Flint and he knew Patrick Moore and Patrick Moore knew
40 Alfred Hersland and Minnie Mason married Alfred Hersland. She was as I was saying in a way knowing every one, she, as I was saying, in a way went on knowing each one she ever had been knowing. In a way she went on knowing the one she had been married to, the one she almost had been marrying, she was then successfully marrying and being in

married living with Alfred Hersland. She was then going on knowing James Flint and Moore and even Young then as I was saying.

Pat Moore thought it certainly a very good thing that Alfred Hersland married Minnie Mason. He said to every one he thought it a very good thing. He did think it to be a very good thing that Minnie Mason married Alfred Hersland. He knew Minnie and he knew Alfred and he always went on knowing them and he very often took dinner with them. Flint did not see any of them very often, he sometimes saw them. He saw Moore, and he saw Hersland and Minnie Hersland when he came to see them, Young did not see any of them often. He did sometimes see them, he did sometimes see Mr. and Mrs. Hersland and he did once in a while see Moore and once in a while he saw James Flint. They all thought it was a very good thing that Hersland and Minnie were married and living contentedly in married living and were then succeeding quite well in living. Moore was quite certain that it was a good thing that Hersland and Minnie were marrying.

Some are very happy loving some one, some are very happy then loving another one. Some one is very happy in loving one, some one is very happy in loving and then is very happy in loving another one. Minnie Mason was such a one. It is quite common to be quite happy sometime in being loving. It is quite common to be happy in loving one and to be happy in loving another one. This is quite common. Minnie was quite happy in loving one and she married that one and she was quite happy in loving another one and she did not marry that one and she was quite happy in marrying another one and she did marry that one. Certainly it was quite right, Moore was certain of this thing, that any one with the name of Minnie Mason should be happy in loving some one. Minnie was happy in loving one and she was happy in loving that one. She married that one, she was almost then succeeding in married living with that one. She did not keep on being married to that one, she in a way always was knowing that one, she in a way always knew it as quite a happy thing in her living that this one certainly would be doing something when she asked him to be doing something. She was very happy just then when she was marrying this one in loving another one and she was never going to be marrying and she never married that one and she certainly would have been certainly almost succeeding in married living with that one. She was in a way all her living knowing this one, she was in a way certain that this one would be doing anything she would ask him if she ever would come to asking him to do something. She was then later as I was saying happy in loving Hersland. She married him, she was succeeding then in married living, he was succeeding then in living. She was of the resisting kind of them but resisting was in her constantly trickling out of her as steadily trickling attacking, very often she was doing very much lying as I was saying. She had really sense for living

as I was saying. Resisting being came trickling out of her, there was a great deal always trickling out of her, it was as attacking being to mostly every one knowing her, as I was saying she had sense for living, as I am saying she and Alfred Hersland successfully went on living in married living until they came one and then the other of them to be old ones and then dead ones.

¶¹ Minnie Hersland had had and in a way had not at all had sense for being in living. She was not in a way continuing in being living but in a way she was by not stopping being living. She was then in a way all
 10 her living continuing being living, in a way she was not ever to herself inside her in being being, continuing being living. Going on being living in men and women in all of them is an interesting thing. Each one has that in them the way their kind in men and women can have it to have it in them.

¶² Minnie then all her living was in a way continuing being living, in a way she was not ever in her being continuing being living. As I was saying she was loving very much and very often, as I was saying in a way she had sense really for living, as I was saying she was in a way always going on knowing any one she ever had been knowing.

¶³ 20 These are all now living these I have been, these I am now describing. They were then, Alfred Hersland and Julia Hersland and each one of them knew some who were then doing living

¶⁴ Some have sense for living by the emotion in them, some have sense for living by being certain that each thing is existing. Some have not any sense for living by emotion, by being certain that each thing that everything is existing, some of such have it in them that they are certainly going to be going on living. As I was saying Julia Dehning was one almost not having any sense for living, she was one certainly going to be going on being living, what I here was in her of sense for living was
 30 sense of living by emotion being in her.

¶⁵ She did certainly in a way have a little a very little sense of living from emotion in her, she did certainly have it in her to be one going to be going on living, this was courage in her to her and to every one ever knowing her. She did as I was saying have sweetness of a little having sense for being living by having really emotion in a way in her, not emotion as loving, emotion as being in living. She had in a way this really in her.

¶⁶ As I could be saying there are some living to be ones being good for living, there are some living to be ones making themselves and others
 40 good for living, there are some living because they are certain that there is some good to some one in their being living, there are some living certain that each one has some good in living, there are some living needing to be certain that sometime some one will be a good one, there are some living hoping sometime to be certain that some will be good ones in living,



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there are some living who are certain that not any one not being a good one is really being in living, there are some living that are not certain by their thinking that any way is a good one but they have it in them to be only able to be living by considering living in the way of something to be done to be a good one to make some one be a good one to have it that in living there are there will be good ones, there are some in living that are certain that they must be one being a good one, there are all these and then there are as one might say schools of each one of these ways of being of many being these things with not much feeling in them of such a thing to make them be doing much living. I will now tell about Julia Dehning 10 and a whole lot more of men and women.

Some men are certainly sometime loving a woman. Some women 11 are certainly sometime loving some man. Some men are sometime certainly loving some woman. Very many men are thinking the woman they are loving a very wonderful thing. Very many men are sometime loving, each one of them, some one. Some of these are not really thinking the one they are loving to be such a wonderful one. Many women are sometimes in their living loved by some man, some are needing this for being one to themselves being living, some are liking such a thing very well for keeping on being living, some are excited in this thing, some are 20 certain that they are going on living having this thing, some are always thinking they are not going on in living having this thing, and then they are very many the women who are as it were schools following in the feeling of some one having a feeling in them of having, having had, going to be having some man loving them. There are some women, quite some of them who have it as being that they are completely feeling one thing when they are feeling that thing, these then are wonderful ones to any one loving them, they are eternal things having it in them to be completely one thing, these may be ones having any kind of thing in feeling but each time feeling is in them they are feeling that thing with the 30 whole of them and these can then give to any one loving them the feeling that being one is a thing not having any beginning or any ending and so then many being in the state of having loving for them, by some one of such of them many have it in them then that infinite and eternal has really meaning. A thing not beginning and not ending is certainly continuing, one completely feeling something is one not having begun to feel anything because to have a beginning means that there will be accumulation and then gradually dying away as ending and this cannot be where a thing is a complete thing. So then many women give to the men loving them the awe-inspired feeling of realising an eternal thing. And 40 that is very satisfying and so very many men are very much liking having this kind of loving given to them. Now I am saying this is in some women, not only in loving but in living, they are completely feeling something. There are a very great many woman living not at all completely feeling

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anything and they are sometimes loving some one and they are sometimes being loved by some one. Loving is a very nice thing to very many doing that thing, it is not at all a nice thing to very many doing that thing. Now as I am saying Julia Hersland, who had been Julia Dehning came to know a good many men and women in her living. In her younger living she had not known any one not in Dehning family living or visiting. Now she was coming now when she was no longer succeeding in married living she was coming to know some men and women. She came to know David Hersland brother of her husband Alfred Hersland. She

10 came to know James Cranach and his wife Miriam. She came to know Theodore Summers and to know very well then William Beckling, and she came to know pretty well not so very well because Helen really did not like Julia Hersland in her daily living, she came to know Helen Cooke. Julia came to know Rachel Sherman although Rachel was certain that Helen was right about her feeling about living being in Julia Dehning as some called her then, and then later Rachel married Adolph Herman and then with not any changing in her feeling she was a very dear friend in her feeling and in Julia Hersland's feeling. And Julia had known and then was not any longer knowing Charles Kohler, and then there was

20 Arthur Keller whom in a way every one was quite certain would come to be sometime a brother-in-law to her and then there was one she was certainly needing to be one certainly to be existing as being one certainly teaching some one something, Linder Heme, and then there was the whole family that were relations to her, and then there was Florentine Cranach who was a cousin of James Cranach and then there was Hilda Breslau who might come later to be a sister-in-law to her but who really later married another, Ernest Brakes who was a painter, and then there was Selma Dehning who had married into the Dehning family and then had not any love for any one who was not a Dehning and then there was Ella

30 and Fred and their little baby, Robert Housman who came very often to stay with them the Dehnings and with Mrs. Hersland, and then there was Mrs. Conkling the aunt of Selma Dehning and then there was a cousin of Mrs. Conkling and she had five children and they were all girls and all in a way earning their living and very nice girls in home living and Julia liked going out with them. And then there was a doctor who did not do any practicing Dr. Florence Arden who was quite an entirely magnificent woman and Julia liked meeting her when she met her at any concert or at any meeting and then there was a very rich man Mr. James Curson and his wife Mrs. Bertha Curson who were extremely delighted to know

40 Mrs. Hersland and Julia Hersland was completely happy in spending some time in the country with them. That's all just now.

¶1

There are some women, there are some men who are all their living certain that they are not liking it that every one is living the way each one is living, that they are not liking it that they are living the way they



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are living, that they are not living another way in living. Some are certain that they are needing that every one should be in a way trying to be a good one, some are all their living certain of this thing, some are all their living in the living of being certain of this thing, some could be certain of this thing, some can and are, some are certain of this thing that each one should be one trying to be a good one they are completely certain of this thing and they are then of the school of this thing and they are that all their living certainly one certain of this thing that each one should be one in a way trying to be a good one.

Julia knew Mr. and Mrs. James Miriam Cranach and she knew Theodore Summers and she knew William Beckling and she knew very many other men and women, this is certain. All of these were in some way certain that each one in living should in a way be doing something so that everything would be a good thing for some one. So then to give a little description of Theodore Summers and Miriam Cranach and James Cranach and William Beckling. And then to give some description of Julia Hersland knowing each one of them. Theodore Summers was one certainly quarrelling so as to make some kinds of men do something so that some should be certain that they were having for living what they were needing. Theodore Summers certainly was hotly quarrelling sometimes for this thing.

In a way Julia liked very much understanding Summers being one quarrelling to win something, in a way she wanted to follow after him, in a way she certainly did not follow after him. Later she did not at all follow him.

Summers was certainly in a way to Julia for a time complete in important living of being one certainly giving it to her to have for living certainly learning something, but he did not give it to her that Dehning living was certainly completely honest living because he was not ever feeling anything about anything like any such thing and so then he was not really important to her. He had completely energy in living, he was not one certainly going on being living as Julia Hersland certainly was going to be going on doing and so in a way Summers was not to Julia really completely in her living, I will tell a little more a little later about him.

Miriam Cranach was really a friend to Julia Hersland and that was an important thing and that was in a way not at all an important thing. Miriam was a resisting one really being living in a religion, a religion that in a way was completely certain to be leading any one to be certain that not any one would be a good enough one to help themselves or any one and it did not lead Miriam to this thing and it did lead Miriam to be certain of this thing. Julia Hersland was certain that Miriam was completely an honest one for daily living but she was not needing Miriam for this thing, she was not needing Miriam for the religion in Miriam, she was

not really needing Miriam, she and Miriam were completely faithful friends in living and this was not important to any one as being inside in any one and both of them were certainly in a way living inside in them, and this is certain, and in a way it is a little a strange thing and I will tell sometime some more about this thing.

¶1 Julia Hersland might later have come to marry William Beckling but William came then to be quite a sick man and he had then certainly to take care of himself in living and he would not then marry any woman. I will tell more about him. He was in a way one in a way acting as if he
10 were almost certain that some one should be a good one for living. This is all now for just beginning a description of living in him.

¶2 Mostly all of these whom Julia knew then met the others she knew then but very many did not like some of the others they met then. Some did like very much some of those they met then. Some did not come to know any of the others they met then. Some did come to know some of the others they met then. As I was saying Julia had in a way not come to have any friends in her personal living in her younger living. This is quite common. This is quite astonishing to those who have had
20 friends personal to them to their living but it is certainly very common, quite extraordinarily common that young women and younger ones and young men and younger ones have not had any one who was personally a companion to them. As I am saying this is really extraordinarily common. It is also very uncommon as I am saying and very many are knowing.

¶3 Julia Dehning then had in a way in her younger living not had really any one personally a companion to her then, she was herself inside her and giving a stamp then decidedly to herself to every one of herself on Dehning living as being in her being living. She was then being in Dehning family living, that is now certain.

¶4 30 Now then to begin again the long list of those she came to know as Mrs. Alfred Hersland, some of them she knew earlier, certainly William Beckling, a very little Miriam Cranach, quite well in Dehning family living Charles Kohler, she had heard of Adolph Herman and as for the rest perhaps she had met them, knew of some one knowing them, perhaps not, that really is not an important thing to any one excepting to me who am interested in knowing everything every little thing. I will then begin remembering these things. Julia Hersland too knew David Hersland, she in a way knew some that knew him, he in a way knew every one she knew then, she in a way knew about some of those Alfred Hersland
40 was knowing then. She did not later know anything of those Alfred Hersland was knowing.

¶5 Really almost all her living she knew William Beckling, she did not come to marry him, that was because he became a sick man and was certain then that it was not right for him to marry any woman. She

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knew Theodore Summers a few years, she always sometime heard something about him, later when she did not any longer often see him. It was a little then an important thing in her living as part of really learning anything, as part of being one certainly and she was certainly such a one as part of being in courageous being one going on certainly going on being living.

She came to know the Cranachs after she was a married one. They had a little known William Beckling, they did not care about him, they had known David Hersland, they liked knowing him. Julia afterwards to the end of her living knew them really for her daily living. There will be a history written a short one of her and each one of them. Helen Cooke knew Julia after she was Mrs. Hersland. Helen knew Mrs. Cranach, she knew William Beckling, she knew David Hersland, she really did not interest herself really to know any of them then. She later came to know David Hersland as a thing interesting to her for the living being in her, she always all her living knew Julia Hersland, she did not find that at all interesting. Rachel Sherman married Adolph Herman, Adolph Herman knew William Beckling, Rachel Sherman knew Helen Cooke very well then and she met William Beckling and Mrs. Alfred Hersland and then Adolph Herman and then she married him. I will tell about that thing. The Hermans in a way always went on knowing and later learning anything with Mrs. Hersland. That was interesting. I will tell about this thing. Charles Kohler was one in a way in Dehning family living, later they were not certain that in a way he had been in Dehning family living, for some time then not anybody in Dehning family living saw him, Julia sometimes saw him then, she never was certain whether he had been in his feeling ever in Dehning family living. He was not in any way to any one in Dehning family living or to any one knowing Julia Hersland an important one. Linder Herne was a man certainly teaching something. Julia had heard of him, she liked it that all the rest of his living she could know him.

Arthur Keller as I said she came to know as he came to be perhaps going to be a brother-in-law. I will tell about him later in the history of David Hersland. Then there was Hilda who married Ernest Brakes and she might have married George Dehning. I will tell a little about her now and more about her later, she never completely wanted to know Julia Hersland and yet she liked it very well that she did know Julia Hersland. She married Ernest Brakes and she sometimes met the Dehnings later when she went out somewhere. Then there were other ones as I said in telling about those Julia was knowing, I will begin again telling about every one Julia Hersland was knowing.

There certainly are kinds in men and women. There certainly are things hurting each one living. The things hurting each one hurt them in the way their kind of them, their kind in men and women are hurt by

anything. Sometimes it is astonishing to some one that they are effected by something in a way and that is the way their kind of them in men and women are certain to be affected by that thing and they did not know of which kind they were and that they would be effected the way their kind in men and women is always being effected by something and so they found it completely astonishing to know it of themselves that they were effected that way by that thing. Some know quite certainly by the middle of their middle living how they are going to be effected by each thing. Very many are never really certain about this thing. Quite a
 10 number come to be quite certain about this thing. Some can be certain about other ones about this thing. Some are quite certain but are not really knowing this thing, some are not certain and are not really knowing this thing.

¶1 Each kind then in men and women have it to have that all of them are hurt in the same way by something that can hurt them. This is just now in me by my feeling. Some of each kind of them have it to be much less hurt than others of their kind of them by anything. Some of each kind of them can be almost quite completely hurt by something hurting them. Each kind of them in men and women have it in them to have
 20 their own way of having frightened feeling in them from something really scaring them. Some of each kind in men and women are not very much frightened by anything scaring them. Some are very much scared by something frightening them. Some easily have their way of being frightened in them, some need very much frightening to have their way of being frightened, the way of being frightened of their kind of them come out of them.

¶2 I am beginning now telling more of Miriam Cranach who was of a kind of them of whom many have it to have religion in them so that they are in living really ones having really inside them and outside of them
 30 distinction from this thing. Some of such of them are fairly happy ones in living but very many of such of them are happy really only by religion. These are of the resisting kind in men and women, that is to say they are of the dependent independent kind. They have it in them not to be really dependent, not to be really independent. They have completely the sensitiveness of resisting being but they are not sensitive to anything that is not to their feeling connected with the relation of themselves of some one to the universal feeling. They have not at all engulfing being although some of them almost suggest such a thing, they have not at all resisting although some of them very much suggest such a thing, they
 40 seem to be resisting because they are not responding to anything that is to them whatever meaning that word many have for them not god--given. They seem some of them to be engulfing because they are completely sensitive to that thing. These have it very often that they have not any power of expressing themselves about anything that does

not completely touch them. Many of these if it were not for the looks of them would seem from their talking or their writing generally to be quite stupid ones.

Miriam was such a one. I will not tell very much just now about her because sometime later when I tell more about men and women I will tell about Miss Ortenried who married Olaf Lawson. I will then tell all I know then about this kind in men and women, how they have religion in them, how they can be hurt by something, how they can be frightened when something has scared them ¶1

I told something about Miriam Cranach knowing Julia Dehning Hersland. I have already told something about this thing. 10 ¶2

Always something is happening and one is then feeling something and sometimes one is then one knowing how some other one felt when something was happening. Some one can understand then always sometime how some other one was feeling sometime about something. ¶3

William Bedding was one who was almost for him completely, brilliantly succeeding in living, and then he came to be a sick one and he was certain then that it would not be right for him to marry a woman. ¶4

Beckling then was almost completely brilliantly succeeding in living as I was saying. He did not begin early in his living to be so brilliantly succeeding, but about the middle of his middle living he was certainly almost quite brilliantly succeeding. 20 ¶5

Almost all these I have been saying who were knowing Julia Hersland were succeeding pretty well in living. Ernest Brakes who married Hilda Breslau who might have come to marry George Dehning was never succeeding any too well in living. They were happy ones enough in being living Brakes and his wife Hilda. Henry Sherman and his wife Rachel were in a way successful in living quite successful in living, in a way quite happy in living, happy enough in living, they were to very many knowing them and to themselves all their living very happy quite successful ones in being living. They were loving each other that is certain and were pleasant to each other completely in being husband and wife living together and going about together. They both had much intention, much aspiration, much conviction, much sensitiveness in living, they did not have very much that hurt them but some things did hurt them, perhaps some things frightened them that is not certain. They did not have religion but they each had complete devotion to being certain that each one was to be one really and truly working, was one really and truly working. These came to know Julia Hersland always more in their living and in her living. They came to be almost always more or less in each others daily living. I can not describe them more because I do not know what to be certain about in thinking about them. Sometime I will be more certain and then I will begin again about them. I will tell more now about Julia Hersland and each one she came to 30 40 ¶6

Note #1



know in living and how she came to know them and I will tell more and more about all the living ever being in her

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I could go on and on, I am so certain that it would be a very important thing if some other going on being living, some other ones going on being in living could be knowing really how to be distinguishing the resisting from the attacking kind in men and women, could be understanding the way having it in them to have religion in them is in them of the resisting kind of them, is in them of the attacking kind of them. I am so certain that I am knowing a very great deal about being being in men and in women that it certainly does seem as if something would be missing if not any one could be coming to know from me all of that everything. And now I am sad with this thing for certainly I will be going on with all this thing and certainly then not any one will be rightly certain about some one which kind of being that one has in them resisting or attacking and how religion is in that one. But then I am remembering that every one being ever in living is pretty well used to this thing that some one has it to have knowing realising something and not any one else even later has that thing and so then I will go on writing, and not for myself and not for any other one but because it is a thing I certainly can be earnestly doing with sometimes excited feeling and sometimes happy feeling and sometimes longing feeling and sometimes almost indifferent feeling and always with a little dubious feeling. I could though be so wise and I am so wise and it would be so nice for me to be certain that from me some other one could be a wise one a little less wise than I am who am the original wise one. I could then be so pleased with this thing with being certain that with me there would be an increasing of wise realisation, and then I am remembering it is like when I was a younger one I was for years so sorry about things important in something being lost and some one being a dead one by an accident when he was a young one and then later I was certain I would not be using that thing that was lost and would not be reading something if it had been written and if I did not need that thing, very likely not any one would be really needing that thing, and whatever any one is having is plenty good enough unless they want some other thing and perhaps they will find that other thing, and anyhow nobody can be a wise one in the way I am just now a wise one, so I will go on and go on and if anybody comes to be like me a wise one why then there will have come to be another wise one. I am almost certain I am completely a wise one. I will not tell any more now about this thing. I will tell now some more about religion and about attacking and about resisting being and I will tell some more now about everything and perhaps sometime I will be sad again about not any one ever having the understanding of being in men and women that I am having.

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Julia Dehning came to know each of them, some men and some women, and so for now to finish them and her up. Sometime and it will be

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in the history of David Hersland that it will be done I will be telling more about each one coming to be sometime a completely dead one. I like it very much that each one all their living have it that they are in some way being living ones. Very often to very many they are very faintly repeating to themselves to any one that they are being living ones then when they are living. Some are not when they are dead ones letting any one having known them be really certain that they are then dead ones. Always then I am certain that sometime I will be telling very much more about every one being in their living living ones and being sometime then really a dead one, dead ones. Being living and then being a dead one, I am certain that I will always be telling more and more about these things to every one. Being a very happy one makes it that I can tell each one sometime about this thing about being a living one and about being sometime then a dead one. I like very much being a happy one, a really widely certainly happy one. I like very much being a very happy one. I can tell to myself too and to every one that each one in the way it is in him is being in his living and each one is sometime then a dead one. I say that I will certainly tell more and more about this to every one. I will certainly always be telling about every one being in being living and every one being sometime a dead one.

Julia Hersland was being in living and certainly sometime she came to be a dead one. Julia Hersland certainly was being in living and she certainly sometime came to be a dead one. Julia was as I was saying one not failing, in a way not succeeding in living. Julia in a way certainly was quite an excited one in being one being in living. Julia certainly was one keeping on being in living all her living and then she was a dead one. Julia was in a way in living not a happy one, not an unhappy one, in a way quite a happy one. Julia was certainly one in a way not having been one feeling in living. She was one in a way succeeding in living. She came to know quite a number of men and women and quite a number of men and women came to know her and she was one having certainly it in her to be one being going on being in living.

She came to know a good many men and women in living and a good many men and women came to know her and they, mostly all of them, were succeeding in living and in a way she was one having been succeeding in being in living. She was of Dehning family living as I was saying. She was not of Dehning family living. She went on living being in living as I was saying. She came sometime to be a dead one. Many others had come by then to be dead ones. Some had not yet then come to be dead ones. There are very many always living that is certain. There are very many always living. There were then once very many living. Julia Hersland was one being going on in living. She came sometime to be a dead one. Julia knew some then when she was being living and they were then being living, and they knew her then some.

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Ms Note #1

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Julia came to know some. She came to know each one of them some
 sometime in her living. Julia came to know them those I have been
 mentioning each one of them some sometime in her living. Julia came
 to know them each one of them sometime in her living. I was just tell-
 ing some one yesterday evening that some one has it not to have in them
 the poignancy of experience that that one thought that other one had
 in living. That one had concentration in expressing experiencing, that one
 had not concentration in experiencing. Having concentration in ex-
 perienicing is common but then again it is not so very common. There was
 10 one that I was seeing yesterday evening and this one was of the slow
 resisting and engulfing kind in men and women and this one was quite
 solemn and this one was not such a solid one in being a slow resisting
 engulfing one as this one was in expression and so this one was solemn.
 This one could really be thinking about some one, this one had imagina-
 tion, this one had sensitiveness for coming to be realising ways of doing
 something, this one had not sensitiveness for realising the feeling of some-
 thing having being really existing, this one had the feeling of having
 feeling of being really existing, this one then had slow solemn expression.
 I was telling some one yesterday evening, no I do not think I was tell-
 20 ing any one this thing yesterday evening. I would have been telling
 some one yesterday evening if I had not in a way not been wanting
 to tell that one this thing, that each one could be finding another one
 interesting if each one felt another one being in act of feeling the way
 that one really is feeling being living. I cannot come to be more certain
 ever of anything than I am of how very interesting it is to me in my being
 one being living to be certain of the feeling there is being in each one and
 how that feeling comes out of each one as expression. The one I was
 going to be telling this thing to last evening is one having it that he is
 sympathetically realising this about each one who has been expressing
 30 himself in something written or painted or winning in fighting or govern-
 ing, or thinking or discovering, this one cannot be rightly certain al-
 though this one is very often telling about this thing and this one is very
 often quite certain what the being is in any one as experiencing when the
 expression is not a formulated one. Now I can learn it by loving repeat-
 ing, loving repeating is in me and so to me every one is having as it were
 coming out of them formulated expression. Loving repeating in me makes
 of me then one understanding being in men and women, and the relation
 of expression coming out of each one to the being making them of them.
 So then any one can know that being one loving hearing seeing feeling
 40 repeating has made of me a very wise one.

¶2

I am commencing now again a description of Julia coming to know
 some men and some women sometime in her living. I am beginning
 again describing being and expression of the being of them coming out of
 them of some men and some women Julia came to know in living.

It is a queer thing that some one wanting to be giving and giving some one something is not giving that one what that one is wanting. It is a queer thing that some are wanting to be giving some something and are giving some something and are not giving them what they are wanting, what they are needing for their living. It is a queer thing that some are realising sometime that some other one is seeing, is remembering something that one cannot be seeing by looking, cannot be remembering by any kind of trying to remember that thing. It is a queer feeling to be really certain that one is not remembering the way another one is remembering, is not seeing the way another one is seeing, it is a queer feeling to be completely realising the way another one is seeing something another one is realising something and to be quite certain by realising that one can not be seeing, cannot be remembering that thing. It is a completely queer feeling, this that I am describing. It is a completely queer feeling to be realising that some one is seeing something, is feeling something is remembering something, to be completely realising that one being feeling, being remembering, being seeing something and to be completely realising that one realising another one's feeling seeing remembering that thing cannot one's self feel see and remember that thing. I can say that having such a feeling is completely having a queer feeling in being one being living. I can say that I am having completely a queer feeling when I am realising that I am not being feeling, seeing, remembering something when I am completely realising some one else being feeling, seeing, remembering that thing. I have then a completely queer feeling, I have been having a completely queer feeling, I have been realising some one being able to be feeling, remembering, seeing something and I have been realising that I am not able to be feeling, remembering, seeing that thing. It is not a completely queer feeling if one is not completely realising some one's experiencing something and completely realising not being going to be, not being experiencing that thing. This thing then is the complete thing in having complete queer feeling in living. I well tell about, this again and again. It is in me now, it will be in me again and again. It is in me now, it will be in me very often. I am now beginning the ending of my telling about the living in Julia Hersland and Alfred Hersland and other women and other men knowing them.

Some one was saying of some one that he was an interesting one, he wanted himself to be such an earnest one, his father was not an earnest one that was a thing he was used to in his living, his mother was an indolent one, he was pretty well used to that thing that she was an indolent one, his brother was certainly not an earnest one he had not any hope that he could be in living, a fellow who was such a one as his brother was, an earnest one, he himself was not ever keeping going in being an earnest one, this one then was as another one said of him one asking very much of himself

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in living and he was not succeeding, very likely would not be succeeding in going on being an earnest one and he was not a disappointed one one disappointed with living, he was one not really filled with any earnest feeling in being one being living, he had earnest feeling of knowing that not any one in his family had been being in living an earnest one and this made of him in a way one who could be in living if he would be, a disappointed one. So then as some one said of this one this one was one feeling it in him that he might have been expecting having earnest feeling coming to be being inside him but he did not come to be expect-
 10 ing this thing as he was almost certain that his father did not have ever inside him earnest feeling, that his mother certainly was one going to be going on being indolent in being living, that his brother certainly never would have anything in him of earnest feeling, and then he to himself as one to be realised by him would not come to have inside in him certainly earnest feeling, that was very likely to be not in him this earnest feeling that he was expecting from some one inside him. So then this one as this other one said of him was a very moral man. He certainly asked a great deal of himself, that is what this other one said about this one, this one that the other one said was one who was certainly a very
 20 moral one in his being one going on being living. This one then as I was saying was a very moral man in being one expecting very much from himself inside him in his being one being living. He certainly was not having it in him very expectantly feeling this expectation of having earnest feeling going on being in him but he certainly was a moral one in having this very certain realisation that not his father not his mother not his brother not himself in learning living was an earnest one in feeling anything.

¶1 It is a very amusing thing hearing some realising other ones being moral ones in living. She should do it, she wants so much from herself
 30 to herself in living, let her pay herself for being one going to be going to be a good one. That is what some one is saying about some one. It is very interesting to be helping some one going to be a good one. It is certain that some are going to be good ones in living. It is certain that to some this is in some other one very unbecoming. It is certain that to some this in some other one is very becoming. I have been helping some with this thing with coming to be going to be a good one. I have been helping some very much in this thing. Each one is herself, is himself inside her inside him and it is certainly a very interesting thing helping each one, helping some of each kind of them to be going to be a
 40 good one. I have sometimes been helping some, with very much feeling and serious consideration and steady struggling and earnest attention, I have sometimes been helping some to going to be a good one in their living for them. I have quite often been doing this thing. I am now going on telling a little more about the middle living in Julia Hersland

and in some coming to know her then. She was then to herself inside her one honest in all daily living, one certainly having courage in being one certainly going to be going on living, one certainly going to be learning anything, one certainly to herself inside her in a way certainly a good one.

One cousin is dead, another is quite a sick one. That is not so strange as they are then in the middle of their middle living, it is not strange and yet it is certainly something one is not wishing to have happening just then. It is natural that when there are very many of a family living and very many cousins and some aunts and uncles living that sometimes some of them should be sick ones, even that once in a while one of them should come to be a dead one. In a way it is a strange thing because very often for many years not any one in the family connection is a seriously sick one, not any one is ever thinking of any one they are then knowing as any where near to any dying. Sometimes it happens that one cousin is quite a sick one, sometimes it happens that all the uncles are dead by then and only two aunts are still living. Sometimes it happens in a family living that all the aunts and some of the uncles are still living. Sometimes it happens that the aunts and uncles that are sisters and brothers of the mother of some one are all living and the mother the sister of these uncles and aunts is the only one of that family who is not then any longer living. Sometimes it happens that pretty nearly every one of the brothers of a father of some one are not any longer living and the father then after some more years of being living is not any longer living. There is then sometimes in family living when there is not any one who is then a seriously sick one, that there has not been any one during many years coming to be not any longer a living one. Some have some feeling in them that sometime some one who is a cousin will be a seriously sick one and some one who is a cousin will come to be not any longer living. Some are feeling that sometime quite a number who are cousins to them will not be any longer living. Julia Hersland was in the ending of her middle living. Mrs. Dehning had been for sometime not any longer living. Mr. Dehning was not any longer living. Julia Hersland went on being one being living until well to the end of her older living. She had a brother George and a sister Hortense. These were both a good deal younger. She had children who were living. She was not really ever married again although of course it would have been quite a natural thing for her to marry again and to marry William Beckling. He came as I said to be a sick one but he really did not come to be a dead one until the beginning of his old living. You never can tell anything certainly about such a thing.

I am certainly going to be telling more about feeling being in living. I will tell some more about feeling being in living, feeling certain that one is being in living in some and then in some other men and women.

I will not worry any one just now with this thing. This is in me for me and I am certainly not scaring myself with this thing. I certainly would not be frightening any one in living. I certainly would be wanting every one to be certain that they are feeling themselves being living

¶¹ Some like the being they have in them. Some are frightened and then they do the thing that frightens them. Some are glad that when they have been sick ones it was of a kind of sickness that was not a very expensive one. Some when they have a sickness need expensive medicine to cure them. Some are certain that some other one is always certain
¹⁰ to be needing to have money spent, and that they are of the kind in men and women who even when they come to be sick ones have a kind of sickness come to them that does not need expensive medicine for curing. Some are certain that they would be strong to be struggling if they were anywhere where they needed to be winning by fighting, one was saying that she was the kind of one who would be holding out until she would be a dead one because it was what she needed for her satisfaction, but she said she would not really be holding out as she might have been doing because she would not want that her husband should be losing a chance to be earning a living by working. Some are quite
²⁰ right in saying that they are one being one strong to be winning, some are quite right then in saying such a thing and these then some of them are winning in living and some of them are not winning in living. Some are quite right in saying that they are one to certainly injure some one and then it is some one not that one who is injuring that one. Some are quite right in saying they are one to injure some one, some do then injure some one, some do then not injure some one. Some are quite right to be asking a question after they have been silently listening while other people have been talking, some are quite right in not then letting themselves be asking a question. Some are certainly quite right to be listening very
³⁰ quietly very often, some are quite right to be almost never doing this thing.

¶² I will tell now a very little more how Julia Hersland and some others did something, did everything.

¶³ Each one is coming gradually to be knowing in their living what way being is inside in men in women when they are quite young ones, completely little ones, older ones, middle aged ones, old ones, then each one comes gradually to be knowing how being is in men, in women when men when women are about sixty, about fifty, about fifty-five, about forty, about forty-five, about thirty, about twenty-eight, about twenty-six, about
⁴⁰ twenty-two, about eighteen and fourteen and eleven, and seven and five and three and two and under one to being only just beginning being in living. Each one gradually in living is realising how being is in men, how being is in women at different ages in them, each one comes in living to know more differences than just very young living, young living, middle

living and old living. Again and again it is a startling thing to some one to be learning pieces of this thing of the way being is at different ages in men and in women. I am just now a little realising how old men and how old women mostly are when they are sixty-one. I have learnt a good deal about how being is in men between twenty three and forty-two. I know a good deal about twenty-seven, twentyfive, twenty-nine, thirty, thirty--two, thirty-four, thirty-seven, forty and forty-two and then I know a little about fifty-seven and now I am learning something about being in women and in men when they are sixty and sixty-one. I know a good deal about them when they are very little ones, two and three years old in living, something about them when they are eleven, a very little when they are seventeen almost nothing when they are eighteen and fifteen. I know a very little about them when they are twenty-one. I know that being is very differently in them at different ages in different kinds in men and women. I know that some when they are sixty are healthy ones and some then when they are sixty are not at all then healthy ones. I know some when they are sixty are pretty well worn then and some are dead before they come to be that age in living and some are quite young men and quite young women in eating, sleeping, moving, talking and enjoying, and always then each one is learning in living how being is in each one ever living at different ages in their being living and I, I am just now being quite an astonished one, finding it quite astonishing to be really realising being sixty years old and being in living in men and in women.

Alfred Hersland came to be older than sixty in living, Julia came to be a little older in living, Minnie who married Alfred later did not come in living to be sixty before she came to an ending, Mr. Dehning came to be sixty and he was pretty well beginning then to be quite an old man, Mr. Hersland came to be older a good deal older than sixty before he was not any longer one being living, he was when he was sixty in a way then a completely old one, he was then in a way then not at all a completely old one. I will tell about being old ones later in the description of Dehning and Hersland family living being completely then for that generation ended and ending.

Minnie Mason as I said was married to Alfred Hersland. She would never have it that she would not be married to him when they were beginning to be needing being one in living. She certainly saw to it that they could then be married and quite reasonably happily married then. She knew David Hersland then. She told him she liked him and she would be a nice sister-in-law to him. She was quite a nice sister-in-law to him. She had not really much interest in Alfred having been married to Julia Dehning excepting only that it would be certain that Julia should be freed from him so that she herself should marry Alfred Hersland when they came to need to be together for living. So then Alfred Hersland

went on living as I am saying. Julia Hersland went on living as I have been saying. I will tell now a little more about these things, about being in living.

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Certainly some are loving each other more in living than mostly any one is loving any other one. This was not a thing ever coming to be in Julia Dehning, this was not a thing that ever came to be really in Alfred Hersland. They had loving being sometimes in them each one of them. I have said this of them again and again. Almost every one ever knowing either one of them thought of each one of them that they had each one of them sometime loving feeling in them. I have told about loving feeling being in Alfred Hersland. I have told about loving feeling being in Julia Dehning. In a way loving feeling could be quite poignant-ly in Julia Dehning and she could have sweetness in her then as being in her then. In a way though as I was saying she had always in her stupid being as having it in her to be always resisting having any way in her of really learning anything and in a way she did not have any sweetness in her with this being in her. This stupid being was certainly always being in her and active enough inside her. In a way then she certainly had not really sweetness as actively in her as there was not any sweetness in her with the stupid being of her active in her and stupid being in her was always active inside her. She certainly was one not learning anything in being one being in living, she was one certainly having a dominant courage in her from being one certainly going on being living, she was one having certainly earnest intention as being in her from being one always wanting to have teaching being in the world as always existing, she was one being fairly interesting, from being one being really excited in being one always being living, she was one certainly being harsh and being troublesome and being without realising anything without feeling anything in being one needing anything as anything could be to her as something on which to be feeding, she certainly was one having affection and being in Dehning family living, she was one having certainly sometimes loving feeling and having this poignantly with sweetness in being and sweetness in kissing and she was one certainly having stupid being as being in her all her living so that she was everlasting, actively resisting changing at all in attacking. She was one as I was saying not succeeding not failing in living. I am not certain I will just now tell any more about the being in Julia Dehning. Later I will tell more about her in the history of David Hersland that I will now very soon be writing. Certainly I will then tell more of her and of some who knew her and whom David knew by knowing her and some who knew him and then knew her because he knew her just then.

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I certainly will not tell any more now about being in her, about living in her, I certainly will tell some about being in her, about living in her, later. I certainly will later be telling something that I have not yet been telling. I do not yet know about her what I will be telling about

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her later. I certainly will be telling more about her later. I am quite certain of this thing.

When I was a young one I was needing some one to teach me something I was needing just then. I was then at the ending of my beginning being in living. Some one then began teaching me that thing I was needing just then, that one was then teaching me that thing I was needing just then. I was paying that one for teaching me that thing, the thing I was needing just then. Once I was saying to this one I will not be paying you to-day, I will pay you in three weeks, you will wait till then, I said to this one. This one said yes I will wait until then, but I am now asking you to tell me what you are meaning when you are saying to me and to yourself then that you have not money to pay me to-day for this thing. Do you mean that you cannot get the money to pay me to-day, is that what you are meaning, that you cannot get it to-day if you need it to day is that your meaning. I said no that is not my meaning, I mean that I have not the money to-day and that I will have it in three weeks that is what I am meaning by what I am saying. You mean you will not get it to-day because you are feeling you are not really needing to have it to-day that is your meaning, said that one. No I said that is not the way to understand this thing, I have not got the money to-day and I will have it in three weeks from to-day, my brother sends me my money every month that is what I mean by what I am saying. That is what I am meaning said that one, you are needing the money to-day to your feeling, I am needing the money to-day we will say to my feeling but you do not need the money to-day to your feeling, that is what you are meaning, money is a thing like working you are giving it when you are feeling that you are needing the money to be giving it, I am giving work because I am needing money to be receiving it, said this one. I had a confused feeling then. Money was something I was owning yes, but not owning because it was like being in myself that I needed to be living, having money was as natural to me then as being in living and I could not be spending it irregularly, I must spend it as an income. I had it yes but not to give except when regularly I had some. It was confusing that I was so certain I had not the money then and yet certainly I could get the money then but it was not possible to get the money then for I could not feel I could be needing really to be spending the money I could get then when it was not the time to get this money as money to be spending. Some have such a feeling in living, some have not such a feeling in living. Some cannot really believe it that any one is spending money when they are not certain that the family have money that gives that money to them. Some really can never believe this thing of any one. Some are certain that every one who is not living by daily pay for working can ever be without having enough for some kind of living. I am feeling always more and more in living how certainly some are certain of something.

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In a way it is a personal thing for them, in a way it is a family affair in them, in a way it is a way of living in a national way for them, in a way it is a way of living of the local way in them, in a way it is a way of living their kind in men and women have in being in living. It is certainly quite completely a difficult thing for any one to be remembering how any one else is doing their daily living, in a way it is quite a difficult thing for some, for quite a number of men for quite a number of women to be remembering how they were getting along from time to time to be in living. It is very often astonishing to be realising complete being in living in men and
 10 in women. It is certainly astonishing to know it of each one what that one has done in being in living in himself inside him, to himself inside him, with other ones, with some other one, to any other one, to some one. I am saying this thing because I am in living and because very many men and very many women are living. I am saying this thing because I certainly am going on being in living because very many men and very many women are certainly going on being in living.

¶1 Alfred Hersland and Minnie Mason and Patrick Moore and James Flint and Mackinly Young and David Hersland and George Dehning and Hortense Dehning and Julia Hersland and Theodore Summers and William
 20 Beckling and Helen Cooke and James Cranach and Miriam Cranach and Rachel Sherman and Adolph Herman and Charles Kohler and Linder Herne and Arthur Keller and Florentine Cranach and Hilda Breslau and Ernest Brakes and Selma Dehning and Ella Housman and Robert Housman and Fred Housman and Florence Arden and James Curson and Bertha Curson and Hilda Gnadenfeld and Algar Audenried and every one who knew any one of them were sometime being in living, were all their living going on being in living.

¶2 All men and all women ever having been, being in living are certainly feeling something in them about going on being in living. Each
 30 one of them certainly sometimes is going on being in living doing something and then is going on being in living doing some other thing. Each one ever having been in living has certainly been in living feeling certain in some way of doing something. It is as I say certainly to some an astonishing thing to be knowing in some other one the way that one has it to be in living certain about being one doing some thing in some way in the living of that one. Certainly some one is very often certain that not any one really is certain in doing something in some way, that that one is certainly not certain enough in doing that thing that way to be ever in the living of that one really doing that thing in any such a way in
 40 the living of that one. As I am saying each one ever having been, being in living is doing something in some way, is certain in some way in being in some way being living, is going on in some way being in living, certainly mostly every one

¶3 As I am saying there has been being there is being in some of these

I have been mentioning, in Alfred Hersland and Martha Hersland and Julia Dehning and David Hersland and George Dehning and Hortense Dehning and William Beckling, and Minnie Mason, and Charles Kohler and Pat Moore and Florence Arden and James Flint and Robert Housman and Adolph Herman and Mackinly Young and Selma Dehning and Hilda Breslau and Arthur Keller and James Flint and every other one they were any of them ever knowing and every other one living when any of them were going on being living and every other one being living when they were not any longer going on being living any of them or any other one, before any one of them were being in living being then being living, every one then of all these certainly sometime in a way was going on being in living, was certainly being some way in being living. This is enough to say just now about each one of them. This is what I am saying just now about each one of them. I will certainly say this about each one of them again and again. This is the ending of just this way of going on telling about being being in some men and in some women. This is the ending of this way of telling about being having been and being in Alfred Hersland and Julia Dehning. ¹⁰

CHAPTER FOUR

DAVID HERSLAND

Note #1 

I do ask some, I would ask every one, I do not ask some because I am quite certain that they would not like me to ask it, I do ask some if they would mind it if they found out that they did have the name they had then and had been having been born not in the family living they are then living in, if they had been born illegitimate. I ask some and I would ask every one only I am quite certain very many would not like to have me ask it if they would like it, if they would very much dislike it, if they would make a tragedy of it, if they would make a joke of it, if they found they had in them blood of some kind of a being that was a low kind to them. I would like to know how every one can be feeling about such a thing, if they have any feeling about any such thing. David Hersland was the younger son of Mr. David Hersland and Mrs. Hersland. In his younger living he never thought about any such thing as that about which I have just been telling. In his later living he liked thinking about feeling such things, thinking such things being in men and women. Some when they are quite young ones are thinking then about such things. He was never at all when he was a young one thinking about any such thing. This is to be now a history of him.

What am I believing about living. I am believing that I am not certain when I am saying something from being one being then being loving that I am meaning anything by what I am then saying, I am not certain that I am not then having being in being one being loving that is being that is having the meaning as being of what I am then saying. I am believing that I am not certain about being being in one meaning what one being in being loving is saying. I am believing that I am not certain being being loving in one is in one then meaning what that one is then saying. I am believing that I am not certain that being is not in one meaning what that one being then being loving is saying. What is it I am knowing about living, I certainly am not knowing that I am not knowing everything about being in living. I am not certain that I am knowing everything about being living. I am not certain that I am not

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David Hersland

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knowing everything about being living. I am not certain that I am knowing everything about being living.

¶1 I know that I am not certain about what I would do for some one what I would not do for some one. Not any one is certain so that acting by them shows it to any one what they would do for some one, what they would not do for some one. Each one then would do something for some one, would not do something for some one, would do something for any one would not do something for any one. Some are quite certain about themselves in this thing. Some are quite not certain about themselves
10 in this thing. Not any one is rightly certain about themselves about this thing. Perhaps not any one is really certain about themselves about this thing. Perhaps one is certain about that one about this thing. I know I am not certain about what I would do for some one, what I would not do for some one.

¶2 Some one having some one who was with them become a dead one could be saying, when some one was saying something, that one does not know he is a dead one, he will never know that thing. He does not know he is a dead one, some one said of some one who was a dead one. Some one could be certain that some one who is a dead one would not know he was
20 a dead one, some one could not know that some other one who was a dead one would not know that that one was a dead one. Some one then has been quite certain that some one who was with them when that one was a dead one did not know then that that one was a dead one. Some have been certain that every one who is a dead one does not then know that that one is a dead one.

¶3 It is a surprising thing sometimes to be learning which ones of some one has been knowing are quite certain and say the thing then as a very simple thing that anybody can be knowing that some one who has been with them being a dead one is not knowing that that one is a dead one.

¶4 30 It is certainly something that some are saying when some one who was with them is a dead one that that one is not knowing then that that one is a dead one. Some like very well to be hearing some one say this thing that some one is a dead one and is certainly then not knowing this thing. Some like very well hearing this thing. Some are not wanting ever to be hearing any thing about any one ever being a dead one. This will soon now be the beginning of a description of living that David Hersland did before he came to be a dead one.

¶5 Some are satisfied with having been living when they are come to be a dead one with not having had in them any very sick feeling, any
40 very bad thing to be doing, any very hard work for them in them, not any queer feeling of not having had their head quite right inside them. Some are satisfied then with having been living ones when they have come to be a dead one, some are not satisfied then with having come to be then a dead one. Some are satisfied, some are not satisfied with hav-



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ing been one being living. Some are quite satisfied with having been one having living in them, some are not satisfied at all with this thing. Some are very well satisfied with having come to be a dead one, some are not at all satisfied with this thing.

Some one gives to another one a stubborn feeling when that one could be convincing that other one if that other one would then continue listening. Some are certain that sometimes they can be convinced by some one. Some are certain they are sometimes convinced by some one. Some are certain that they could be conceived sometimes by some one but that they will not be letting themselves ever have any such a thing happen to them. Some like being convinced of some things by some, by some one. 10

Some one and I certainly never did think that one ever could do such a thing has it to be so strongly repeating the facts that one is remembering that almost always I am always convinced that I have been wrong in my feeling. I certainly am not certain whether I ever can be certain whether I ever am when I am feeling something justified from my way of feeling anything in having such a feeling when this one is repeating the way that one is remembering everything. Some one said about some one who was saying something that seemed a very foolish thing to some one about how some one did something, but that one was not saying foolish things, she was judging from the feeling of being inconvenienced and inconvenienced that she would be having and that was all that concerned her in her judging. It was not a foolish thing then that that one had been saying. No, there are many ways of not being a foolish one in being living. There are certainly lots and lots of them of ways of not being a foolish one in being in living. So then some certainly could be convincing me of many things if I go on listening. I am quite certain that this is certain. 20

[David Hersland](#)

[Note #1](#)

David Hersland was a dead one before he was a middle aged one. He was then never in his living an old one. He was dead before he came to the middle of his middle living. 30 ¶3

I am coming to know some whom I have known as middle aged ones, as young ones. This is a pleasing thing. ¶4

David Hersland was a dead one before he was a middle aged one. He was then never in his living a middle aged one. He was dead before he came to the middle of his middle living. ¶5

I have come to know some as being young whom I have been knowing as middle aged ones as coming to be old ones, I know now what ones being young ones will come to be middle aged ones like some I have been knowing as middle aged ones. This seems an easy thing. It is a very difficult thing. 40 ¶6

It is hard to be certain to one's feeling that some one one has been knowing is a dead one, will not be a growing older one. Some one was ¶7

saying that his grandfather had been a dead one before his grandfather was finished being a young one. That is a queer thing that a grandfather was never in his own middle living.

¶1 I am coming to know now more and more of a group of them in men and women what kind they are when they are young ones, when they are middle aged ones, when they are old ones. To-night I came to be certain about one group of them what kind they are when they are young men when they are young women. I am not yet certain about some groups of them what they are when they are old ones, I am not certain about some groups
10 of them what they are when they are middle aged ones, I am not certain about some groups of them what they are when they are young men when they are young women, I am not certain about some groups of them what they are when they are young ones younger than young women and young men. I am certain I am not yet knowing all the kinds there are in men and women.

¶2 David Hersland was come to being one not being living before he could come to be a middle aged one. He was not even then an older one, an old one, a middle aged one. He came to be a dead one after a considerable beginning of his middle living.

¶3 20 I know now how quite a number of groups that there are of men and women are ones existing when they are young ones, that is young women and young men, that is just ending their beginning living, just beginning their middle living. I am beginning to know of some groups in men and women, what they have as hands and faces and ears and bodies to them and being in them, and ways of acting in them when they are young men and young women, older young men and young women, middle aged men and women, old men and women. I do not know yet very much about what any group of them are when they are young children. I am slowly spreading very slowly spreading to them, I have not yet spread
30 to them, not at all reached to them yet in spreading out in knowing being in groups of men and women.

¶4 As I was saying David Hersland was a dead one before he was a middle aged one. He was dead before he came to the middle of his middle living. He was then never a middle aged one, he was then never an old one. He was one of a kind in men and women. Certainly each one is one of a kind in men and women. I am knowing more about being in each group of them when every one of a group of them is a young one, and an older one, an old one. I am knowing then being in some groups of men and women as it is in them when they are young men or women, older
40 men or women, old men or women.

¶5 No one will listen while I am talking. Some have very much such a trouble in being one being living. Some have not at all any of such trouble in them. Some will listen when I am talking. Some will not listen when I am talking. Some will listen while they are fat ones, they do

not listen when after dieting they have become thin ones. These then listen to other ones and some of these other ones could not get any listening from them before the dieting that made these come to be thin ones from having been fat ones. Some are listening to me now and before they were always listening every evening to another one. They are listening to me now, I like them to be listening. Some who are young men and young women are listening to me now very often. Some who are now young men are listening to me now very often, they listen to me and I am talking very much now quite often to them. Some are very faithful in being ones listening and these are not listening very often. I know very well one such a one. Some quite older ones are listening but then really I am not talking very much when they are listening. Some have it to be certain that not any one ever is listening when they are talking. Some of these are mistaken, some of these are not mistaken. Some of these come to know it in them that they are not listening being so certain in them that there can not ever be conversation in any living for them. This will be soon a description of being in David Hersland and how men and how women listened to him, how some listened to him, how others listened to him, how some heard him doing talking but never listened to him, how some did not ever hear him doing any talking, how some forgot about him, how some remembered him, how some talked to him, how some said they would prefer not having ever to talk to him, how some had to talk to him, how some stopped talking with him, how some being with him liked what they were then doing, how some being with him sometimes did not at all like that thing, how some told him everything that they could think of telling and how some were sorry they had told him and how some were not sorry they had told him and how some wanted to go on telling him more and how some forgot they had told him anything. This is then to be a description of David Hersland of being and listening and talking and being liked and disliked and remembered and forgotten and going on being living and dying and being a dead one.

Some are listening to me and I tell them then the being they have in them. I tell them what they have what they have not in them, how it comes together, how it does not come together in them, how the being they have in them is important to them, how it is not important to them, how it can be active in them, how it can be not active in them, why they like having their being in them, why they do not like having their being in them. Mostly every one has listened some when I have been telling them about being in them. Some have listened and I have thought that they were believing what I was telling them and then many years after they have been telling that they were certain then that I was telling them then what I had not any reason to believe was true of them. And sometimes then later when they tell me such a thing they find it that I am not certain that I was not then doing this thing. Some

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make of themselves a new one by my telling them about the being in them and to very many then they are quite a new one and to some then they are not at all a new one, they are quite an old one. Some like listening and later then they have a frightened feeling that I will influence them to be another one, they do not like very well some of them what they are in living, they do like some of them what they are in living, they are quite certain they do not want me to be influencing them. Some are listening and I am talking and I am talking and then they ask a question and then I say to myself that words can have a meaning to some one and a meaning
 10 to some other one and that I was talking and that that one was intelligently listening and that that one has then asked this question. I have told so many so much about the being in them. I will tell I am quite certain some more about the being in them. This will be now much history of talking and listening. I talk one way and listen one way and talk other ways and listen other ways and so probably does every one. This is to be now very much description of talking and listening, of a number of young men and young women talking and of a number of older men and older women talking and of each one of them the young men and young women and the older men and the older women listening.

¶1 20 Some are certain that sometime some could be different ones in being in being living, some are certain that sometime every one will be a different one in being in being living, some are hoping that sometime some one will be a different one, some are certain that they are believing that something can be different in living sometime for some, some are certain that they are believing that something can be different in each one, some are believing this thing about men some are believing this thing about women, some are believing this thing about men and women, some are thinking they are believing this thing, some are not believing that they are believing this thing, some are always believing this thing, some are
 30 not always believing this thing, I am not believing this thing, another one is not believing this thing, another one is not believing this thing, another one is believing this thing, another one is believing this thing, another one is believing this thing, another one is believing this thing, another one is not believing this thing, another one is not believing this thing, another one is not believing this thing, another one is believing this thing.

¶2 This is to be a history of David Hersland and of his coming in his living to be thinking again and again and very often of coming to be a dead one. This is to be a history of him and of his coming to be thinking of
 40 coming to be a dead one and of his thinking about coming to be a dead one and about being a dead one and about his coming to be a dead one.

¶3 This then is to be now a history of David Hersland and of talking and of listening and of thinking about being dead ones in men and women

men being in being living. This then is to be now a history of David Hersland and of his talking and of his hearing talking and of his listening and of other ones doing listening and of very much talking and of thinking and feeling and of everything that ever was or is or will be being in some men and some women doing living. This then is to be now commencing being a history of David Hersland being in living and being talking and being listening and being talking and listening and being talking and being talking and being talking and being listening and being listening. This is then to be now a history of him.

Every one has experiencing in being one being living. I am saddening with not feeling each one being experiencing as each one is having that thing. I am saddening with this thing. There are so many being in living and there are so many that I am knowing by seeing and hearing being in living and each one of these is experiencing in being living and I cannot be feeling what way each one is experiencing, I who am suffering and suffering because of this thing. I am in desolation and my eyes are large with needing weeping and I have a flush from feverish feeling and I am not knowing what way each one is experiencing in being living and about some I am knowing in a general way and I could be knowing in a more complete way if I could be living more with that one and I never will live more with every one, I certainly cannot ever live with each one in their being one being living, in my being one being living. I tell you I cannot bear it this thing that I cannot be realising experiencing in each one being living, I say it again and again I cannot let myself be really resting in believing this thing, it is in me now as when I am realising being a dead one, a one being dying and I can do this thing and I do this thing and I am filled then with complete desolation and I am doing this thing again and again and I am now again and again certain that I will not ever be realising experiencing in each one of very many men and very many women, I can realise something of experiencing in some of them, in them as kinds of them but I am needing to have it in me as a complete thing of each one ever living and I know I will not, and I am one knowing being a dead one and not being a living one, I who am not believing that I will be realising each one's experiencing, I do not want to realise each thing they are experiencing, I do not care anything about such a thing, all that I am needing to be one being living is to be realising completely how each one is experiencing, with what feeling, thinking, believing, creating and I I am very certain that I will not ever be completely with each one doing such a thing, I will be doing something in such a thing with kinds in men and women, with some of some kinds of them but not with each one not with every one, no certainly not with every one. No certainly not with every one, completely, certainly not, and more and more knowing some one experiencing and completely knowing that one makes it certain that if I could live with each one I could realise the experiencing in each one

David Hersland

David Hersland

and I cannot ever live with each one, I certainly never will be living a good deal with each one ever having been living.

¶1 David in beginning living was hearing some, was feeling some about somethings being things that one should be doing so as to be one going on being living. Such a thing as not changing a thing when one was beginning putting it on one way and such a thing as counting some things and not other things and such a thing as arranging clothing so that not in any way could he be putting one thing on the way he had been putting that thing on the other morning and stepping on something and not stepping
10 on something and thinking something and then certainly thinking then another thing, and doing something and certainly then be doing another thing, and hoping something and saying then another thing, and walking around something and walking around that same thing and never walking again around that same thing, as I was saying when he was one beginning being living he was hearing then when he was one beginning living some things, he was feeling then some things about needing somethings being happening so that he could become one going on being living and he was then as I was saying hearing some things, he was then feeling some things that needed being so that he could be one going on being in being living.

¶2 20 He was one then as I was saying commencing being in living and he was then a little an older one and this is to be now a complete history of him and of listening and of talking and of some doing listening and doing talking.

¶3 One and then another and then another one and then another one said something and then some other one said something and some one can listen to every one who says something. There are not so many kinds in men and women, I have just been seeing pictures of about fifteen kinds of them, kinds of men and women, there are more than that of course of kinds in men and women as I feel being being in them but there are not
30 so very many kinds in men and women. Each one talks a good deal in being in living even those who do not do very much talking. Every one who ever was living talks a good deal that is certain. Every one ever living talks a good deal, some are talking and others are listening and those then talking are thinking that those then listening are ones not ever doing very much talking and some of them do very much talking and some of them do not do so very much talking. Some one talks a good deal in being living, every one listens a good deal in being living, this is to be now a description of talking and listening, this is to be now a description of being and living in David Hersland, of David Hersland.

¶4 40 There are not then so many kinds in men and women. Each one of every kind in men and women is as I am saying doing very much talking doing very much listening in being living, some of each kind in men and women do more talking in being living than others of that kind of them, some of each kind in men and women do more listening than others

of that kind of them, some of each kind in men and women do more talking and more listening than others of that kind of them, that kind in men and women. I am saying that there are not so very many kinds in men and women as I am feeling being in men and women, but as I was saying each one of a kind in men and women has being in that one being differently in him from being in any other one of that kind of them. I am now beginning describing being in David Hersland, I will be telling very much now about talking and listening, I will be describing in many various ways quite a number of men and quite a number of women.

Each one is mostly all his living all her living, a young one, an older one, one in middle living, an old one to themselves, to any one, to some one. That is to say not any one is all his living all her living to any one, that is to say not any one hardly is feeling another one being a young one and then an older one and then an old one. It is a very strange thing this thing and an interesting thing that almost not any one is to any one is to themselves inside them one having been in all parts of being living. That is to say it is very striking one man is writing about some one and that one about whom that one is writing is to that one say an old man. That one writing tells about that man being a young one, tells about that man being a middle aged one and always it is a description of the old man who was once a young man, a child, a middle aged man, it is not a description of a young man a middle aged man or a child. It is the same thing if some one is a child to some one feeling that one, telling about that one, that one may be described as an older one, a middle aged one an old one but it is always then a description of a child having become a middle aged one, an older one, an old one. So then this is certain that each one is to some one for all of the living ever in that one a child, to some one, a baby, to some one, an older one, to some one, a middle aged one, to some one, an old one, to some one. I am not saying that not any one can be feeling more than one stage of being in themselves, in any other one, but I am really almost saying this thing. It is an interesting thing that each one in a way is feeling the world being existing in this kind of way too in them. Those feeling the world an old thing are only feeling this thing, those feeling the world a new thing are only feeling this thing, those feeling the world to be having had a past living are only feeling it as a thing having description and so on and so on and it is extraordinary how not any one can be convincing in telling about one being a young man if they are feeling the living being in that one being that of an old one. Mostly every one is in some place in being living to every one knowing that one and that is the complete realisation that each one is having of that one. Always then this comes to be to me more an extraordinary thing that not any one can really be telling the whole history, can really be realising the whole going on of being in them, that not any one can be telling the whole history of any one, that not any one

can be realising the whole time of being going on being of being in any one. I do certainly think this to be an extraordinary thing. Mostly then as I am saying not any one is feeling any other one really having been in living a young one an older one a middle aged one, an old one. Really then mostly every one all the living of some one is feeling that one to have been a young one or an older one, or a middle aged one or an old one.

¶¹ Listening does not help one with this thing because as I am saying each one is feeling themselves as having been an old one, a middle aged one, a younger one, a young one all their living and when they an old one talk
 10 about themselves as a young one, it is a description of an old one having been a young one, not a realising of being a young one, and so on and so on and so each one is in themselves in feeling one having been in all living a young one, or an older one, or a middle aged one, or an old one.

¶² I did use to find this very perplexing this difficulty each one has of realising whole being having been going on being in any one, in themselves inside them. It is a very useful thing that always in living there are some being young ones some being older ones, some being middle aged ones, some being older ones so that one can always be certain that not
 20 on being as being a young one an older one a middle aged one, an old one. As I was saying listening is not helping any one very much with this thing, knowing ones self inside one is not helping one very much with this thing, talking about being having been in one is not helping one very much with this thing. Knowing family living is helping some with this thing, having little ways in moments inside one in feeling, in doing something perhaps is helping something with this thing, mostly not anything is really helping one doing this thing, realising the whole being having been, going on, going to be going on in any one. So then I am not thinking about doing this thing. I am thinking about telling about being
 30 being in men and in women, I am thinking about telling about talking and listening that some men and some women are doing, that mostly every one is or was or will be doing. I am thinking then about telling about knowing being being in men and in women. I am thinking then about listening and talking being, going to be being, having been being in some men in some women.

¶³ David Hersland was interested in dying, in loving, in talking, in listening, in ways of eating, in ways of being going on being in living. He came to be a dead one when he was coming to the beginning of the middle of his middle living; this will be now a complete description of the
 40 being being in him and the living he was having in being one being living.

¶⁴ He was one interested in ways of eating, in loving, in ways of being going on being living, in dying, in listening, in talking. He was one living in needing to be certain always and that always every day in his living that he was understanding that living was a thing that he wanted

then to be doing, that he was then realising as being, as beginning or as going to be beginning or as going to be ending.

He was one certainly interested all his living in listening, in talking, in loving, in dying, in going on going on living, in ways of going on being living. He was one certainly all his living interested in talking, he was one certainly all his living interested in listening. He was one certainly all his living very much interested in talking, he was one certainly all his living very much interested in listening, this will then be soon a description of talking, of ways of being one interested very much in talking, of ways of listening, of being one very much interested in listening. I can certainly say that David Hersland was certainly very much interested in listening, in ways of being one being listening, I can certainly say that David Hersland was one very much interested in talking, in kinds of talking that kinds in men and women are doing, in kinds of talking men and women doing any talking are doing. He was one then certainly interested in talking, certainly interested in listening. He was one in his living certainly doing listening, he was one in his living certainly doing talking. This then will be then soon now some description of talking being done by men and women, of listening being done by men and women, and then there will be some description of David Hersland and certainly he was in his living doing some talking, doing some listening, he certainly was all his living interested in talking interested in listening, interested in his being one talking, interested in his being one listening, interested in ways of talking in men and in women, interested in ways of listening in men and in women, interested in his own way of talking, interested in his own way of listening. He was one then certainly all his living very much interested in men and women being ones doing talking, being ones doing listening. As I was saying he was one interested in living interested in dying, in loving, in talking, in listening, in ways of going on being in living. He was one certainly interested in ways of going on being living, of going on being in living he was one certainly interested in being one going on being living, in going on being in being living, he certainly was interested in every one's being one going on being living. He was then certainly one interested in any one's going on being living, he was certainly interested in ways of going on being living, ways of going on being in being living. He was one as I was saying interested in talking, in listening, in dying, in going on being living, in going on being in being living, in loving. He was one certainly interested in dying, in listening, in talking, in going on being in being living, in loving. He was one then certainly interested in being one wanting to be certain each moment in being living that he was wanting to be one then being living. As I was saying he was very much an interested one in realising ways of being one going on being living, in listening, in talking, in ways of eating, in loving, some in going to be beginning, some in ending, in dying, some in

going to be ending. He was then in living mostly an interested one. He was in living then almost mostly an interested one. He was then in living one being an interested one in ways of being one going on being living, in his being one going on being living, in dying, in loving in ways of being one eating to be going on being living, in his way of eating something, in his way of eating for being one going on being in living, he was as I was saying in being living one interested in ways of being one being talking, in ways of being one being listening. He was as I was saying one being one pretty nearly completely interested in being one being living, in any one's being one being living. As I was saying he was one pretty nearly completely interested in living being existing. He was one as I am saying pretty nearly completely interested in this thing. He was one as I am saying all his living pretty nearly completely interested in this thing. He was then as I am saying pretty nearly all his living interested in his being one being living. As I am saying he was all his living pretty nearly completely interested in his being one being going on being living. He was one then as I am saying one almost completely interested in being one being living. He was then as I am saying mostly all his living one being almost completely interested in his being one being living. He was all his living interested in loving, in dying, in ways of going on being living, in talking, in listening, in ways of eating. He was one almost completely interested in being one being living. He was one all his living interested in ways of eating, ways of being one going on being in living, in listening, in talking, in dying, in loving. He was one mostly all his living almost completely interested in his being one going on being living.

I am now beginning a description of being having been in David Hersland, the being, the living in him, the talking and listening he was doing in living, the ways he was eating, loving in him, dying in him, going on being living in him when he was one going on being living in living. I am now beginning a description of David Hersland and I will give one description after another description of the being in him and the living in him and the talking he did in living, and the listening he did in living, and the loving he did in living, and the going on being living he did in living and the dying he did when he was being living and I will give one description and then another description and then another description and then another description and then I will give another description and another description of the being in him and the talking he did in living, and the listening he did in living, and the things that were interesting to him in listening and in talking that any one was then doing, and the dying he was doing in being in living, and the going on being in living that he was doing in being in living, and the loving he was doing in being in living, and the ways of eating that were interesting to him while he was being in living. As I was saying he was mostly all his living almost completely interested in being one being living. He was mostly all his living almost

completely interested in any one being living. He was mostly all his living completely interested in some one being one being living, in some being living. He was as I was saying interested all his living in any one being one going on being in being living. He was then one certainly interested in talking, in listening, in dying, in loving, in ways of going on going on living, in ways of eating, he was certainly then one mostly all his living almost completely interested in his being one being living, he was certainly one interested in some being ones going on being living.

I will now be telling about David Hersland being one of Hersland family living, having Hersland family living as living for him, having Gossols half country half city living as a way of having living in him. I will now be telling about living being in David Hersland when he was quite a little one when he was a bigger one, when he was as big one as he ever was in being one being living. I will now be telling about being being in him and I will tell of course a good deal about the being being in him. Naturally I will tell a great deal about living and being being in David Hersland. He was living in Gossols in a part of Gossols where not any rich people were living. He was living the Hersland's half-country, half-city living. He was living the half country half city living of the men and women and children living in that part of Gossols where the Herslands were living. He was living the living he was naturally living from the being he had as being in him. This is to be now some description of him. This is to be now of course very much history of him. This will be naturally a description, some description, many descriptions of very many men and very many women. This will be then very much description of David Hersland, of being, of living, of dying, of listening, of talking, of going on being living, of going on being in living, of ways of eating.

David Hersland was all his younger and young living living in Gossols and he was knowing then the Hersland family and any one knowing the Hersland family then and he was knowing every one living in the part of Gossols he was living in, mostly every one, and he was knowing some others too then. He was talking some then and listening some then, certainly he was listening some then and talking some then. I have already told something about his having been one listening some then about his having been one talking some then.

David Hersland would have liked it very well all his living to like every kind there is of women. He would have liked very well to have had this in him all his living. He would have liked all of his living to feel beauty in any kind there is of women. He would have liked it very well to feel in him beauty being in each one in all women. He would have liked very well in every bit of being living to be feeling each woman a beautiful thing to be being in living. He certainly would have liked very well all his living to be finding every woman every kind of woman a beautiful

one in being loving. This is to be then a history of living being in David Hersland, of loving, listening, talking, going on being living, dying, ways of feeling going on being living in him. He is then one I am going to be now beginning describing.

¶¹ He would have liked it very well to be having all his living each woman ever living to be a beautiful one to him. He wanted it then that all his living every woman he could come to be knowing should be to him, would be for him a beautiful one. He wanted this thing all his living. He wanted always that any woman, that every woman was a beautiful woman to him, was a beautiful woman being a woman being living. He was then one certainly being interested all his living in dying, loving, ways of eating, ways of going on being in living, talking and listening. He was one then all his living one certainly almost being one completely interested in being one being living. This is to be now a history of living being and having been in some men and some women.

¶² David was one being then being one almost completely interested in being living from the beginning of his being one being living. As I have been saying this is to be now a description of his being one being living. I am beginning now this description of him, a description of all living being in him of all the being in him.

¶³ I am realising being in some men, men succeeding completely in living, I will tell sometime about some of them. Some men are very active in being living, some men are not so very active in being living, some men and some women are very active in being living, some men and some women are not very active in being living. Some men are very active in being living and are succeeding very well in being living, some men are very active in being living and are not succeeding very well in being living, some men and some women are succeeding very well in being living, some men and some women are not succeeding very well in being living.

¶⁴ Some men and some women have being very actively in them and are succeeding very well in being living and are not very convincing to some knowing them all their living, some men and some women have being very actively in them and are succeeding very well in being living and are convincing to very many knowing them all their living. I certainly will try to tell all I am realising of being in men and women. I will try sometime to tell all I am realising of being in some having being very actively in them and succeeding completely well in being in living and being convincing to many knowing them all their living, of being in some having being actively in them and being ones succeeding completely in living and being convincing as being really interesting to some knowing them all their living, of being in some having being actively in them and being ones succeeding astonishingly succeeding and being convincingly interesting to some and being certainly not convincingly interesting to

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id Hersland

some and being some convincingly interesting to some and being some not convincingly interesting to some, I can try to tell all I am realising about being being in men and in women. I can try to realise completely all being in each one. I am trying to be realising all being in each one. I am quarrelling with some, I am hurting some, I am winning with some, I am beginning with some, I am being hurt by some, I am neglecting some, I am wanting some, I am forgetting some, I am happy with some, I am kissing some, I have been telling some I did not know that that one was feeling that thing and that one was telling me then that that one did not know I was feeling that thing, I certainly did have resentment against some one, I certainly did not like what some one did when I was doing something, I am trying to be realising being, I can try to do this thing. This is to be now a complete description of all the being I ever have been realising as being in David Hersland and very many he knew and ones who knew him. This then is to be a description. This then is to be a history of him and of some whom he knew, of some who knew him, this then is to be a history of all of him and of some whom he knew, of all of him and of some who knew him.

He began living and this is to be now a little description of that beginning. He went on being living and this is to be then a description of that thing. He still went on living and this is then to be a description of that thing. He came to be a dead one and this will be then a description of that thing. He began being living and this is to be now some description of this thing.

I am troubled with men and with women, I am troubled by men and by women. I am troubled that each one is experiencing each thing they are experiencing the way each one is experiencing each thing. I do not want that any one should experience anything any way but the way each one is experiencing that thing. I certainly do not want it that any one should experience anything in any way that that one is not experiencing a thing. No I do not want anything to be at all a different thing in the way each one is experiencing each thing, no I do not want anything to be different in experiencing than it is in each one, I certainly do not, I may but I doubt it, I certainly do not, I am certain of this thing. I certainly do not want any one to be experiencing anything in a different way than the way they have it in them to experience that thing. I am troubled as I was saying with each one being one experiencing the way each one is experiencing, I am troubled by each one experiencing the way each one is experiencing each thing. I am troubled, I say I am very much troubled by each one being that one experiencing each thing as that one is experiencing that thing. I certainly am very much troubled with this thing. Each one is experiencing each thing in the way that one is experiencing each thing. I certainly do not at all want that each one should not be experiencing each thing the way that one is experiencing that thing. Some say I do

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David Hersland



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want each one to be experiencing differently from the way each one is experiencing each thing, I may but I doubt this thing, I certainly am certain that I do not want that each one is experiencing each thing differently from the way each one is experiencing each thing. So then I want it that each one is experiencing each thing the way each one is experiencing each thing. I certainly do not want it that each one is experiencing each thing in a way each one is not experiencing each thing. I am as I am saying troubled with each one experiencing each thing the way each one is experiencing each thing. I certainly am troubled by each one being experiencing each thing the way each one is experiencing each thing.

¶1 Some are not succeeding in living, some are succeeding in living. Some are feeling some one to be one succeeding in living, some are not feeling that one to be one succeeding in living. Some are ones being certain that sometime something will be working in a different way from the way that thing is now working. Some are certain that everything will be working differently from the way everything is now working. Some as I am saying are understanding something one way, some as I am saying are understanding something another way. Some are beginning with understanding, some are ending with understanding. Some are realising experiencing in some one when that other one has done something. Some are realising experiencing in some one when that some one has commenced doing something. Some are realising experiencing in some one when some one has completely done something. Some are realising experiencing in each one while each one is doing being experiencing. I certainly am very troubled by each one being one experiencing each thing they are experiencing.

¶2 I said there are very many men and very many women always being living. I said there are very many men and very many women experiencing each thing they are each one experiencing. I said there are very many men and very many women always, there certainly are very many men and very many women always living.

¶3 David Hersland knew very many being living while he was one being living. He knew some when he was a little one, an older one, one beginning being in middle living. He certainly did know quite a number who were being living while he was being living.

¶4 He knew some of them longer than he did other ones, he talked more to some than he did to other ones, he forgot some more than he did other ones, he listened to some more than he did to other ones, he liked some better than he did other ones, he loved some more than he did other ones, he was liked more by some than he was by other ones, he was remembered more by some than he was by other ones. He knew then a good many who were living when he was living. There were a very great many who were living when he was living. He knew some who were living when he was living. There were some whom he knew all his living, there were some

whom he knew a very short time in his living. I certainly will be trying to tell about each one ever having been, going to be, being living, I certainly will now tell about each one David Hersland was knowing and about each one who knew him.

I certainly am now trying to be beginning telling about each one David Hersland knew in his living about each one who in his living knew him. I certainly am now trying to be beginning to tell about David Hersland being living, I certainly am going to be trying to tell about David Hersland being living, about each one he knew when he was being living, about each one who while he was being living knew him. Many women have it in them to be sometimes loving some one. Many of such of them have it in them then to be laying their hand on that one, to be feeling inside in them then and out from them the way any one being one having feeling of being some one directing any living is feeling, being some one giving something is feeling, being some one receiving something is feeling, being some one many might be finding it necessary to be respectfully addressing is feeling, being some one who is some one who is an important one by reason of being one being born to be in living is feeling. This feeling in the one having that feeling is mostly a very nice thing to that one having that feeling, it is sometimes a very nice thing to the one loving that one, it is sometimes not at all a nice thing to some one loving that one, it is sometimes a nice thing to some seeing that one having that feeling, it is to some seeing one having that way of feeling a very funny thing, to some a very unpleasant thing, to some a serious thing, to some a curious thing. However it is certain that very many women having feeling in them of loving some one have then a feeling of being some one having it in them to be important to every one as being one having been born to be living. They are then acting that way in being one being one loving some one. As I am saying some have one feeling about such a thing, some have another feeling about such a thing. Some have a feeling of being impressed by any woman having such a feeling of being one being important by being one having been born to be living in being in living, being important as being one being born and being living. Very many women as I am saying are sometime, are sometimes loving some man and as I am saying some of such of them have it then in them to have of their kind of them the feeling and the manner then of being one having it in them to be one directing living. Very many women are sometime, are sometimes loving some man and as I am saying some of such of them have it then in them to have of their kind of them the feeling and the manner then of being one having it in them to be one being important by reason of having been one being born to being in living. As I am saying very many women are sometime, are sometimes loving some man and as I am saying some of such of them have it then in them to have of their kind of them the feeling and the manner then of being one having it in them

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to be important to every one because of being existing and that is enough as it is to any one in any position where they are and not anybody in any way can move them. Anyway very many women having loving in them are having then the feeling and the acting of being ones being born important ones to any one. As I am saying each one having this feeling is acting then the way their kind of them is naturally acting having such a feeling. As I am saying some feel one way some feel another way in feeling, seeing some woman having such a feeling. David Hersland as I was saying was one having it that each woman having loving in them had
 10 on him some effect to make of him in some way one submitting to that one. He was then one in a way doing very much submitting. Some liked this in him, some did not like this in him, some found him one very unpleasant in being one being living, some found him very attracting in being one being living. Any how this is to be now a complete history of him and this time I am certain to be beginning with his beginning being one being in living.

¶1 Some come to be a dead one before they come to be a middle aged one, some come to be a dead one before they come to be an old one. Some come to be a dead one before they come to be the ending of the
 20 beginning of their middle living. David Hersland came to be a dead one before he came to be at the ending of the beginning of his middle living.

¶2 Quite a number come to be dead ones before they come to be old ones. Quite a number come to be dead ones before they come to be middle aged ones. Quite a number come to be dead ones before they come to the beginning of coming to be a middle aged one. Some then really come to be dead ones before they come to the ending of the beginning of their middle living. Some of these might have been succeeding in living if they had gone on being living, some of these might have been not succeeding in living if they had gone on then being living. Some then
 30 come to be quite really dead ones before the ending of the beginning of their middle living. Some do not come to be dead ones before the ending of their beginning middle living. Quite a number do not come to being dead ones before the ending of the beginning of their middle living. David Hersland as I was saying came to be a dead one before he came to be at the ending of his beginning being in his middle living. David Hersland might have been one succeeding if he had gone on being living, David Hersland might have been one not succeeding if he had gone on being living. So then certainly some men, some women come to be really dead ones before the ending of the beginning of their middle living. Certainly quite a number of men and quite a number of women come to be
 40 dead before they come to be at the ending of the beginning of their middle living. Some as I was saying of these if they had gone on being living would have been succeeding well enough in living, some of these as I was saying would certainly not have been succeeding very well in being

living. David Hersland as I said of him was one who came to be one being dead before he came to be one beginning being in the middle of his middle living, he was one as I have said of him who might have been one succeeding in living if he had been one going on being living, he might have been one failing in living if he had been one going on being living. Some who have come to be dead ones before they have come to the beginning of the middle of their middle living would certainly have been succeeding if they had been ones going on being living. Some who come to be dead ones before the beginning of the middle of the middle of their living would have been really failing if they had gone on being living. I am going now to be telling about being and living being in David Hersland from his beginning being in living to his coming to be one not being any longer being living. I cannot tell to any one how completely very many come to be dying and quite dead ones before they come to the beginning of the middle of their middle living. I am telling to myself that I am certain of this thing. I am telling that some of these would have been succeeding in living if they had been ones not coming to be dead ones before the beginning of the middle of their middle living. I am also telling that some of these would have been failing in living if they had been ones going on being living to the ending of their middle living, if they had been ones going on to being old ones in being living. As I am certainly saying David Hersland was one coming to be a dead one before the ending of the beginning of his middle living. This is now to be a complete history of being and living in him.

Not any one could be certain all their living that any other one is completely living their living. Almost not any one can be certain that any other one is completely living the living of that one. Mostly not any one is believing all their living that any other one is completely living the living of that one. Mostly every one is believing that some one could be completely living all the living of that one. Some to themselves inside them are believing they are completely living the living of them. Some to themselves inside them are not believing that they are completely living the living of them. Mostly not any one is believing of any other one that that one is completely living the living of them. Some are believing that some one is completely living the living of that one. Some could be believing that some one is completely living the being in him, some could be believing that some one is completely living the being in her, some could not be believing that any one could be completely living the living in that one. Mostly not any one is really believing that any other one is completely living their living, some are believing that some are living completely the living in them, very many are not believing anything about this thing, mostly every one is believing something about this thing. So then very many are always being living. There are some certainly believing that some one can be completely living the

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living in them, some are certainly believing that every one can be completely living the living in them. Certainly some are certain that some are realising meaning in being one completely living their living, certainly some are certain that every one can be realising the meaning in being one completely living their living, some are certain that perhaps some one can be realising the meaning of being one being completely living in their living, certainly some are certain that certainly not any one can be realising any meaning in one living completely all their living.

¶1 Certainly then each one is himself each one is herself, certainly.

¶2 10 Certainly then each one is himself each one is herself certainly then each one is that one in being one being living. Some are certain that each one could be one being certain of something. Some are certain that some could be ones being certain of something, some are not at all certain about any one being certain of anything, some are quite certain about every one being certain about one thing, some are quite certain that every one is certain about the same thing, some are not at all certain about every one being certain about the same thing, some are thinking that some time they might come they might come to have come to be certain that every one is certain about the same thing, there are very many
20 quite certain that every one can be certain about the same thing, there are very many quite certain that every one is certain about the same thing, there are some there are many quite certain that not every one is certain about the same thing, there are some certainly certain that each one is certain of something, there are certainly some quite certain that very many are not certain of even one thing, there are certainly some quite certain that some are not ever certain of any one thing, there are some who are not certain about any one being certain of anything, there are certainly very many certain that every one is certain of the same thing, there are certainly very many certain that every one can be certain
30 of the same thing, there are certainly some that are certain that not every one can be certain about the same thing, there are certainly some who are certain that each one is certain of something, there are certainly some that are certain that not each one is certain of something, there are some that are coming to be certain of something about every one being or not being certain, there are some not coming to be certain about each one being or not being certain about something. There are some saying something and saying it again and again, there are some saying something and not saying it again and again, there are some saying one thing and then saying another thing, there are some saying one thing
40 and then saying another and then saying another thing, there are some saying one thing and saying it again and then saying another thing and saying it again and again and again. Mostly every one is more or less always saying something. Mostly every one is sometimes saying something. Mostly every one is quite often saying something. Some-

times one is saying something and another one is saying the same thing, sometimes one is saying something and another one is not then saying that thing, sometimes one is saying something and another one is saying that thing and then is saying another thing. This is very often happening. Very many then are always being living. Mostly every one is more or less saying something quite often and mostly every one is more or less hearing that some one is saying something. This is to be now a complete description of David Hersland before his beginning being in living and sometime there will be some description about some thinking about his being about his not being one living completely his living. I said of him that he came to be one not any longer being living before he came to be at the end of the beginning of his middle living. This will be now a beginning of description of being and living in him.

In beginning his living David Hersland was of course a very little one and he was then quite interesting to some. In beginning his living he was of course not remembering anything and there were some who later remembered about him then. In beginning his living he was of course completely a very small one, he was beginning living and he was then going on in being living and he then went on being in living and he was then not such a very little one. He was then in being one beginning being in living a very little one. Then he was going on being in living and always more and more then he was coming to be not such a very little one. He was in beginning being living a completely small one. As I was saying he was a younger one, he came to be living after Martha and after Alfred Hersland had each of them been sometime living. Mr. Hersland had always intended to have three children and as I was saying there had been two and these two had not gone on being living and so David Hersland came to be living and sometime later in some way he heard this thing when he was still quite a young one and he had it in him then to be certain that being living is a very queer thing, he being one being living and yet it was only because two others had not been ones going on being living. It was to him then that he was certain then that being living was a queer thing. As I said of him in a way he was needing it that every moment he was one being one being living by realising then that he was one needing then being one being living. He was in a way then as I was saying needing to be certain that he realised in him every minute in being living needing being being living. He certainly was one for sometime going on being living. He went on for sometime being one going on being living. As I was saying he could have it in him to be feeling that it was a very queer thing to be one being living. He was one that could be realising very much and very often that he was needing being one being living. He was one needing to be understanding every minute in being living what meaning there was to him in his needing to be to him one being being living. He certainly then could have it in him to be going on being living. He certainly could

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have it in him to feel it to be a queer thing to be one being living. He was one then as I was saying who was a very little one in beginning living as mostly every one must be in being one beginning being living, he was then one beginning being living, he was then a very small one, he was the youngest of the three Hersland children, he was quite pleasant to the Hersland family then, all his living he was not unpleasant to any one of them the Hersland family, this is to be now quite a complete history of him.

¶1 One man has one kind of way of feeling something, something that is existing. Something is an object being existing, it can be anything
10 any kind of a thing. One man sees it as a thing having solidly being existing. This man has it that he realises a thing having solidly being existing, he does not realise that a thing has character making it a particular thing, he does not realise that it has expression its way of telling any one that it is that kind of thing, he does realise it as having existence in relation to other things being existing that is to say he does realise that other things are at the same time solidly existing and each thing has to have its room for being existing and so for each one to have this solid existing makes a relation being between things being existing. This is one man having realisation of anything.

¶2 20 Another one has it that he has it to be realising completely the character of each thing, anything, has it to be realising completely the way each thing would be telling the character it has in being living by repeating if each thing could be expressing the character of that thing to any one. This one has that thing so that each thing is existing, not by description, by really being in having completely character in being existing. This one has then a realising a complete realising of each thing being in relation to any other thing. This one has completely the realisation of this thing. This one has some sense of a thing of each thing being solidly existing but not so much as this one is needing to make this one be a slow
30 one in growing realisation.

¶3 There is another one and this is the one that is different from these two. This one has realisation of a thing having solid existing, this one has realisation of character in each thing, this one has realisation of relation existing between everything so that each thing is existing at the same time as every other thing is existing and this one has emotion in him about each one of three things he is realising about each thing. This is another kind of a one.

¶4 There are some who realise it of each thing that it is a pretty thing,
40 there are some that realise it of each thing that it is an ugly thing, there are some who realise it of each thing that it is a funny thing, there are some who realise it of each thing that it is a tender thing, there are some who realise it of each thing that it has a pretty color, there are some who realise it of each thing that it has a pretty shape, there are some who realise it of each thing that it has a meaning, there are some who realise it of each

thing that it is a queer thing, there are some that realise it of each thing that it is an unpleasant thing, there are some who realise it of each thing that it would be pretty if it were in a garden, there are some who realise it of each thing that it would be a nice thing if it were in a room with simple furnishing, there are some who realise it of each thing that it is a thing a nice thing when it is in a room which is not a very light one, there are some realising that each thing is part of a story any one can be telling about anything, there are some that are realising each thing is a nice thing if it is exciting to love that thing, in a way then every one has it in them to feel something about things being in being existing. 10

Now I am telling about another one. One this one has a gift of expression of expressing something and that is a beautiful thing that is to say the means of expressing something in this one is a beautiful thing and this one is one wanting to be expressing the existence the character of anything. Now this one has complete emotions about the means this one has for expressing anything, this one certainly has not any emotion about anything that is being existing. This one has not a realisation of something being solidly existing, this one has not a realisation of the character of anything, of the way anything could be experiencing being existing, this one has not any realisation of anything being in relation 20 to any other thing and this is a natural thing when one is realising the being in this one. This one is needing being one realising anything as existing so that this one can be having something to be using his beautiful means of expression on. So then this one has a practical realisation of everything being existing.

These then are some ways of being ones realising anything. I will not now tell about other ones. I will not tell now about other ones. 12

David Hersland as I was saying was one wanting it that he should be one realising every minute what there was in life to be a thing going on being doing. He was one doing this thing in all of his living from the beginning of being one being living to the end of his being one being living, that is to say from his being in the middle of his beginning being living to the ending of the beginning of the middle of being living. 30

As I was saying the last one I have been just describing was one needing to be certain that things are existing so that he could be using his beautiful means of expression. There are some having not such beautiful means of expression who are needing for their means of expression that they have as being, are needing realising that things are existing, are practically needing this thing. There are some, and these are a different kind, in whom the means of expression is the thing really existing, and these are to themselves not needing it that they have a practical need of realising things being existing. I cannot tell enough about every one, certainly not. Then there are very many realising objects not as being existing but as being acting one in relation to another one, this is very 40

common, for very many of such of them things are really being existing, for very many of such of them things being existing is only a practical thing so that they can be being in relation, they are not really being existing they are acting for themselves, for some other one, toward themselves, toward some other thing but now I am getting empty of realising and so I will not now be saying any more about any one, not completely empty of realising but emptier than I have been.

¶¹ David Hersland was then certainly for himself almost completely, for some other ones completely, for some quite some interesting. He was
 10 then one being completely interesting to some, almost completely interesting to himself as being one being existing, quite interesting to very many, he was in short one quite interesting in being one being living to very many and a little some to almost every one knowing him. This is certainly now to be a history of him, of his being one being living and being to quite some quite interesting.

¶² So then each one has a kind of way of feeling everything being existing and this is to be now a complete history of David Hersland knowing everything he knew in being one being living and of everything any one he came to know knowing anything came to know in being living. Certainly
 20 now I will begin again.

¶³ Very many are talking, very many are listening, David Hersland certainly in being one being living was one being one talking was being one listening. Certainly he was one beginning being one being talking being one being listening quite from the beginning of the middle of his beginning being one being existing in being living. He was one then certainly all his living being one being listening being one being talking. He was interesting to quite a number in being one being listening, he was interesting to quite a number in being one being talking. Quite a number were interesting to him as being ones being listening, quite a number
 30 were interesting to him as being ones being talking. He was one as I was saying who was wanting to be needing it that every woman was to him a beautiful one in being living. This was in him from the ending of the middle of his beginning living to the ending of the beginning of his middle living and then he was one not any longer being living. Certainly wanting to be needing that every woman was a beautiful thing in being one being living was in him in the beginning of his being in his middle living. This is to be now a description of being in him and of living in him in the beginning of his being one being living.

¶⁴ Two knowing each other all their living might tell each other some-
 40 time what each one of them thought the other one had been, thought the other one would be doing in being living. Two having known each other very well in their living might tell each other what each one thought really about the other. Two knowing each other very well in living might be doing this thing. Two knowing each other very well in living might

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know each one what that one thought of the other one. Two knowing
 each other very well in living might be thinking that they were knowing
 what the other one knew about each other one. Two knowing each other
 very well in living might be knowing what each one thought about each
 other one. Two knowing each other very well in living might be think-
 ing they are knowing what each one is thinking about being and about
 living in the other one. Two knowing each other very well in being liv-
 ing might be thinking they are not knowing what the other one is think-
 ing about the other one. Two knowing each other very well in living
 might be telling each one of them to some one what they are thinking 10
 of the other one. Two knowing each other very well in living might
 not be telling any one what they are each one of them thinking about the
 other one. Two knowing each other very well in living one of them might
 be telling the other one sometime what that one was thinking of the
 other one. Two knowing each other in living one might be telling some
 one sometimes what that one thought of the other one. Two knowing each
 other very well in living one of them might be sometime telling some one
 what that one had often been thinking about being, about living in the
 other one. Two knowing each other very well in living one of them might 20
 sometime tell some one what that one had come to think about the being
 and the living in the other one. So then very often there are two living
 knowing each other very Well in living. Some of such of them then are
 certain that they are knowing what the other one thinks of that one.
 Some are not certain that they are knowing what the other one thinks
 of that one. Some are knowing what the other one thinks of that one.
 Some are not knowing what the other one thinks of being and living in
 that one. Some are often wondering what the other one is thinking of
 being and living in that one. Some are never at all wondering about what
 the other one is thinking about that one. To some it would be a pleas-
 ant thing to know certainly what the other one is thinking about that 30
 one. To some it would not be at all a pleasant thing to know certainly
 what the other one is thinking about being and about living in that ore.
 Some sometime talk to some one about what the other one is thinking
 about being and living being in that one. Some sometimes talk to the
 other one about what the other one is thinking about being and living
 being in either of them, in one of them: Some are talking to every one
 they are knowing about what the other one is thinking about being and
 living being in that one. Some are for a very long time having a feeling
 of being one knowing about thinking about being and living in both of
 them in both of them. Two of two of them sometimes for a very long 40
 time have a quite certain feeling about knowing about thinking about
 being and living in both of them in the two of them. Certainly there
 are very often in living being two of them knowing each other certainly
 very well in being living. Certainly very often one of them has a feeling

of knowing or not knowing what the other one is thinking about the being and living in that one.

¶1 David Hersland as I was saying was one being interested in his being one being living. He was one being interested in quite a number of other ones being ones being living. Some are not interested in ones being living. David Hersland was interested in ones being living. He was one as I was saying almost completely interested in being one being living. He was one, as I was saying, to himself almost one being completely, almost being completely living. He was one interested in some
10 being ones being living. He was one in a way interested in every one he came to be knowing, in any one who came to know him. He was one as I was saying interested in his being one being living, almost completely interested in being living, he was one almost completely living. This is to be now some description of his being a quite young one in living.

¶2 They talked in different ways about different things, some talked in some way about something then talked in another way about something, some talked in some way about something then talked in another way about another thing, some talked in the same way about a good many things, mostly every one talked a good deal about something, mostly
20 every one talked a good deal about a number of things. Mostly, all his living, David Hersland talked a good deal about something, mostly all his living he talked a good deal about a good many things. He liked it certainly so mostly every one was saying sometime about him to do a good deal of talking, in a way to himself and to very many knowing he did not like doing a good deal of talking. Any way he certainly did considerable talking while he was one being one being in living. As I was saying he came to be a dead one at the end of the beginning of his middle living. To some this was a very sad thing, to some this was a sad enough thing, in a way to some it was not at all an interesting thing, to some it was for quite
30 a very long time a very interesting thing. Some found it then a very interesting thing to be wondering whether he would have been one having been succeeding in living if he had been one being living a reasonably long time. Some certainly thought this to be an exceedingly interesting question.

¶3 As I was saying the Herslands lived where a good many other people were living when David Hersland was a young one, was beginning being in living. As I was saying each one he was then knowing talked some about something, talked some about a good many things. David Hersland then talked some about something, talked then some about a good many things. He was then one talking and listening and so was everybody
40 else doing that thing, those he was seeing then. He was living in Hersland family living then, he was living in that part of Gossols living then where the Hersland family were living then. This is to be now some description of living he was doing then and the living some other ones were doing then in their daily living.

Some one and that one is quite reasonably an observing one is seeing some one sitting and that one is to very many looking an interesting enough one and then that one the one that is reasonably observing says of this one the one sitting and being interesting to quite a number who were looking that way just then that this one is certainly quite entirely a stupid one, that one can tell that by observing that one and knowing so that that one is not at all really an interesting thing. This one then tells about that one the one sitting and it is certainly true what the one telling is telling about that one, it is quite a good description and it is pleasantly then an astonishing thing to be certain that the one describing the other one from observation is extraordinarily of the same quality and having been having the same history in being living as the one that one has been describing and quite correctly describing as one not interesting in being living and one at whom very many are quite a good deal looking. This kind of thing happening was the interesting thing in some being in being living to David Hersland in almost any part of his being in living. As I was saying of him he certainly was one wanting to be needing that every woman ever living should be a beautiful thing to him in his feeling.

David Hersland was one certainly enjoying some kind of things that were happening. He certainly very often was enjoying things having been happening. This is to be now a quite complete history of him from his beginning to his ending.

He was playing some when he was a young one, he was believing somethings then pretty nearly believing some things then, reading some then, talking some then, listening some then, eating a good deal sometimes then, deciding some things then when not anybody had asked him to decide a thing, being listened to some then when he was deciding some thing then, liking it pretty nearly entirely then that some were listening while he was deciding something then, pretty nearly entirely liking it that he was one being going on being living then. He knew a good many then, a good many in a way knew him then, he was living in Hersland family living then, he was living inside him to himself some then, he was living half country half city living then, he was almost living the living of many he was knowing then in his daily living, he certainly was almost then completely liking being one going on being living. He talked a good deal all his living as I was saying, he certainly a good deal did not talk in all of his living, he listened some that is certain, he talked some that is quite certain. He was one going on being in living until he was at the end of the beginning of his middle living and then he came to dying and then he was a dead one. In his beginning living he was doing different things in his daily living, this is to be now a description of living and of being in him.

One who knew David Hersland a long time in living was one certainly living so that that one later in the living of that one should certainly be

one certainly not marrying a certain one. This one might be loving that one, this one certainly was one living in being living so that certainly that one to that one was one certainly one never going to be marrying a certain one. Very many knowing of this one, knowing this one a little would be saying that this one was certainly sometimes going to be marrying a certain one, not any one really knowing this one ever did any thinking about this one going to be marrying that certain one, it was not a thing to any one really knowing this one needing any thinking, it was a thing that everybody knowing this one took as being of course certain that this

10 one would never be marrying that certain one. Certainly everybody knowing very well the two of them were certain that each of them were certain that that one never would be marrying the other one. This one then married that certain one. Now did this one have it that this one had not been knowing that every one knowing this one very well was very simply certain that that one would not be marrying a certain one or did this one have it that this one was knowing this thing. Did this one have it that once this one was knowing that thing and when this one came to be one going to be marrying the certain one was not knowing this

20 thing. It certainly was to every one a simply inevitable thing that this one would never be marrying a certain one. This one certainly married that certain one. Every one really knowing this one never came to knowing whether it had perhaps not ever been an inevitable thing to that one that that one was not ever to be marrying that certain one, not any one knowing this one ever came to know that for this one it had been an inevitable thing that this one was not ever to marry that certain one. To some knowing this thing it was a puzzling thing and then it was to them that that one had married that certain one and they knew them very well in their married living. To some it was not a puzzling thing, they were not ever thinking then when this one had been once married to that cer-

30 tain one, they were not ever thinking about that one ever having been going to be married to any one, to that certain one. To some it was not a puzzling thing, it was a thing like something having been a lost thing that never had been a thing any one had found before it was lost. To some it was a thing that was not puzzling at all and yet was different from what every one knowing anything was certain could be happening, to some of such of them it was not at all a puzzling thing. To some it was a thing that was like being a dead one and certainly perhaps one being a dead one is not knowing it then that that one is then being a dead one. To mostly not any one was it at all exasperating, to mostly not any one was it really

40 exciting that that one had married a certain one and it had been to every one knowing them a simply inevitable thing that that one would not ever marry that certain one. So then that one had married that certain one. Certainly every one knowing either one of them very well had been simply certain like being certain of being one being living that that one would

not ever be marrying that certain one. In a way, as I say, when that one then married that certain one, it was not to very many of those having been simply certain exciting, it was to very many of those having been simply certain that this one would not marry that certain one not puzzling, it was not to any one knowing them and having been simply certain at all exasperating, it was not to all of them who had been completely certain that that one would not ever marry that certain one when that one married that certain one really exciting. And this was a strange thing to be in David Hersland in being one being living. This one as I am saying was one knowing David Hersland very well in living. This one was one David Hersland knew very well almost all his living. David Hersland was one having it as I was saying that he was one wanting to be having it that he was completely needing to be certain every minute in being living of having it that he was realising that there was being a reason in being living so that he could be one going on being living. He was one as I was saying certainly needing every moment in his living to be one needing to be reasoning to be realising that he was one to be one going on being living. As I was saying he knew very well the one that came to marry a certain one when he had been completely quite certain that that one would not be marrying a certain one and it was not to him completely exciting, it was not to him completely interesting that this one had then married that certain one and that not he, not any one that he knew then knew then whether that one had or had not ever been completely certain that one could certainly not ever marry that certain one. As I was saying David Hersland knew this one very well, this one knew David Hersland very well, as I was saying this thing was not then when it had suddenly happened, and it happened certainly quite suddenly, it was not then to David Hersland completely interesting, it was not then to David Hersland completely exciting, this that it was not then or ever later than then a completely interesting thing a completely exciting thing to David Hersland is certainly a curious thing. David Hersland is one I am now beginning describing. I certainly will tell a good deal of everything I know about living and about being in him.

It is a nice thing to some that some one is certain that every one would be thankful perhaps to him certainly at any rate thankful, just thankful if they could be having it completely shown to them what way they could be living so that living could have a meaning to every one when every one had come to be thankful for understanding living having such a meaning. There are very many certainly being certain that everybody could be thankful if everybody could be thankful. Some are quite certain that anybody could be thankful if everybody could be thankful. Some are quite certain that some one is really certain that every one could be thankful if every one were really coming to be ones being thankful ones. Very many then are quite certain that each one could be wanting what every

one could be wanting. Very many then are quite certain that certainly every one could be wanting what each one could be wanting. Mostly a good many are saying that some one who is certain that every one could be wanting what every one could be wanting is a very nice one. Each one is certainly being living, each is one certainly being sometime a dead one. Does each one being one being living need it to be perhaps liking that thing. Does each one being living need it to be sometime wanting something. Does each one coming to be a dead one, need it to have it that he could be wanting what every one else perhaps could be, could
 10 have been wanting. Does each one who has come to be a dead one know then that he is a dead one. Does any one having come to be a dead one know then that he is a really truly dead one. Certainly a very great many are very certain that they are thinking that each one is or could be wanting a certain kind of meaning in being one being living, and then some one is not then being such a one and is it then really completely puzzling, completely exciting, completely interesting to any one that some one could not be wanting what every one certainly is realising everybody could be wanting. I will certainly not commence telling a good deal, that is, as much of a good deal as I will be telling of being being in very
 20 many being living. Many men and many women are being living, have been, will be being living. I will now tell a good deal that is I will tell all I will be telling about being being in men and women, in some men and in some women. I shall now just be repeating that I certainly am knowing there is being being in men and in women being living, I will just repeat this now again and again and again and then I can be certain enough of this thing to be leaving it without being then looking at it and so then I can leave it and it will be then keeping going and I can go ahead and be fooling and mixing up everything in telling about being being in David Hersland and this I hope sometime to be doing but not this evening,
 30 ing, no certainly not this evening, no certainly not now when I am looking to be just repeating that being is in men and in women who are being living.

¶1 Some are not very much interested in their being living in living and they are a little interested in this thing. They are going on being in living and they are not very much interested in their being living in living and they are a little interested in this thing in being one being living in living. Some of these are then going on and going on being living in living and they are not then very much interested in this thing and they are a little interested in this thing. Some of such of them are going
 40 on being in living and they keep on going on being in living and they are not much interested in this and they are a little interested in this thing. Quite a number of such of them are keeping on being ones being living and they are not some of such of them ever very much interested in this thing and they are a little interested in this thing. Some of them are

going on being living and they are certainly not ever very much interested in this thing and they certainly are a little interested in this thing.

David Hersland was one being living in living and certainly he was one almost completely interested in being one being in living, this is to be now certainly some description of this in him, this is certainly to be now some description of being of not being very much, of being a little, of being almost completely interested in being one being in living. David Hersland was one being living to the ending of his beginning being in middle living I am realising that being is in men and in women being living, I can now be not repeating this thing, I can now go on and go on and go on a little more then and a good deal more then about David Hersland and about his knowing some and about some knowing him.

David was a young one and knowing a good many then and some were knowing him then. He was doing things then every day with himself, with some one else, with other ones, and he was then being one being a young one in being living. He was knowing then quite a number of ones being living and some were knowing him then. He liked it then being living, he always almost completely liked it being living. He was then a young one being living and he knew some then who were being living then and some knew him then. He was then a quite young one.

Some are wondering about other ones about how they have enough money to support them. It is a very mysterious thing sometimes to some one about living coming to be paid for by some one. Some find it quite a strange thing that some one was not doing anything and that one is doing something and that one is knowing then how to do that thing and some one is paying that one for doing that thing. To some it is an astonishing thing that any one can be doing anything so that some one can be paying them something for that thing. To some it is not at all an astonishing thing that some one is knowing how to be doing something so that some one is paying that one something for doing that thing. To some as I say being one being earning a living is a thing that is astonishing, to some being one earning a living is a thing that is not at all in any kind of a way astonishing. Those living in Gossols as I was saying in the part of Gossols where the Herslands were living were ones living in small houses as I was saying and some knew about how some made money to be ones going on being living and some did not know this about some of them how they were earning money so as to be ones able to be going on being living. Some as I was saying were doing something and anybody looking could be seeing them doing that thing and could be seeing some one, some paying them to be doing that thing. Some were not doing things that every one could be seeing them be doing. Some were not doing anything that any one could see would be a thing any one would be paying them anything to be doing. In a way certainly some of them were not making

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money so as to be ones going on being going on being living. Certainly some of them were not to themselves to any one making money enough for any such a thing, for any going on being living. Sometimes it was a puzzling thing about some family living in some house then in that part of Gossols where the Herslands were living about who it was that was in that house living. Sometimes not any one that said anything really knew anything about that thing. It was confusing and then mostly not any one was really confused by that thing.

¶1 David Hersland all his living knew quite a number who were being
 10 living then and quite a number who were being living knew him then. He knew quite a number who were being living, he knew quite a number when he was a young one, some knew him then, as I was saying all his living he knew quite a number who were living while he was one being living. Certainly some he was knowing were doing something and some one was paying them something for that thing, certainly some he was knowing were doing something and not any one really was paying them anything for the thing they were doing, certainly there were some he was knowing who were really not doing very much any one thing and some of these had money then and some of these did not have money then.
 20 Mostly all his living David Hersland would have liked it very well to be knowing it about each one what they were doing, what they had been doing, what they would be doing to be earning money to be ones going on being living. This was all his living a thing that was quite interesting to David Hersland knowing this thing about each one he was ever knowing. Sometimes about some one such a thing was very confusing sometimes about some one he was knowing in living, sometimes he was confused about this thing about some one, sometimes he was not confused about this thing about that one, sometimes he was not listening enough to some one to be really understanding this thing about some
 30 one how that one was having money enough to be one going on being living, sometimes he was listening very much to some one and he listened to every one knowing that one and it was not confusing about that one but he never could find out about that one about the money that one had to be one going on being living. Always all his living this was to him an interesting enough thing about each one he was knowing what money they had and how they had that money for daily living. As I was saying all his living he knew a good many who were then living, as I was saying all his living a good many knew him. As I was saying when he was in his beginning living he knew a good many who were living then, as I
 40 was saying when he was in his beginning living a good number knew him then. He was then as I was saying living in the part of Gossols where the Hersland family were living then and the Hersland family were living on a ten acre place then and there were very many living in that part of Gossols where the Herslands were living then and these were living in

small houses and as I was saying David Hersland knew them, he knew a number of people then, some knew him then, I will be telling something now about being in him and knowing other ones being in him and other ones knowing him being in him. I will tell now about his being one beginning being living.

Mostly every one at different parts in their living when they are very little ones when they are a little bigger ones when they are not any longer very young ones when they are quite not very young ones when they are ones beginning being in their middle living when they are ones being in their middle living when they are ones ending being in their middle living when they are ones coming to be growing old ones when they are ones come to be old ones have a feeling about some one having angry feeling in them have some feeling about any one that has for them angry feeling in them. Mostly every one has some feeling about angry feeling being in some one, about angry feeling being inside them, about angry feeling in any one. Some have all their living about the same feeling about some one having angry feeling about having angry feeling themselves inside them about any one having angry feeling in them. Some have a very different feeling about angry feeling being in some one about angry feeling being in any one about angry feeling being inside in them in different parts of their being in living. Some are certainly changing in their feeling about angry feeling being in any one about angry feeling being in some one about angry feeling being inside in them as they are going on being living. I am telling now about angry feeling being in some one about angry feeling being in any one about angry feeling in one inside that one to that one and I am saying that some are changing while they are being living about their feeling about each one of these ways of being and some are not changing in their way of feeling about angry feeling being in any one in some one in some in themselves inside them, and some are changing very much in their living about angry feeling and some are not changing very much in their feeling about angry feeling and some are changing one way and some are changing another way. Each one of the Hersland family could have angry feeling in them. Some of them were changing in being living about angry feeling being inside them, about angry feeling being in some other one, about angry feeling being in some one, about angry feeling being in some, and some of these were not changing much in their living in their being living in feeling about angry feeling being inside them, being in some one, being in any one, being in some. They were all of them changing somewhat in their living in their feeling about angry feeling, some of them were changing very much while they went on being living about angry feeling being in them being in some other one being in any one. Certainly some of them were changing very much in their feeling about angry feeling being in them, being in some, being in any one, some of them were certainly hardly at all changing,

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not very much changing in their feeling about angry feeling all the time that they were living.

¶1 There were very many living there in that part of Gossols where the Herslands were living and some knew them and some knew some of them and some knew of some one of them how that one had angry feeling in that one and some of the Hersland family knew of some of those who lived near them how they had angry feeling in them. Some of these who knew the Hersland family then, knew some of the Hersland family then did not know how those of the Hersland family they knew then had angry feeling
10 in them. Each one of the Hersland family knew some of those living near them without knowing of them how they had angry feeling in them.

¶2 Each one of the Hersland family could have some angry feeling sometimes in them. Each one of the Hersland family did have sometimes some angry feeling in them. David Hersland knew something about angry feeling in him and in each one of the Hersland family who could have angry feeling, that is to say he knew something about angry feeling being in each one of the family of the then Hersland family. Mostly each one of the Hersland family knew something about the way each one, each other one, all of them could have angry feeling in them. As I
20 was saying some of them changed in their living about angry feeling being inside them, inside any other one, inside all of them and some as I was saying some of them did not change very much in their feeling about angry feeling being in any one of them, in all of them, in them.

¶3 Mostly every one then is having some feeling about angry feeling all their living. This can be then certainly some description of angry feeling being in men and in women in all parts of their being living and in all kinds in men and in women. Mostly every one then certainly has some feeling of being sometime an angry one, has some feeling of some other one being sometime an angry one. Mostly a good many have some feeling
30 about angry feeling being existing in themselves and in other ones. Some are liking angry feeling being in them, some are certainly not liking angry feeling being in them or having been in them, some are certainly liking angry feeling having been in them. But this is not now to me an important thing, the liking angry feeling inside in one, the not liking angry feeling inside in one. It is now an important thing to me that certainly mostly every one has angry feeling in him sometime and mostly every one has some feeling about angry feeling being in him, being in some other one, being in any one and that some are changing very much in their feeling about angry feeling in themselves, in some other one in
40 any other one while they are being in living and some are hardly at all changing in their feeling about angry feeling in themselves in any one while they are being living. Some knowing some in that part of Gossols where the Herslands were living knew about the way angry feeling was in them when it was in them and some did not know this thing about some they

were knowing then. Each one certainly in the Hersland family then could have angry feeling sometimes in them. Each one of them did have sometimes angry feeling in them, some knowing some of them knew of them how they had angry feeling, some knowing some of them did not know how they had angry feeling in them. Some knowing some of them knew how one of them had angry feeling but not how the others of them had angry feeling. Some of the Hersland family were certainly changing very much in their feeling about angry feeling being in any one from the beginning to the ending of their being living, some of them certainly changed some in their feeling about angry feeling being in any one from the beginning of their being living to their ending, each one of them certainly changed some about this, that is a natural enough thing when any one is passing from being a very little young one through to a bigger older one, to a middle living one to an older one, to an old one to a very old one. David Hersland in his being living certainly was changing very much in his feeling about angry feeling in any one. That is certainly a very natural thing. Each one of the Hersland family could have angry feeling in them. Some knew how each one of them had angry feeling in them, some did not know how each one of them had angry feeling in them, some did not know and then they did know about angry feeling in them in each one of them. Each one of the Hersland family certainly had their own way of having angry feeling in them. Certainly each one knew something about how each one of them had angry feeling in them when they had it in them. The Hersland family had not very much angry feeling in them for any one to be noticing, they had some angry feeling in them sometimes each one of them for some one to be noticing. Some had angry feeling more often in them than others of them. David Hersland had angry feeling in him once in a while not very often, Alfred Hersland had angry feeling in him once in a while not so very often, this is to be now a history of David Hersland.

Some are wanting to be needing in their living to have some one have some angry feeling. Some are needing it in their living to have some one have some angry feeling. Some are needing angry feeling being existing, some are wanting to be needing angry feeling being existing. David Hersland was one sometime in his living wanting to be needing having angry feeling being existing he was sometime in his living needing angry feeling to be existing, he was sometime in his living not wanting any angry feeling to be existing, he was sometime in his living completely wanting not angry feeling being existing, he was sometime in his living having an angry feeling about angry feeling being existing, he was sometime in his living completely needing having angry feeling really being existing, he was one wanting sometime in his living that not any angry feeling should be existing.

Some are needing angry feeling being in some one existing, some are

needing angry feeling being inside them being existing, some are wanting to be needing angry feeling being in some existing, some are wanting to be needing angry feeling being sometimes existing inside them, some are wanting to be needing that angry feeling be not existing in any one, not in themselves inside them, some are having angry feeling and they are never certain whether they are needing whether they are not needing that thing, some are having some one having angry feeling and they are not certain whether they are liking whether they are not liking that thing, some are having angry feeling inside them and they are not certain whether they are liking whether they are not liking that thing, some are having some having angry feeling some one having angry feeling and they are not certain whether they are needing or whether they are not needing that thing. Certainly very many are sometimes having angry feeling in them, certainly very many are having others having angry feeling for them, certainly very many are having some one having angry feeling for them, certainly very many are having some often having angry feeling against them, certainly very many have some to have angry feeling about them, certainly a very great many have some one having angry feeling about them, have some one having angry feeling against them, have some one having angry feeling with them.

To some it is extraordinary that any one having angry feeling can then come to be convincing. Some having angry feeling come then to be convincing about something to some one. Some came to be very convincing to David Hersland when they had angry feeling in them sometime in his living. Some did not come to be convincing to him about anything when they had angry feeling in them, sometimes in his living not any one having angry feeling was convincing to him about anything, sometimes in his living almost any one having angry feeling in them were convincing to him then about something they were saying then, certainly for sometime while he was being living some certainly some one was mostly always convincing about something when those, when that one, were angry ones, was an angry one. Certainly very many living are changing in their feeling about any one being an angry one about some one being an angry one, about they themselves that one being an angry one. Some certainly are very different in different times in their living in their feeling about angry feeling being existing. Some are not changing very much in the time of their being living in their feeling about angry feeling being existing. Each one certainly has in them their own way of feeling, of changing in feeling about angry feeling being existing. Very many come to know in being living quite a number who are then existing. Some come to know of some they are then knowing how they have angry feeling in them, some do not come to know of very many they are knowing how they have angry feeling in them, some come to know of quite a number they are knowing how they have angry feeling in them. Alfred Hersland came to

know of some he was knowing how they come to have angry feeling in them. David Hersland came in some way to know of quite a number he came to know in being living how they came to have angry feeling, what they do when they have angry feeling. As I was saying sometimes when he was living he was one wanting to be needing that not any one was having angry feeling, as I was saying sometimes in his living he was needing, to be one going on being living with any meaning in that thing, that not any one having angry feeling in being in living that not any angry feeling was being existing, sometimes in his being living he was wanting to be needing that there was angry feeling quite a good deal of angry feeling existing, sometimes while he was living as I was saying of him he was quite needing that angry feeling was really existing, as I was saying he was in his living one changing about ones having angry feeling being ones being convincing about something. This is to be in a way a history of him and of every one that he ever knew and of every one who ever came to know him or of him. 10

Some have different feeling about each one having angry feeling. Some when they are young ones have different feeling about each one having angry feeling. Some have a feeling about one having angry feeling and that one has angry feeling and that one can do anything, having angry feeling, and mostly that one does not do anything when that one is having that angry feeling and some one being then a young one has it in that one then to be completely certain that that one is wanting to be needing that not angry feeling be existing, that one then the one being then a young one has it in that one that any one having angry feeling is one not convincing any one of anything certainly not convincing any one of anything certainly quite completely not convincing any one of anything, angry feeling then is to that one when one that one is knowing who could be doing anything in having angry feeling and mostly is not doing anything in having angry feeling is having angry feeling, angry feeling is to that one when one that one is knowing is having angry feeling angry feeling then is to that one something that that one is certainly wanting to be needing to have not ever existing, certainly to that one then not any one having angry feeling could be convincing about anything, that is one way of having feeling in some one, in some, in some one when that one is a young one, in some when they are young ones, in some when they are older ones, in some only when they are young ones, in some only when a certain one is having angry feeling, in some when any one is having angry feeling, in some when every one is having angry feeling, about angry feeling being existing. So then certainly some when they are young ones are feeling about some one, one who could be doing anything when having angry feeling and who sometimes is doing something when having angry feeling and sometimes is not doing anything when having angry feeling, are feeling about angry feeling when angry feeling is in that some 40 ¶1

one that they are certainly wanting to be needing that not any angry feeling ever is existing, that certainly not any one could be convincing to any one, who was one ever having, ever going to be having angry feeling. As I am saying some have such feeling about angry feeling when they are young ones when angry feeling is in a certain one. Some as I was saying are having such feeling when they are older ones when angry feeling is in a certain one. Some have such feeling as I am saying about angry feeling when they are young ones when angry feeling is in some, some as I am saying have such feeling about angry feeling when they are

10 older ones when angry feeling is in some, some as I am saying when they are young have such feeling when angry feeling is in any one, some when they are older as I am now saying have such feeling about angry feeling when angry feeling is in any one, some as I am now saying when they are older ones have such feeling about angry feeling being existing, some are ones having such feeling about angry feeling being existing when they are young ones in being living. Alfred Hersland had such feeling about some one having angry feeling when he Alfred was not a young one not yet an older one, he had not such a feeling about any one having angry feeling when he was a young one, when he was an

20 older one. David Hersland had such feeling about some one having angry feeling when he was a young one, he had it then not so much in him when he was beginning being an older one he had it again in him when he was going on a little being an older one he had it in him then some about every one, about any one having angry feeling, he did not have it in him not really in him not at all wanting having it in him at all when he was going on still more being an older one, he had it a little in him then, he was not wanting it at all then to be in him for him to be one going on being living, he certainly did not want it then to be in him he did not have it then in him for his living, for his being one being living. Some he knew when he was

30 living were ones having such feeling when he was knowing them, some he knew in his living had been sometime having such feeling about angry feeling, some whom he knew in his living would certainly be having such feeling about angry feeling. Some who knew him when he was being living when he was not having it to be needing such feeling thought that he was having such feeling about angry feeling, some thought then he was wanting to be needing such feeling about angry feeling when he was not wanting to be needing such feeling. He knew very many while he was one being living. I am saying again, quite a number knew him while he was being living. I am saying again, some felt one way of feeling

40 about angry feeling in him, other ones felt other ways of feeling about angry feeling in him. I will slowly be describing every one feeling about—angry feeling in him, about his feeling about angry feeling in him, I will be describing his feeling about angry feeling being in him, about angry feeling being in any one, about angry feeling being in some. He certainly

did very often a good deal of talking a good deal of listening about angry feeling being existing. Angry feeling was very often quite interesting to him.

In some one, in some to some, in some to some one sometime, sometimes, to some sometimes, all the time of their being living, to some one sometimes all the time of that one being living there is not anything to convince of anything. Sometimes such a one who not in any way has power of doing anything when that one is being an angry one, who certainly is not convincing about anything in being one being living, that is to some one, has it to have it to give that one that some one angry feeling of being one not then able to be doing anything to be expressing any angry feeling to be completely then filled up with furious angry feeling to be then only completely doing smiling. Some then being in family living with some other one, some then are existing in living and then some one has it to have because of that one being something, doing something, completely furious angry feeling, completely not doing anything to be to them telling anything to any one that that one is having completely furious angry feeling, completely smiling and the one that is making the one have this in that one this completely furious feeling, this completely not doing anything to be showing any one that that one is having completely furious angry feeling, this completely smiling is one not having it to be able to be doing anything in any way to that one that is then having completely furious feeling not convincing that one, not pleasing that one, not injuring that one, not in any way to that one or in any way for that one meaning anything to any one in being one being living. Certainly this can be in some being living, this way of being one having angry feeling, this certainly when some are coming to the ending of the middle of their young living comes to be in them very often. Some have it in them some all of their living, some have it in them some in the beginning of the middle of their young living, some of them have it in them some at the ending of their young living, some have it in them some to the beginning of the middle of their middle living, some but mostly not so very many have it in them some all their living, quite a number certainly do have it some all their living this then this way of having angry feeling come to be in them, this way of having angry feeling in them, quite a number certainly of women, quite a number certainly of men. Certainly David Hersland could have it in him to have this in him when he was in the beginning of the middle of his being in his young living, he could have it in him until almost the ending of his young living, it is certainly not completely certain that he could not have it in him any time in his being one being living which was to the ending of the beginning of his middle living. He was not knowing much about this being in any one when he was one being in young living any such a way of having angry feeling, he could come to be certain in him that

such a way of having angry feeling is not at all uncommon. He certainly sometime came to be certain of this thing that very many have it, had it, could have it in them to have this way of having angry feeling come to be in them, be in them. Very many do not come to have angry feeling come to be in them, be in them, very many do have have it sometime to have angry feeling coming to be in this way in them, be in this way in them, very many do not, very many certainly very many sometime do come to have angry feeling come in this way to be in them, do have angry feeling in some such way in them then.

¶1 10 Certainly each one has their own way of having angry feeling in them, certainly some having angry feeling come to be in them from some one not having it to have it from being one being in living having any way of being one acting to affect them, to convince them have it then to have angry feeling in the way their kind of them, in the way that one has angry feeling. Each one certainly has angry feeling the way it is natural for that one to have angry feeling in that one, that is mostly every one. Some do not have it completely to have angry feeling in them the way it is natural to have angry feeling in them but this is another thing, certainly mostly every one has more or less completely in them when they have
20 angry feeling in them their way of having angry feeling in them. I have just now been telling about David Hersland, I have been just telling about David Hersland and about Alfred Hersland and I will tell more about angry feeling being in women being in men being sometime in every one having ever angry feeling in them, about any one having angry feeling, about some having angry feeling.

¶2 Angry feeling again and again is in each one being in any family living, being in any living, this is pretty nearly certain. Angry feeling again and again is in one being one being in a family, being in any living. Angry feeling again and again is in one in different ways in one in one being
30 in any living, being in any family living. Mostly each one being in any family living, mostly each one being in any living is having to have in that one again and again angry feeling from each one that one is knowing in the family living, from each one that one is knowing in any living. Perhaps it is certain that not every one is having angry feeling in that one from each one they are knowing in any living. Perhaps it is certain that each one in any family living is having again and again the same kind of angry feeling from each one being with that one in that family living. Perhaps this is really certain. Perhaps it is certain that each one has from each one being, from each one being doing something the same kind of angry feel-
40 ing again and again. Perhaps it is really certain that almost every one has a different way of having angry feeling with each one that one is knowing and perhaps it is quite certain that mostly every one has that way of feeling angry feeling from some one being in living, from some one doing something, again and again. It is perhaps almost completely certain

that each one being in some family living is having some angry feeling about each one in that family living and about each one in a certain kind of way of having angry feeling and in each way of having some angry feeling having it again and again. Perhaps not every one is having a different way of having angry feeling with different ones in their living, perhaps some are not having angry feeling in some way again and again.

Some are having pretty nearly completely angry feeling again and again, some are not having completely angry feeling again and again, some are not having anywhere nearly completely angry feeling again and again, some are having quite completely angry feeling again and again.

Some are having angry feeling, mostly every one is having some angry feeling. Some are knowing something about this thing, some are not knowing anything about this thing, some are knowing very much about this thing, some are remembering what they have been knowing about this thing, some are needing to be forgetting everything they were ever knowing about this thing, some are wanting to be needing to be remembering what they could be knowing about this thing.

Each one certainly has their own way of feeling about angry feeling being in them, having been in them, going to be in them. Each one has their own way of knowing has their own way of not knowing about angry feeling having been, going to be, being in them. Each one has it to be remembering about angry feeling, each one has it to be not remembering about angry feeling, in their own way each one of them. Certainly each one has their own way of remembering and forgetting angry feeling being, having been, going to be in them, each one certainly has their own way of remembering and forgetting knowing about angry feeling having been, being, going to be in them.

Each one certainly has their own way of feeling, of thinking, of remembering, of forgetting about angry feeling having been, being in them, going to be being in them. Mostly each is one in some way liking in some way not liking having angry feeling having been, being, going to be being in them. Some are almost not at all liking having, having had, going to be having angry feeling, some are almost completely liking having angry feeling, some are almost completely liking having had angry feeling, some are almost completely liking going to be having angry feeling. Some are certainly liking some ways of having angry feeling in them some are certainly not liking other ways of having angry feeling in them, some other way of having angry feeling. Some are liking that some are knowing they are having angry feeling. Some are sometimes liking that some are knowing they are having angry feeling. Each one has angry feeling in different parts in that, one being one being living, each one has angry feeling from some one from some that one is knowing in being living. Some are almost quite certain that not any one is knowing they are having angry feeling when they themselves are knowing they are having angry feeling.

Some are quite certain that very many are quite certain that they are having angry feeling and they themselves are quite certain that they are not having not at all having angry feeling, sometimes then these have been having angry feeling, sometimes then these have not been having having angry feeling, sometime others have not been thinking these were having angry feeling when these were thinking those others were thinking that thing, sometimes others have been thinking these were having angry feeling when these were thinking those others were thinking that thing.

¶1 Some then have angry feeling about each one they are knowing
 10 and are having it again and again. Some are certainly having it again and again from each one being with them in them in family living and for each one are having a certain kind of angry feeling and are certainly having it again and again.

¶2 Each one has then the angry feeling in them of their kind of them, of their being one being living. There are different ways of having angry feeling in different ones who are having it that one being with them in family living, being with them in some living is one not having it to have it that that one can be doing anything to the one then having angry feeling but is one doing something, being something that is certainly the
 20 reason why the one having angry feeling just then is just then having angry feeling in that one. Certainly there are in this way of having it happen that angry feeling is in some, different ways of having angry feeling in the one having then angry feeling. As I am saying some certainly are then needing to be wanting not to have it that they themselves that any one is certain that they are having then angry feeling. Certainly some are needing when such angry feeling is in them are needing it that not any other one is knowing that they are having angry feeling inside them. Some are certainly then when they are having such angry feeling in them are certainly then needing to be certain themselves then inside them that
 30 they are then having angry feeling in them. Some are needing certainly needing when they are having such angry feeling in them are certainly needing that some one some other one is knowing it then that they are having then such angry feeling in them. Some are ones when they are having such angry feeling in them are ones wanting to be needing that some other one is knowing it of them that they are then having such angry feeling in them. Some are ones wanting to be needing it that not any one ever can be knowing that they are ones having such angry feeling in them. Some having such angry feeling are ones wanting to be needing it that they are ones not then knowing it that they have inside them any
 40 such angry feeling. Some having such angry feeling in them are ones needing to be wanting then and always in them about such angry feeling in them that they are not knowing it inside them that they are having in them such a way of having in them angry feeling. Then there are ones certainly not ever being ones ever remembering having been having in

any such a way angry feeling. Then there are some certainly needing that they are wanting that not any one should ever be remembering anything about any one ever having any such a way of having angry feeling. Then there are some certainly very well remembering that they are ones having been having such an angry feeling and some of these then are ones really needing that not any one, that they not themselves inside them are ever mentioning that they have been having any such a way of having angry feeling in them and there are some of this kind of them that can never be listening when any one is mentioning such a way of having angry feeling, and there are some of such of them who are certainly not hearing when any one in any way is mentioning such a way of having angry feeling, of such angry feeling having been sometime in that one. Certainly to very many having such angry feeling in them it is a thing they are mostly not at all liking, certainly some, quite some having it in them to have such angry feeling in them are in some ways needing it to be wanting it to be in them, some are in some way coming to be liking it to be inside in them such a way of having angry feeling in them, some are in some way coming to be liking it inside in them such a way of having angry feeling in them, some are almost completely liking it having such a way of having angry feeling in them some of those having angry feeling in them from some one not being one in any way doing anything to that one in any way able to be doing anything to that one but being one being in the family living, being one being in some living of that one and being one being then in being living, being one doing something in being living. Certainly Alfred Hersland was one being in the family living of David Hersland. Certainly there were very many in the living of David Hersland sometimes in David Hersland being one being living. Certainly some of these were sometimes ones making it that David Hersland had in him angry feeling and these then were then ones not being ones able in any way to be doing anything in the living of David Hersland he being one being then being living. Alfred Hersland was one certainly one when David Hersland was in the beginning of the middle of his young living, one not doing anything in the living, in the living David Hersland was then living, certainly David Hersland had then angry feeling from Alfred Hersland being one then being living being one then doing something. Certainly David Hersland had sometimes angry feeling in him and this was in him and it was in him in the middle of his young living and this was in him because Alfred Hersland was being then one doing some particular thing. Certainly then sometimes Alfred Hersland was knowing that David Hersland was having angry feeling in him. Certainly sometimes when David Hersland was having angry feeling in him in this way in him Alfred Hersland was not at all then knowing this thing. Sometimes Martha Hersland would be knowing this thing that David Hersland was having angry feeling in him in this way in him, mostly she was not knowing this

thing, David Hersland certainly always knew it in him when he was having angry feeling in him in such a way inside him, sometimes later he could be explaining such angry feeling when he was explaining something and Martha was listening, sometimes he could come to be almost thinking it a funny thing to have been having any such angry feeling he could be thinking it to be a funny thing to himself inside him he could be sometime almost mentioning this thing to some one that it was a funny thing to have been having angry feeling in any such way inside him, certainly he sometime sometimes could be mentioning this thing that he was thinking it to be a funny thing that he had angry feeling in any way inside him, he certainly sometime could come to be completely thinking that it was a very peculiar thing to have been having such a way of having angry feeling, to have been having sometimes inside him such a way of having angry feeling, he could be completely explaining to himself and sometime to some one and sometime to some that it was a peculiar thing to have been having such angry feeling inside him. He certainly could be sometime completely explaining such angry feeling, he certainly could be explaining completely explaining that this was a peculiar thing that this was quite a funny thing having been having such angry feeling in him, he could certainly sometime he completely certain about the explanation of this thing, about this being a funny thing, to himself and to some. He was one as I was saying having had quite reasonably often such a way of having angry feeling in him when he was in the middle of his young living. He was one in a way having such a way of having angry feeling in him when he was one being in the beginning of his middle living. He was quite certainly not one having any such angry feeling in him in any such a way when he was in the ending of his young living. This is quite clear then, he had certainly a good deal of such angry feeling in him and quite often in the middle of his young living, not any in the ending of his young living, certainly some and fairly often in the beginning of his middle living, more or less then to the ending of his living which was in the ending of the beginning of his middle living. He had angry feeling in such a way in him pretty much the same way in him when he had it in him and yet there were differences and sometime these differences will be coming to be showing themselves in his coming to be having it that every one is knowing other things in him that every one knowing him could be certainly knowing.

¶1 There are different ways of having angry feeling when some one is teaching some one something. There are different ways of having angry feeling when some one is trying to teach some one something. There are different ways of having angry feeling inside each one who is having angry feeling with some one teaching that one.

¶2 One is being one some one is teaching and that one can be certain that that is not at all a good way for that one to be teaching that one

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that thing. One is being one some one is teaching and the one some one is teaching can be quite completely certain inside that one that the one that is teaching that one is one not knowing anything about that thing. That one the one some one is teaching something can be certain of this thing that the one teaching that one is not teaching that one in the right way of teaching that thing, can be certain of this thing when that one is quite in the beginning of the middle of young living.

Some one is one to whom some one is regularly teaching something. Someone is one whom some one is teaching. Some one is one whom someone is regularly teaching something and that is in the middle of the young living of that one, is quite in the beginning of the middle of the young living in that one and that one is then one in the middle of the middle of the young living of that one and is then in the ending of the middle of the young living in that one and is always quite certain that the one regularly teaching that one something is one not knowing anything about, the thing that one is teaching. Certainly David Hersland was one not admiring any teacher any one teacher teaching him in any fashion until David Hersland was one at the ending of young living at the beginning of the beginning of his being in middle living and then he certainly was admiring some who were teaching, regularly then teaching him then something.

Some can be quite, certain when they are in the beginning of the middle of their young living can be quite certain that not any one teaching them something is one knowing anything about that thing. Some of such of them are not in any way pleasant ones for those then teaching them to be teaching. Some of such of them are not at all unpleasant ones for those then teaching them to be teaching. David Hersland as I was saying was of such of them that I have been describing and certainly he was not then to every one teaching him an unpleasant one, he was certainly then not to every one then teaching him something a pleasant one.

Certainly mostly every one in being one being in young living is one being one some one is regularly teaching something. Certainly some are then quite certain to themselves inside them that not any one teaching them then something is knowing anything really about the thing they are then teaching. Certainly some are certain of this thing to mostly every one knowing them then. Certainly some are certain of this thing to some one knowing them then. Certainly some are needing to be wanting to be certain of this thing. Certainly some are wanting to be needing to be certain of this thing. Certainly very many are pretty nearly completely certain of this thing. Some are certainly mostly always completely certain of this thing then when they are in any part of the middle of their being in young living. David Hersland was, certainly, was one of such of them. He was one feeling in such fashion. He was not then

admiring any one of those who was then teaching him something, who was then being a teacher for him in a regular fashion.

¶1

Certainly some do not at all think about this thing whether the one teaching them anything is knowing anything about that thing. Certainly not, they certainly are not at all thinking about this thing in any one regularly teaching them anything, very many who are being taught something, very many who have been taught something. When I asked something they did not answer that question, certainly they can teach some something, did they or did they not answer the question I asked, certainly not, certainly they did not answer that question, certainly they answered about a good many things, let me know if they answered my question, certainly they did not answer my question, the question I asked, and I will ask a question again, they will not answer the question I will ask them to answer. When I asked something they did not answer that question, certainly not, certainly they did not answer that question, certainly they said something about that thing, certainly they did not answer my question, they answered some questions, they certainly did not answer that question the question I asked them, I will ask them again, they certainly will say something, they will not explain that thing, I will ask about some other thing, they will not be able to explain that thing, I am certain that they cannot explain anything anything I ask them. Some can when they are in the middle of their young living, in any part of the middle of their young living can be saying such a thing to themselves inside them. Some can say such a thing to themselves inside them, in only one part of the middle of their young living. Very many do then say such a thing to themselves inside them. Very many do say such a thing to some other one. Some do say such a thing, almost, to the teacher teaching them. Some do say such a thing to the teacher teaching them. Some are hearing some one say such a thing. Some are listening when some one is saying such a thing. As I was saying David Hersland was one certainly saying such a thing sometimes to himself inside him, sometimes to some one, sometime to the teacher teaching him, sometimes to the teacher teaching him, he was one saying such a thing in all of the middle of his young living. In some, saying such a thing is an important thing, being one saying such a thing is an important thing. Certainly some who have been ones saying such things are not important ones, excepting while they are saying such things, to any one. Some saying such things are needing being ones thinking about the things, such things, being said by them. Some saying such things are needing to themselves inside them being ones having been saying such things. Some are certainly for a good deal of the time they are ones being living are ones needing in some way being ones saying such a thing. Different kinds of them in men and women are saying such things in the way their kind of them can say such things. Each one has their own being inside them



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and each one saying such things is using the being in them for the saying of such things, is feeling with the being in them about having been, about being one saying such things. Certainly this has close connection in very many, such things with angry feeling being in them. Certainly some are not needing that some one should be one to interfere with them by being one being one teaching something, they are quite certain. Certainly they can then have angry feeling some of them, some of them do then have angry feeling. Some of them do not then always have angry feeling, some have then almost not at all angry feeling, they have different kinds of feeling, some do then always have angry feeling, some do then sometime have angry feeling. Certainly David Hersland was one not by any means always having then angry feeling, when he was thinking, when he was feeling, when he was saying such things. He very often did not then have angry feeling, he could have then the need in him to be explaining to the one teaching him what he was thinking about them, he could have it in him sometimes to be completely disregarding their being existing, he could sometimes be thinking about them and not hearing them and they were then ones teaching him, he could be one almost completely listening and then certainly he would be needing to be teaching them, he could be wanting them not to be a bother to him while they were ones being ones teaching him something, he could be one almost having them being ones being not existing and they certainly were existing then to themselves and to every one as ones being ones teaching him something. As I was saying he was one certainly not pleasant to those teaching him something, he was one certainly not unpleasant to those teaching him something, he was unpleasant to some, almost completely unpleasant to some, he was not quite completely pleasant to any of them, he was very nearly completely pleasant to some of them. He was one, sometimes needing to be doing some other thing when some one was being one teaching him then something. This certainly could happen to him, it certainly did happen to him again and again.

One was one not completely certain that each one teaching that one something was one not knowing anything about the thing that one was teaching. This one was completely certain that some teaching that one something were ones not knowing anything about that thing. This one was one almost completely certain about some teaching that one something that they were ones not knowing anything about the things they were then teaching to that one. This one in being one being an older one was quite certain that not any one having been teaching that one in any regular way anything was one knowing how the teaching of that thing should have been done. This one then was one who in later living being in that one was certain that not any one who had been teaching that one anything knew anything about teaching, about teaching that one, about teaching any one. This one was one quite certain

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in his later living that teaching was something that some one should be understanding. This one in being one being later in the living in that one was certain then that that one was one having it then that that one was teaching something, was having it then that that one was not one learning anything then by talking and listening, was one then certain that that one knowing how thinking can be done, and certainly that one did then know that thing, was one then certainly one to be teaching any one and then that one really would not then be doing teaching, to that one inside in that one, as not any one not knowing about the way of doing thinking, not realising the way of doing thinking would be one profiting by such teaching and such a one would not be needing that thing, that teaching that this one could be doing. There was then such a one and this one was then in the beginning of the ending of the middle living in that one. This one was then one certainly having angry feeling that was irritation, that was impatient feeling while this one had been a young one and any one had been teaching that one something. This one was one certainly not at all pleasant to very many having been teaching this one. This one was interesting to some teaching this one. This one was quite pleasant to some teaching this one. David Hersland was not like this one. David Hersland was a different kind of a one. This one was one having it to be realising very well the way each one doing thinking is doing thinking, this one was one not realising very well which way any one was experiencing anything and the relation of doing thinking in each one doing thinking with the way each one is experiencing. This one was then one certainly having angry feeling when this one was a young one in having any one teaching that one anything in the way any one was then teaching that one. This one was then completely the same one in being one coming to be an older one. This one was one certainly doing thinking, this one was one certainly knowing about thinking being done by men and by women doing thinking. This one then was different from David Hersland. David Hersland was not like this one I have just been describing. David Hersland was one certainly often certain that the one that was then teaching him was one not understanding that thing. David Hersland certainly sometimes carefully explained, to some one teaching him, that thing. As I am saying David Hersland was one not like the one I have been just describing. David Hersland was one certainly doing thinking, David Hersland was certainly one talking and listening, the one I have been just describing was one doing talking and listening, David Hersland was one wanting to be needing to be one teaching each one something, he was one certainly coming to be early in his middle living a dead one. He was one certainly finding it often a troublesome thing to have a governess living in the house with him as he was one to himself needing to be reading almost anything, certainly a certain thing, and sometimes a governess said something about such a thing. He could find it a pleasant thing



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to have a governess living in the house with him and he did find it to be a pleasant thing and then, again and again it was not at all a pleasant thing but mostly it was not to him at all a serious thing, they were not any of them really regularly teaching anything to him.

There are some who are certain, in being ones being in later living, who are certain that they could have been ones having it that they had teachers really knowing something and then if they had had them they would have been ones living a different way in being ones learning in being living in being one being in being living. There are in each kind in men and women some having such feeling in them. David Hersland was not at all one of such of them. It is a curious thing that the one I was describing as being one certainly knowing about thinking being in any one is in a way such a one. Surely this one is not such a one and yet in a way that one is such a one. That one is such a one although certainly not any one to that one was when that one was a young one was one really knowing how to be teaching something to that one and that one when that one was in the later living in that one was understanding thinking being in each one thinking and was one certainly thinking and one then certain that he would be one not teaching as it was not a thing that one was then feeling any one could be understanding excepting one not needing that thing and this one was surely then one certain that some one when that one was a young one could have been teaching that one something if the one teaching that one had been understanding teaching. As I was saying in a way David Hersland was one like this one, in a way David Hersland was one not like this one, certainly David Hersland was one certain about almost every one teaching him when he was a young one that they were not understanding what they were teaching and if they were understanding what they were teaching were not understanding how to be teaching. He was not certain about every one, he was to some teaching him a quite completely pleasant one.

There are some not thinking, not feeling about their knowing anything, not having angry feeling in them with those teaching them regularly but have very much such feeling about some teaching them in some irregular fashion. Some being ones some one is teaching it is just the other way in them. David Hersland was certainly not of either of these kinds of them, being one some one is teaching.

There are many kinds of ways of having angry feeling, each one certainly was having sometimes angry feeling when that one was being one some one was teaching, each one certainly is having sometimes angry feeling when that one is being one some one is teaching.

Some are thinking, some are feeling, some are thinking and feeling, some are thinking some one is feeling, some are thinking some one is thinking, some are thinking some one is feeling and thinking, some are feeling some one is thinking, some are feeling some one is thinking and

feeling, some are feeling some one is feeling. These are so very many ways of thinking and feeling connecting, not connecting, of being existing, of not being existing, there are so many ways of realising and not realising thinking and feeling being, thinking being, feeling being, feeling not being, thinking not being, thinking and feeling not being, some kind of thinking, some kind of feeling not being in some one.

¶1 Certainly it is a trouble to me to be doing this thing. I certainly cannot in any way know it is a trouble to you to do this thing when you asked me whether you should or should not do this thing and then did
10 what I said you should do about doing this thing. I certainly can be realising it is a trouble to me to do this thing, I certainly cannot be realising it is a trouble to you to do this thing. You asked me and I told you and you did what I told you and now you are thinking I should have been feeling that you were doing that thing from the feeling you were having about that thing. You certainly asked me what you should do about doing that thing, I certainly told you what you should do about doing that thing, you certainly did what I told you to do about doing that thing.

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¶2 Some are younger ones than other ones, some are asking ones by being
20 ones not feeling it to be ones to be deciding ones, some are ones being ones quite certain that other ones can be ones working to do deciding, some are ones liking other ones to be ones to be ones being quicker ones, some are ones not being ones realising anything inside them at any time before it is a completely finished thing, and certainly very many in their being ones being living are ones are being ones to whom some one can be saying, is saying, will be saying what I have just been telling some one said or could have said or might have said or will be saying or is saying to some one. This is to be some description of angry feeling being in men and in women about such a thing, in all of them. This will be then some description of
30 one kind of angry feeling, of some explaining and then some more angry feeling and some more angry feeling and then sometimes not any more angry feeling and then sometimes more angry feeling being in men being in men and in women.

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¶3 It would be easy to have angry feeling, for some, if they were not coming to be certain that some other one was one coming to be one not thinking anything that was an important thing to be doing as thinking. Very many are having sometimes and quite often angry feeling about some one and then that one comes to be for them one certainly not being one doing important thinking or feeling or acting and this one then is
40 going on being asked advice by the one having had and now not having any angry feeling about that one. So then asking advice and taking advice is one thing and asking advice and taking advice is another thing and that in the same one in relation to the same other one. Giving advice and talking to some one is one thing and giving advice and talking to some

one is another thing in the same one giving advice and talking to the same other one.

Some would like to be certain about some one who has been one talking to them giving advice to them whether that one is one really one not important in feeling and in thinking. Some are thinking very often about wanting to be certain about this thing. If they were certain about this thing they certainly would not be having in them in any way that is certainly not in most ways angry feeling against that one. Some are never really certain inside them about this thing, some are certain and then they are not certain about this thing in some one who has been one talking to them giving advice to them when they asked advice of that one. Some are completely certain and they have angry feeling in them when that one is talking to them, giving advice to them that they are asking of that one. Some are certain of that thing that the one having been one talking to them often and giving advice to them when they were wanting to have advice given to them is one not important in thinking and in feeling and are not at all in any way angry inside in them when that one is talking then when that one is giving advice to them.

Asking advice is in some kinds in men and in women, in some men and women of many kinds in men and women. Asking advice means a different thing in one than it does in another one in the being in them. Giving advice is in the same way in some kinds in men and women, is in some men and women of very many kinds in men and women. It means different things in the being in different kinds in men and women.

David Hersland was one certainly giving advice some from well in the beginning of the ending of young living. It meant something in the being in him. He was one who certainly could have angry feeling in him in being one giving advice to some one, mostly he was one not having angry feeling in giving advice to any one. He was one who certainly did come to be certain about some one about some who had been one talking to him who had been ones talking to him, giving advice to him when he was asking for advice to be given, he was one certainly coming to think of some one, of some of such of them that they were ones that that one was one not important in thinking not important in feeling and mostly then Hersland did not have then any angry feeling in him about that one, about them, he could have sometime in coming to be certain angry feeling about some one of such of them. Mostly he did not have angry feeling inside him in being certain about any one.

As I was saying he was one giving advice certainly a good deal of advice in being one being living.

Some certainly are liking to be working with sharp knives or sharp scissors, some are not liking to be working with sharp knives or sharp scissors, some have angry feeling when some one has been sharpening the knives or scissors they have been using, some have angry feeling in them

when some one has sharpened a knife or a scissor for them, some have very angry feeling when some one will not let the knife or scissors they are using be sharpened so that they will be sharp ones, some are very angry when some one is wanting to be using knives and scissors which are not sharp ones and is preferring them to be not sharp ones. Some are asking always that some one sharpen the knives or the scissors they are using, some are angry when they find that some one will not sharpen a knife or a pair of scissors for them.

¶1 As I was saying Martha Hersland was the oldest of the three Hersland
10 children. Certainly she could have angry feeling, certainly she could ask advice sometimes from some one, she did ask advice sometimes that is certain, she certainly did ask advice sometimes from David Hersland. David Hersland did quite often enough give advice to Martha and she quite often enough took the advice he gave her. Certainly she very often listened very much to him. He certainly listened some. As I was saying he was one who certainly gave advice quite often while he was one being one being living. He certainly listened some to advice that might have been given to him. Some are thinking that he was one not at all ever listening, he certainly did listen some.

¶2 20 Some are certainly not listening to some and some of such of them are certainly listening some then. Some are feeling about some other one that that one is repeating very much and that that one is very certain that that one is not liking any one to be repeating in talking and certainly that one is repeating and repeating and repeating. Some are certain about such a one that that one is one mostly having an angry feeling when that one is listening and sometimes that one is not having then an angry feeling and certainly sometimes then that one is having angry feeling. Certainly very many are sometimes quite certain about some other one that that one is not listening to everything that one is hearing and that that one
30 is one judging in that one as one being one having been listening completely to everything that one has been hearing and certainly that one has not been listening to everything that one has been hearing. Mostly every one sometime is certain of this thing in every one and very many when they are certain of this thing have then very much angry feeling in them. Each one has their own way of having angry feeling in them and coming out of them.

¶3 Angry feeling is coming, coming, not coming, certainly not coming to be in them in some. Angry feeling is certainly coming to be in them in some. It is really a surprising thing to some that they have been having
40 really angry feeling in them. Some are certainly not feeling in them before, during, after they have been having angry feeling any of the feeling that would be for them in their thinking, in their feeling, in their realisation angry feeling. It is a curious thing that certainly certainly very many are not feeling any feeling in them giving to them angry feeling and

yet certainly they are just then having angry feeling in them. This is happening quite often to some. Some are ones of such a kind of them and of some of such of them not many are knowing that they are having angry feeling in them when they are having angry feeling in them. In a way David Hersland quite often was of such of them. Some of such of them have it that they would be to themselves having angry feeling if they had more realisation in being one feeling some of them, some of such of them are ones who would not have been having angry feeling if they had all the feeling they were having just then being active in them to them, some would be having angry feeling to themselves then if they could be certain to be going on having angry feeling. In a way as I was saying David Hersland was such a one. In a way he had never in him really a complete angry feeling, in a way he had sometimes almost complete angry feeling, in a way really inside him he had sometimes very angry feeling in him, in a way he had inside him not ever any really angry feeling in him. He could be telling his sister Martha sometimes about angry feeling being existing in some. Certainly she would ask him quite often about angry feeling being existing in some.

Some are not understanding that every one is not always knowing that every one can come to be a dead one. Some are always being ones being quite certain that each one sometime will be coming to be a dead one. Some are certain every minute in their living that each one ever living will come sometime to be a dead one. Some are certain that each one will come to be a dead one, are always certain of this thing. Some of such of them have quite an angry feeling when they are realising that some other one is not always certain of this thing that each one sometime is being one coming to be a dead one, that sometime each one ever living is a dead one. Some who are certain of this thing are always in their living having angry feeling when some one is not certain of this thing in being one being living, that each one is sometime a dead one. Some who are all their living completely certain that each one is sometime certain to be a dead one have in part of their living very angry feeling when some one is not certain of this thing. Some who are living are in a way having angry feeling and having irritated feeling, some who are certain all their living that each one sometime is coming to be a dead one, when they are hearing some talking who are not ever feeling about each one coming to be a dead one sometime. Some who are certain that each one will sometime be a dead one have some angry feeling in them all their living when some are not listening to any one who is telling that sometime every one will be a dead one. Some are pretty nearly certain all their living that each one sometime will be a dead one. Some are completely certain all their living that each one ever living will come to be a dead one sometime. Some have sometimes in their living angry feeling about what other ones are feeling or are not feeling about each one being sometime a dead one.

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Certainly some are very every minute certain that sometime each one ever living will be a dead one. Some of such of them are having angry feeling inside them in being one being certain of this thing. Some are not always being completely certain that sometime each one will be a dead one. Some are having angry feeling inside them about this thing.

¶2

Some are having angry feeling about some such thing about being certain about every one being a dead one sometime, about always being certain about this thing, about not often being certain about this thing, about never coming to themselves inside them being completely certain, completely not certain every minute about this thing, about not remembering this thing, about not listening about this thing, about other ones not saying they are certain about this thing, that they are not certain about this thing, about others listening, about others refusing to listen to this thing that each one sometime is a dead one, some are having angry feeling in them about such a thing sometime in their living and then in parts of their living they are having very little angry feeling about such things and part of their living they are having remembering having angry feeling about such a thing and part of their living they are not having at all angry feeling about such things. David Hersland was one of such of them. He certainly all his living was talking some and listening some he was talking a good deal and listening a good deal in his living, he certainly was sometimes talking, he certainly was listening very often to talking about each one coming to be sometime a dead one.

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Some are certain that they are understanding why every one is being living. Some are certain that they are understanding why any one is being living. Some are certain that they are understanding that every one who is living is living. Some are certain that they are understanding that any one who is living is living. Some are so certain that they are understanding that every one who is living is being living that they are boasting about this thing and sometimes some one hearing them telling about this thing has angry feeling in that one. One can have been in living, to that one and to mostly every one, one certain that every one is living in being living but that that one is not understanding this thing living being in any one. Such a one can have it come then, to that one, that that one is understanding this thing, living being in every one being living, and then that one is finding that one to be a very different one from what that one has ever been in being living and that one is telling that thing and telling it so much and in such a way of telling it again and again that some are then certain that that one is a different one and some are not certain and some are certain that that one is not a different one from what that one has been and some of each of these kinds of them have in them then angry feeling, some of them have some angry feeling, some have very little angry feeling, some have very much angry feeling about that one.

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It is certainly interesting what each one feels, thinks, says, knows,

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would like to know, does not care about knowing about living feeling being in anything, in any one, in every one. It is certainly a very exciting thing to some to feel something in them about living being in men and in women. It is not at all, not the least bit an exciting thing to some to feel anything about living being in men and in women, in anything, in everything.

Some one has been one to that one, to every one knowing that one, one certainly not going ever to be certain that living being in any one, in every one, in everything, is a thing that one is ever going to be understanding and then all of a sudden, sometime when that one has been changing in some way in doing something, that one is one to keep on telling that that one certainly does understand everything that is to say living being in men and in women. Certainly such a one can have then angry feeling but, very often, almost mostly, such a one is not just then having angry feeling and certainly some are having about such a one then angry feeling and some are not having then about such a one any angry feeling.

David Hersland was one who almost came to be one certain sometime to be completely understanding being being in men and in women being living. He was one certainly almost and not so very often still quite often coming to be certain of being one completely understanding everything. As I was saying he had sometimes then angry feeling, certainly some had about him then some angry feeling. Sometimes then he had not any angry feeling. Certainly there were some then interested about him then who had not then angry feeling. Some who were not very much interested had about him then angry feeling, some who were not very much interested in him then had not then about him any angry feeling. As I was saying he was almost one having it to be in him to be completely certain that he was understanding everything again and again and sometimes all of a sudden. As I was saying he was almost such a one, he was quite often almost such a one. There are certainly some coming to be quite certain, some all of a sudden, that they are understanding everything. Some have about some such a one very angry feeling, David Hersland did have in being living about some of such of them angry feeling, about some others of such of them he had a very gentle feeling, about some others of such of them he had a very sympathetic feeling, about some others of such of them he had a very interested feeling, about some others of such of them he had a scared feeling, about some others of such of them he had really a completely surprised feeling, about some others of such of them he had a very silly feeling, about some others of such of them he had an annoyed feeling, about some others of such of them he had quite an indifferent feeling, about some others of such of them he had sometimes a very earnest feeling, about some others of such of them he had intensely an inquiring feeling, about some others of such of them he had a disgusted feeling, about some others of such of them he had a very sorrowful feeling, about some others of such of them he had a disappointed feeling,

about some others of such of them he had a feeling that made him be one going on scolding them every time he thought about them, about some others of some of them he was not certain but perhaps they really did understand everything and then sometimes he was quite certain that they did not understand everything and then sometimes he had a humble feeling perhaps they were understanding everything and then sometimes he had a certain feeling that they were not understanding everything. As I am saying David Hersland was one having it to be almost one to be sometimes completely certain that he was understanding everything.

¶1 10 Certainly some in one way of being ones being living, some in other ways of being ones being living come to be certain, some gradually, some all of a sudden, some sometime, some sometimes, some quite often, some very often, come to be certain that they are understanding every one being one being living. Some as I am saying are having when they are having this thing angry feeling, some when they are having this thing are not having it to be having any angry feeling. Some about such of them have angry feeling, some have not any angry feeling about any one of such of them. As I am saying there are very many ways of coming to be certain of being one understanding living being in men and in women.

20 As I am saying there are very many ways of being impressed of not being impressed by any one of such of them, by some of such of them, by many of such of them, by every one of such of them.

¶2 There are certainly many ways of feeling, of thinking, of liking of not liking living being in men and in women, living being existing. Very many are convinced that living is a real thing, something they are certain is existing, some are not so certain of this thing. Some are content with living being existing, some are not at all content with this thing. Some are certainly certain that if every one were understanding everything that not any one will only be wanting to be certain only that living is being existing. Some are so certain that understanding anything is amusing to every one, and certainly it is not it is not at all amusing to some it is not at all interesting to some. Some are so certain that understanding anything is interesting to every one that they are certain that sometime every one will be understanding something. Some are so certain that understanding everything is a necessary thing that they are certain that sometime they will be understanding everything. Some of such of them come to be certain that they are understanding everything, to some of such of them it comes all of a sudden.

¶3 As I was saying some of such of them have angry feeling in them then,

40 as I was saying some of such of them have not at all angry feeling in them then. As I was saying David Hersland in a way was almost such a one.

¶4 If he feels it and he knows it and he tells it and he thinks it and he says it, clearly tells it why then perhaps it is something and perhaps it is not anything. Some are certain that clear thinking and clear telling and

certain feeling and complete emotion are something some one can be doing. Some are certain that sometime they will be having complete emotion and certain feeling and clear thinking and eloquent expression. Some are certain that they are having clear thinking and complete emotion and adequate expression and absolute conviction. Some are certain that they have been having clear thinking and complete emotion and complete conviction and adequate expression. Some are certainly very clearly thinking, some certainly have then complete conviction. Some are certainly having complete emotion and are clearly thinking and are having adequate expression and perhaps are really having then absolute conviction. Some are certainly having sometime complete emotion and adequate expression. Some are perhaps having sometime complete emotion and clear thinking and adequate expression. Some are perhaps having clear thinking and adequate expression and some emotion, very much emotion and pretty nearly absolute conviction. Some are certainly having clear thinking and adequate expression and considerable emotion. Some are certainly not having completely clear thinking and complete emotion and adequate expression and absolute conviction.

Some one is certain that some other one is doing clear thinking, is having adequate expression, is having almost complete conviction, is certainly not having complete emotion. That one is certain that the other one is one having pretty nearly complete emotion, not at all any clear thinking, not at all absolute conviction, might easily be having adequate expression.

Which is then the important one, certainly one of the two of them. One of the two of them is certainly in a way the important one. One of the two of them is certainly in a way not the important one.

David Hersland was certain that really one of them was the more important one. David Hersland was one certainly in a way not having complete emotion, certainly in a way doing clear thinking, certainly in a way having adequate expression, certainly having very nearly absolute conviction. He had absolute conviction. He had clear thinking, he had adequate expression, he felt inside him complete emotion.

Some are working hard to be ones telling some one something. Some are working and are telling some one something. Some are not working hard to tell some one something. Some are not working hard and they are then telling some one something.

To some spirituality and idealism have no meaning excepting as meaning completest intensification of any experiencing, any conception of transcending experience has to some not any meaning. To some anything to have meaning must be existing, to some anything to have meaning must be being, having been going to be experienced as something existing by some one. Many who are carefully and completely thinking have it to leave out something they have been, they will be, they are, they

can be experiencing and this is a very natural thinking as very many who have it to be ones clearly and completely reasonably thinking have it to have it that they are thinking to be solving a problem and naturally then they are not thinking into them everything they can be experiencing. Some are quite certain that any one very clearly thinking are not ever completely experiencing, some are quite certain that any one clearly thinking is leaving out very much that should be being remembered by that one. Some certainly have a conception that everything should be intelligible to some one, certainly some of such of them are to some others,
 10 listening to them, not convincing. Some have it to be experiencing that they are experiencing more than experiencing and this is to very many completely convincing and it is to some completely convincing in some, and it is altogether convincing to some and to some it is convincing when these having it in them to have such experiencing of something that is not experiencing explain their experience, to some it is not then convincing. To some, some having experiencing of something which is more than any experiencing are convincing when they are explaining this thing. To some it would be a very pleasant thing if not any one having such experiencing ever got mixed up between what was, what is, what will be to that
 20 one and how it comes to be, how it came to be, how it will come to be, in short the explanation, the description, the condition what as experience to them was without any condition.

¶1 As I am saying some are working in being ones being thinking, some are not working in being ones being thinking. Some are certainly thinking and working in being one being thinking and certainly coming to an ending in their thinking and doing it the thinking as a complete thing and certainly carefully doing that thing and certainly clearly telling the thinking they have been doing. Some certainly then have not been putting in everything that any one could be experiencing that is
 30 connected with the thing about which they have been thinking, some will not put in some experiencing, some cannot put in some experiencing, some are certain that they have put in all that experiencing, some put in almost all experiencing that has anything to do with that thing when they are thinking about that thing.

¶2 Certainly to be completely experiencing, to be clearly thinking, to have real conviction, to have enthusiasm, to keep on going in doing thinking and having experiencing is a very enjoyable thing. Certainly very many are very clearly thinking that is quite a number are certainly quite thinking quite clearly. David Hersland was such a one. He certainly
 40 had enthusiasm, he certainly could have some experiencing, he certainly was needing for his own satisfaction to put in everything any one could be experiencing in thinking about anything. He certainly was one completely wanting to do this thing. He was one in a way doing this thing. He was one in a way never coming to be completely doing

this thing, he was one having almost absolute conviction, he was one having real enthusiasm. He was one not being certain that experiencing being intensified was spirituality and idealism. He was not certain that one could not be experiencing something that was a different thing. He almost came to be certain that one could not be experiencing something more complete than any experiencing, he came to be almost certain that one can be experiencing something that is more than experiencing. He came to be certainly quite certain that not anyone could explain such a thing, he came to be almost certain that perhaps he could sometime explain such a thing.

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Some certainly and certainly they were not expecting to be doing that thing come sometime to be explaining what they were certain certainly was not existing. This is quite common. Some certainly come to be quite certain that something is existing that they were completely certain was not ever existing. David Hersland was in a way not at all such a one.

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Many are very logical in being ones being thinking. Some demonstrate something in being ones being thinking. Many are very logical in being ones being thinking. Some keep on demonstrating something. Many are very logical in being ones being thinking, some of these are demonstrating something, some of these are beginning demonstrating something, some of these are not really demonstrating anything, some of these are occasionally demonstrating something. It is like this, many who are logical ones are while they are being logical are always experiencing being one being living, some while they are being logical ones are being ones experiencing a great deal of being ones being living, some while they are being logical are experiencing very little of being ones being living, some while they are being logical have at times the conviction of being ones experiencing being living, some are certain that being logical ones makes of them ones being ones experiencing being living and this is perhaps true of them. The way each one is experiencing the amount each one is experiencing living is then a thing that some one is knowing, that some one is not knowing, that some are not knowing of themselves inside them, that some are knowing of themselves inside them, about which some have conviction, about which some do not have conviction, about which some have conviction and they certainly are not knowing what they are certain they are knowing, about which some have conviction and they certainly are knowing what they are knowing, about which some are not knowing that they are having a conviction, about which some are having a conviction and are not certain of that thing, about which some are quite certain they have not any conviction, about which some are certainly not knowing everything, about which some are knowing more than others are knowing, about which some are knowing very much, about which some are knowing hardly anything.

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Note #1



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So then experiencing being one being living is a thing about which some are knowing very much in themselves, in other ones. Experiencing being one being living is something some have very much in them. Experiencing being one being living is something many are certainly having some. Experiencing being one being living is certainly something every one is having some. Certainly some are having more than others are having of being one experiencing being one being living.

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Surely some one is meaning something by what that one is saying. It would be a nuisance for some not to be certain of this thing. Some
 10 one is meaning something when that one is saying something. Certainly in each one there is a connection between what that one is saying and that one is meaning, certainly in some way there must be some connection. Each one has their own way inside them of meaning something, each one has their own way of having connection between what that one is meaning and what that one is thinking, between what that one is meaning and what that one is saying, about what that one is meaning and what that one is feeling, about what that one is meaning and what that one is certain is conviction in that one.

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It would be a nuisance for some not to be certain of this thing that
 20 each one has some connection in them between what they are meaning what they are saying what they are feeling, what they are thinking, what they are certain about in being one being living.

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Certainly some are pretty certain that there is not enough connection to make it interesting, in very many, between what they are meaning, they are thinking, they are feeling, they are saying, they are certain in something existing.

 Note #138

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I mean, I mean and that is not what I mean, I mean that not any one is saying what they are meaning, I mean that I am feeling something, I mean that I mean something and I mean that not any one is thinking,
 30 is feeling, is saying, is certain of that thing, I mean that not any one can be saying, thinking, feeling, not any one can be certain of that thing, I mean I am not certain of that thing, I am not ever saying, thinking, feeling, being certain of this thing, I mean, I mean, I know what I mean.

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And certainly some one is right in saying such a thing, such a one some of such of them certainly are right in saying such a thing. Some of such of them have it that the moment of sensibility, emotion and expression and origin is all in a state of completion and then it is a finished thing and certainly then that one was meaning something and he was saying I mean, I mean, and it was all finished and then there was another
 40 something and this one certainly very often said I mean. That one said that very often in being one being living.

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Surely in some way there is some connection between what each one is meaning and saying and feeling and thinking and being certain of in living. Surely it would be a very great nuisance to ones being ones being

living if there were not some connection in each one between meaning and feeling and saying and thinking and being certain in each one.

Some are quite certain that there is very little connection certainly not enough to make it interesting between what every one is meaning and what every one is thinking and what every one is saying and what every one is feeling and of what every one is certain. David Hersland, yes he might be one of such of them.

Some are quite certain that there is enough connection to make it completely interesting between what every one is meaning and what every one is thinking and what every one is feeling and of what every one is certain. David Hersland was certainly one of such of them.

Some are certainly knowing what they are meaning, some are certainly not knowing what they are meaning. Certainly every one in a way is meaning something, certainly every one in a way is saying, is thinking, is feeling, is quite certain of something.

Which way some one is meaning anything, which way some one is meaning everything, how some one is meaning what that one is saying, meaning, feeling, thinking and being certain, what that one is doing, feeling, thinking and of what that one is certain, how that one is going on meaning something, meaning anything, meaning everything, which way that one is going on meaning what that one is saying, feeling, thinking, doing, what connection there is in that one between living in that one and being in that one, how that one is liking is not liking what that one means to any one knowing that one, how that one is liking is not liking what that one is not meaning to some one, to any one, how anything coming into that one comes out of that one, how some things coming into that one hardly are coming out of that one, how much the things coming out of that one are different from the things going into that one, how quickly and how slowly, how completely, how gradually, how intermittently, how noisily, how silently, how happily, how drearily, how difficulty, how gaily, how complicatedly, how simply, how joyously, how boisterously, how despondingly, how fragmentarily, how delicately, how roughly, how excitedly, how energetically, how persistently, how repeatedly, how repeatedly, how dryly, how startlingly, how funnily, how certainly, how hesitatingly, anything is coming out of that one, what is being in each one and how anything comes into that one and comes out of that one makes of each one one meaning something and feeling, telling, thinking, being certain and being living.

Certainly the way of experiencing anything and expressing that thing is the being being in each one. Certainly there are groups of men and women as to ways of experiencing things in being ones being living, certainly there are groups of them who in a way have the same ways of experiencing in them and these have each of them ways of experiencing something. Each one of them are meaning something to themselves

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Note #1



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inside them, to any other one, in being ones being living and having their own way of being ones experiencing anything, of being ones expressing anything.

¶¹ Some are not knowing what kind they are of ones experiencing, of ones expressing, very many are not knowing what kind they are of ones experiencing, of ones expressing. In a way David Hersland did know very well what kind he was of ones experiencing, of ones expressing, in a way he never came to be completely certain that he was not perhaps another kind of a one experiencing, another kind of a one expressing.

¶² ¹⁰ Some have almost a way of saying what they are meaning. Some have a way of thinking, a way of feeling in them and a way of needing to be meaning something in them and they have for very much of their living almost a way of saying what they are meaning and for part of their living they have a way of saying what they are meaning. Some have a way of feeling something and almost a way of thinking something and they have all their living a way of saying what they are meaning. Some have all their living a way of saying what they are meaning. Some have a way of saying what they are meaning dimly. Some have a way of saying what they are meaning dreamily. Some have a way of saying what they are meaning doubtfully. Some have in their living a way of saying what they are meaning and then they have not a way of saying what they are meaning, they have not then any way for them of saying what they are meaning. Some certainly are slowly coming to a way of saying what they are meaning. Some certainly any time in their being one being living are ones having a way, having ways of saying what they are meaning.

¶³ Some certainly are ones feeling completely feeling something, are ones thinking very well about everything, are ones certainly to themselves sometime going to be needing to be ones saying what they are meaning and some of such of them are saying what they are not meaning while ³⁰ they are not saying what they are meaning and some then are not saying anything when they are not saying what they are meaning. Some of such of them are certain that sometime they will be ones saying something saying what they are meaning. Some of such of them are almost certain that they will not ever be saying anything, saying what they are meaning. Some of such of them are sometime saying something, saying what they are meaning, some of such of them are not sometime saying something, saying what they are meaning. David Hersland was not at all one of any such a kind of them.

¶⁴ ⁴⁰ Some are quite certain that they are knowing what each one saying anything is meaning by what they are saying. David Hersland was in a way one of such of them. Some are quite certain that each one is meaning something when they are saying anything. In a way David Hersland was almost such a one. Some are certain that each one is one wanting to be meaning something by what that one is saying. David Hersland



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was not such a one, he was somewhat such a one sometimes in his living. Some are certain that each one is one not wanting to be meaning something by what that one is saying. David Hersland was hardly ever at all really such a one. Some are certain that each one is one liking it to be one meaning something by what they are saying when they are saying anything, David Hersland was pretty nearly one of such of them.

Some are believing that mostly every one is meaning the same thing in being one being living. David Hersland could have been one being such a one, David Hersland was not one being such a one. Just the Way each one is experiencing what they are experiencing, how much they are experiencing in the way they are experiencing, how much of the time in being one being living they are experiencing much, they are experiencing little, how strongly they are experiencing what they are experiencing in the way they are experiencing and what way and how much they are thinking, what connection there is in them each one between experiencing and thinking, what result it has all in them as meaning and how and when and what way they are telling what they are meaning, that is a thing certainly in each one interesting to some, that is a thing in every one interesting to some, that was a thing certainly completely interesting to Hersland, a thing he needed to have completely interesting to him, a thing about which he was completely thinking and in a way he was one wanting to be needing to be one completely certain that there was not complete interest in him in any such complete realisation, in a way he was one needing to be completely certain that he was complete in needing the realisation of experiencing and thinking and meaning and telling in all men and women, in a way he was one wanting to be needing to be certain to be interested in not being certain that any such realisation would be complete living for him. He was one sometimes in being one being living feeling one way of wanting to be needing to be a complete one and sometimes in being living feeling another way of wanting to be needing completeness in being living, he was one sometimes wanting to be needing not completeness in being one being living. He was one certainly very much an interested one in experiencing, in thinking, in meaning, in telling being in men and in women.

Some one is feeling very strongly about something, that one is thinking about the thing about which that one is having then strong feeling, that one then is telling about the thing about which that one is having then strong feeling. This one is telling about the thing about which that one is having then strong feeling, certainly not any one is having then strong feeling about that thing excepting the one telling about that thing. Not any one perhaps could have strong feeling about that thing excepting the one telling about that thing. There are some who have it in them to have strong feeling about something and perhaps not any one ever being living could be having that kind of a strong feeling about that

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thing. David Hersland was not such a one. Some one is feeling very strongly about something, that one is thinking about the thing about which that one is having then strong feeling, that one then is telling about the thing about which that one is having then strong feeling. This one is telling about the thing about which that one is having then strong feeling, certainly one other one is having then strong feeling about that thing, the one telling about that thing is having then about that thing strong feeling and another one. David Hersland was not such a one one having strong feeling about something and thinking about that thing
 10 and telling about that thing and having one other one having then a strong feeling about that thing. There are some having a strong feeling about something, they are thinking about that thing, they are telling about that thing, there are other ones then having strong feeling about that thing about which these ones, such a one, is feeling a strong feeling, is thinking about, is telling about. David Hersland was one of such of them ones having strong feeling about some thing and thinking about that thing and telling about that thing and these being then some who are having then strong feeling about the thing, about which the one had been having strong feeling, about which that one had been thinking,
 20 about which that one had been telling

 id Hersland

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Some are remembering how something was happening when they are feeling about that thing, when they are thinking about that thing, when they are telling about that thing. David Hersland was pretty completely one of such of them. Some are remembering what was happening when they are telling about something not when they are feeling about that thing not when they are thinking about that thing. Some are remembering what was happening not when they are telling about that thing, not when they are feeling about that thing, they are remembering what was happening when they are thinking about that thing. Some are remembering
 30 ing what was happening when they are feeling about that thing and not when they are thinking about that thing but when they are telling about that thing. Some are remembering what was happening when they are feeling about a thing and when they are thinking about that thing but not when they are telling about that thing. Some are remembering what was happening when they are feeling about a thing, not when they are telling about the thing, not when they are thinking about the thing.

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Some are certainly clearly thinking completely clearly thinking, some have all their living been pretty clearly thinking, some have it to be needing to be to themselves what they are that is one certainly thinking
 40 ing clearly completely clearly about anything about which they are thinking. Some of these certainly are thinking very clearly about anything about which they are clearly thinking, some of these are boasting, not to themselves, some yes to themselves, some to some others, some to very many others, some to one, of this thing. Some are certain that

they are not boasting about this thing, some are quite certain they are not boasting about this thing, some who are telling it very much and very often that they certainly are clearly thinking about anything they are thinking and they certainly are thinking clearly about anything about which they are thinking are completely certain that telling about this thing by them to a good many, to every one is not boasting. Some who are clearly thinking, who are thinking clearly about everything about which they are thinking are needing to be certain that they have come to the right conclusion, sometime about everything. David Hersland in a way was not such a one. Some who are thinking clearly about everything about which they are thinking are not certain that they will sometime come to a right conclusion about anything about which they are thinking clearly. Some are certain that if they can keep on clearly thinking they will certainly sometime come to a completely right conclusion about everything about which they are thinking clearly that is about anything about which they are really thinking. David Hersland was in a way not such a one. Some certainly are thinking very clearly about anything about which they are thinking, some certainly can keep on pretty well thinking clearly about everything about which they are thinking.

Each one has his has her own way of being one experiencing in being one being living. Each one is of a kind in men and women, of a kind of way of being one experiencing, of being one experiencing anything, of being one experiencing being one being living.

Each one in some way can know, each one in some way cannot know, each one in some ways does know, each one in some ways does not know of each one some one in some ways can know, some one in some ways cannot know, of each one some can in some way know, some can in some way not know what they are meaning by being one being living, each one, how they are thinking, how much and what way they are boasting, how they can and how they cannot be experiencing, what some other one could be meaning who might be having almost such a being in them as that other one has in them. Certainly some are not thinking about anything and these are ones very clearly certain about many things and are clearly certainly expressing what they are knowing and they are not changing when others are changing. Certainly some are not thinking about anything and they are clearly feeling something and they are clearly telling that thing, and they certainly are not changing when they have not been feeling a new feeling about the thing they have been clearly telling, their feeling. David Hersland might have been one of such of them, he was not one of such of them, he certainly was one thinking about mostly everything about which he was having feeling. He might have been one not thinking about anything but having clearly a feeling about that thing and clearly expressing the feeling he was having and not doing any thinking and not doing any changing and having then more clear feeling and clearly

expressing that clear feeling. He might have been such a one. He certainly might have been such a one. He certainly was one having clear feeling about some thing, he was one certainly thinking about things, he certainly was one clearly expressing what he was feeling when he was clearly feeling something, he was one certainly thinking about almost everything, he was one in a way needing to be having complete thinking, he was one not really wanting to be needing complete thinking, he was one certainly thinking about almost everything.

¶¹ He was certainly to some one in a way boasting about being one being
 10 living in being one being the one he was then. To very many he was certainly one not boasting about this thing. He was one certainly to himself one sometimes boasting of this thing, he certainly was one liking to be to some, one boasting of this thing.

¶² Mostly every one is needing some one to be one listening to that
 one being one being one boasting. David Hersland in a way was not one needing one to be one listening to him being one being one boasting. There certainly were some who were listening then to him. He was one in away not really needing this thing and that was because he was one so clearly tilling what he was so clearly feeling. He needed some to be
 20 listening while he was thinking, he did have very many to listen while he was thinking, he almost was not needing this thing. Some who are thinking are very much needing some one to be one boastingly listening, some who are thinking are needing some one to be listening to them and saying something and not really saying that thing. Some are needing to be having some one saying something and they are not seriously considering the serious thing they are needing that some one is saying while they are thinking. David Hersland could in a way be one of such of them. Very many are completely ones of such of them.

¶³ Thinking, boasting, listening, remembering, forgetting, feeling,
 30 and meaning, and telling are in some being living.

¶⁴ Some are certainly completely interested in going on being living, some are not completely interested in this thing, some are almost completely interested in this thing. In a way David Hersland was not completely interested in this thing, in a way he was almost completely interested in this thing.

¶⁵ Some are thinking about being interested in this thing, about being interested in going on being living. Some are telling every one how interesting it is to be interested in this thing. Some are boasting about being completely interested in this thing, some are boasting about not being
 40 at all interested in this thing. Sometimes it is astonishing that some one has been forgetting that that one is completely interested in this thing. Some are pretty nearly always remembering that they are completely interested in this thing. Being ones completely interested in being ones going on being living is what very many are certain is not all of

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id Hersland

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living to them. Being ones completely interested in being ones going on being living is what very many are having as very nearly all of living for them. Each one ever living is certainly sometimes completely interested in being one going on being living. David Hersland as I was saying was in a way not completely interested in this thing, was in a way almost completely interested in this thing. He was one certainly talking about this thing, he was one certainly listening to some talking about this thing, he was one certainly sometimes boasting about being one perhaps sometime going to be completely interested in this thing, he was one certainly mostly remembering about being interested in this thing, he was one certainly sometimes quite forgetting about any one being interested in this thing, he could certainly be feeling something about the meaning of this thing, he certainly could do very much thinking about the meaning of this thing.

He could certainly be feeling something about being one going on being living, about any one going on being living, he certainly could think very much and very often about any one being one going on being living. He could certainly feel something about this thing, he could certainly think very much indeed about this thing, he could certainly feel a little something about this thing, he could certainly feel a little something about any one not going on being living, he could certainly think very much about this thing.

Some are thinking very much in being ones being living, some are not thinking very much in being ones being living. Some are thinking very much about being ones going on being living, in being ones being living, some are not thinking very much about being ones going on being living, in being ones being living. Some are feeling very much about being ones going on being living, some are not feeling so much about being ones going on being living. Some are certainly boasting very much about feeling about being ones being going on being living, some are boasting very much about being ones not feeling very much about being ones going on being living. David Hersland went on being living until he was at the ending of the beginning of his middle living and then he was not any longer going on being living.

Some are changing while they are living in their feeling about being one going on being living, about any one being one going on being living. Some are changing very much in their feeling about this thing. Very many are changing very much in their feeling about this thing during the time they are being one being living. Some do not change so very much in their feeling about this thing while they are ones being living. David Hersland certainly changed some in his feeling about this thing while he was one being living, he certainly did not change so very much in his feeling about this thing in being one being living. He was one thinking very much and very often about any one going on being living, he

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David Hersland

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certainly thought very different things about this thing at different times in his being one being living. Each one in a way is feeling something about ones going on being living, about that one being one being living. Certainly each one feels in some way something about such a thing

¶1 Feeling and thinking about ones, about that one being going on living, thinking, boasting, listening, remembering, forgetting, feeling, and meaning, and telling about being one, about being ones going on being living is in some going on being living.

¶2 Some are having a very delicate feeling and they are ones that can
10 be thinking and they are ones sometimes delightfully telling something, beautifully telling something, touchingly telling something, quaintly telling something, freshly telling something and they are ones dully telling something and flatly telling something and harshly telling something and telling and telling and not telling anything, and telling something so that some one can be saying certainly that one was thinking that other one was not knowing anything and certainly the one was knowing that that one was certain that the one was not knowing anything. Some are having quite a delicate feeling and they are often thinking and they are telling what they are meaning and certainly it is sometimes quite a beautiful telling they are doing and certainly sometimes not a beautiful tell-

20 ing that they are doing. Some are feeling very delicately and they are thinking and they are completely telling very beautifully something. Some are feeling delicately and they are not doing very much thinking and they are sometimes quite beautifully telling something. David Hersland was not of any of these kinds of them. Some are not feeling delicately about anything and they are thinking very much and very often and they are sometimes almost beautifully telling about something. Some are not feeling at all delicately about something and they are thinking very much and very often and they are persisting and they are sometimes almost really completely beautifully telling something, almost beautifully telling something, almost completely telling something, almost beautifully completely telling something. David Hersland was not of any such a kind in men and women. Some are certainly quite not having any delicate feeling about anything and they are persisting and they have complete realisation of being one loving everything and they are thinking very much and very often and they are quite completely delicately thinking and such of them can be ones succeeding very well in being ones being living, they can be ones not feeling beautifully or delicately about anything, they can be ones succeeding very well in being ones going on being living, they can be ones living very completely to be ones teaching being good ones in being ones going on being living. David Hersland was not one of such of them. Some are feeling delicately about something and are not feeling delicately about any other thing, some are feeling delicately and sensitively and completely about some things and not about other

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things, some of these are thinking very much and very often, some of these are almost completely telling beautifully about something, David Hersland was in a way one of such of them.

Some are thinking to make a thing a complete thing more when they are younger ones than when they are older ones. Some are thinking to make anything a complete thing more when they are older ones than when they are younger ones. Some are wanting to be needing to think some thing to be a complete thing more when they are younger ones than when they are older ones, some more when they are older ones than when they are younger ones. Some are needing to be thinking a thing a complete thing when they are younger ones and when they are older ones. Some certainly are all their living needing to be thinking something to be a complete thing, some are certainly needing all their living to be thinking everything to be a complete thing. Some are certainly all their living wanting to be needing to be thinking everything to be to them a complete thing, some are certainly all their living wanting to be needing to think some thing out to be a complete thing. David Hersland was certainly sometimes in his being one being living almost needing to be thinking something out to be a complete thing, he certainly was in his younger living, he certainly was sometimes in his older living needing to be sometimes thinking everything out to be a complete thing. He was not in his living ever completely wanting to be needing to be thinking everything out to be a complete thing, he was certainly in his living, in his younger living certainly and perhaps in his later living almost completely wanting to be needing to be thinking something out as a complete thing.

David Hersland was of a kind in men and women having it in them to have feeling clearly in them, to be telling clearly the feeling they have in them, to have very much feeling in them and to have it in them, some of them, very often. David Hersland was one who was thinking very much and very often and he was certainly thinking very clearly when he was thinking and he certainly was thinking very much in being one being living. He was one in a way needing to be thinking out a thing to be a complete thing. He was one feeling clearly, telling clearly what he was clearly feeling, he was one feeling very much and very often. He was one wanting to be needing to be feeling having every woman being in some ways a beautiful one. He was one feeling very much and very often, he was one feeling clearly and completely what he was feeling. He was one telling clearly what he was feeling. He was one thinking clearly very much and very often. He was one in a way needing to be one thinking things to be completed things, he was one then making anything a transparent thing and then it was a little a confused thing for certainly he was wanting to be needing to be feeling that any woman was in some ways a really beautiful one. He was one clearly thinking clearly feeling and doing both very much and very often and that together

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made it that he was one needing in a way to be thinking everything to be a completed thing and in a way then he was not succeeding in being in living for then he came to be one making everything a pretty transparent thing, a thing so clear that it was a sparkling thing, a thing so clear that it did not have beginning or middle or ending and as I was saying it was not a completely clear thing as certainly he was pretty completely wanting to be needing to be feeling that any woman that could ever be existing was in some way a really beautiful thing.

¶¹ David Hersland was not any longer living and some one had a trunk
 10 that he had had and always liked to use it when that one was travelling. Some one was very indignant that he had come to be a dead one and almost went out to where he was not any longer living to complain to some one about this thing. Some one knew only some time later after David Hersland was not any longer living that he was not any longer living and that one felt it to be a completely strange thing that David Hersland was not any longer living and after that it was not a strange thing and after that it was not a real thing as certainly he could not have been one being living, and after that there was another one very much like David Hersland and that one was already not any longer living the one like
 20 David Hersland before the one who had known David Hersland knew about this one. There was another one who had certainly been one going to be very sorry if anything happened to David Hersland and that one was sorry when David Hersland came to be a dead one. There was one who was excited about David Hersland having come to be a dead one because David Hersland certainly might have been going on being living if he had not come to be a dead one. This one was excited again and again about this thing. There was one who was tenderly completely a sad one and then always was about this thing about David Hersland being a dead one a tenderly complete sad one. David Hersland then in
 30 a way was one having been living in being living. David Hersland was of a kind in men and women. There are many kinds in men and women. Each kind has a way of thinking, of feeling, of experiencing anything.

¶² Some have babies in being one being living, some do not have any of them, David Hersland never had any of them. Some would like to have them, some would not like to have them. David Hersland was never really wanting to be needing to have much feeling about having babies in being one being living. He did not have any of them. He did not ever come to have very much feeling about he himself having them. He could come to have feeling about some needing to be wanting to be
 40 having some of them, about some needing to be wanting not to be having some of them.

¶³ Some do have many of them. Some do not have many of them. Certainly some completely do not want to have any of them, some almost completely do not want to have any of them, some certainly completely

want to have some of them, some certainly completely Want to have one of them, some certainly completely want to have many of them, some almost completely want to have many of them, some almost completely want to have some of them. Certainly very many are interested in some wanting, in some not wanting to have any of them, some are not at all interested in anybody wanting in anybody not wanting to have any of them. David Hersland was certainly not completely, not almost completely interested in anybody wanting in anybody not wanting any of them. Being a baby was not to him completely interesting. It was not to him completely uninteresting, certainly not completely uninteresting, really certainly not completely uninteresting. 10

David Hersland was certainly one needing to be saying something about babies and men and babies and women. Babies and men and babies and women were not to him completely interesting. He certainly sometimes was talking and certainly sometimes was listening to talking about babies and women, about babies and men. Babies and men, and babies and women were not to him almost completely interesting. He certainly sometimes and sometimes quite often talked very much about babies and men, and babies and women. Certainly many are talking sometimes and sometimes very often about something and that thing is not to them completely interesting and that thing is not to them almost completely interesting and they are liking very well the talking they are doing about this thing and they are liking very well the listening they are doing to any one talking about this thing. Certainly then babies, having them, not having them was not completely an interesting thing to David Hersland was not almost completely an interesting thing to him. 20 ¶1

Some things were completely interesting things to David Hersland, some things were almost completely interesting things to him, some things he was wanting to be having as completely interesting things to him, some things were almost completely not interesting things to him 30 ¶2

Certainly some remembered that David Hersland had said something sometimes about any one having, about any one not having, not going to be having, going to be having, having had, not having had, liking, not liking having babies. Certainly some remembered what David Hersland had been saying about such a thing and some were talking quite often about what he had been saying about such a thing and some were certainly talking quite often about such a thing and not then any more remembering very much about what he had said about such a thing and some were not then, some of such of them, remembering that he had talked sometimes about such a thing and some were, some of such of them, were remembering very well that he had some times been talking about such a thing. He certainly had been talking some sometimes about such a thing, he certainly sometimes was convincing some one of something when he was talking about such a thing. 40 ¶3

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Certainly every one can have been one, can be one imagining something, some are imagining everything to be anything, some are very carefully imagining something to be anything, some are dreamily imagining something to be anything, some are daintily imagining anything to be something, some are very carefully imagining again and again the same thing to be something, some have earnest feeling in imagining everything to be anything, some have a tired feeling in imagining something to be anything. Some are telling very much and very often the way they were, the way they are, the way they will be imagining anything to be something, some are very much interested in their being one having been, being, going to be being one imagining everything to be something some are very much interested in their own imagining everything being something and in every one else's imagining everything being something, some find it very interesting that every one else is imagining everything being something. Some were imagining some things being some things when they were young ones and then were imagining everything being something when they were older ones. Some are talking very much and very often about being one being imagining in being one being living. Some are very convincing in being one telling about being one being imagining in being living

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Sometime each one has been telling very much and very often what that one is thinking about that one being one being imagining in living, being one talking in living, being one listening in living, being one succeeding in living, being one failing in living. Sometime each one has been telling very much and very often about living having been, about living being in that one.

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Some have been doing something very often, they have been doing that thing very much and very often and yet they are not then knowing being in being one doing that thing, that is to say some one may be one living all the living of that one doing some one thing again and again with many men and many women and this one then has not been learning anything about how to be one doing that thing. Some one might be one ruining many men and many women certainly was one ruining one and certainly then that one might be one not knowing anything about ruining about not ruining any one, might be one certainly not knowing anything about ruining men and women, might certainly be one not knowing anything of being being in men and women who are who are not ruined by that one, in short it is sometimes surprising how some are not being ones having had experience in being ones doing something when they have been ones doing something. Some have been ones doing something and really then they have not very often done that thing. It is surprising very often how some who have been ones doing something have been ones very rarely doing that thing, and some who have been ones doing something have been doing that thing very often.

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Every one certainly is telling very much and very often everything

in being one being living and some are listening to some and some are listening to many and some are not doing very much listening and some are listening more and then are listening less and some are talking more and some are talking less and each one is one being living and then each one is one going on being living all the time that one is one being living, and each one is sometime a young one and each one is sometime quite a young one.

Some are jumping when they are young ones, jumping from a place and are landing way below from where they were jumping and it is a pretty thing to see them doing, and many of them when they are doing this thing are not hurting themselves in landing. Certainly very many when they are young ones are jumping a long distance and are landing somewhere and to some of such of them it is not an important thing at all to be knowing where they are going to be landing when they are beginning jumping. Some are certain that not any one is such a one when they are a young one, some are certain that every one when they are jumping even when they are quite young ones have it that it is to them an important thing to be certain that they can be landing safely somewhere below the place from which they have been jumping. Some are certain that mostly every one when they are young ones are ones jumping and not being ones being interested in knowing that they will be landing somewhere and not be ones having been hurt by jumping. Some are quite certain that being young ones is being in some way in being living, some are quite certain that being young ones is in some one way of being in being living and in others another way of being in being living. Some are quite certain that there are some ways in being living that every one being a young one has then in that one. Some are certain that this is not a true thing. Some are certain that not any one being a young one, having been a young one has been then one saying a certain thing, some are quite certain that mostly every one having been a young one is one then not saying a certain thing. Each one being in being living having been a young one is remembering, is not remembering having been being then. Some are certain that not any one is remembering very much in having been a young one, some are certain that every one is remembering very much in having been a young one. Some are certain that they are remembering completely having been a young one and then some one who was a young one too then is remembering and that then makes it to the first one that that one really is not at all remembering being living in being a young one. Sometimes this is a pleasant thing, sometimes it is a thing indifferent to that one, sometimes it is a thing making that one feel a feeling of being one having been existing without having been one going on in being one being living. Some are not listening to other ones remembering being a young one, some are listening very often to other ones remembering being a young one. Each one being living is certainly one having been one going on being living

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¶1 Many when they are being young ones are talking very much and very often, many when they are being young ones are ones going on being living, many when they are being young ones are sometimes ones not going on being living. Many when they are young ones are being ones going on being living and they are then remembering this thing and they are then forgetting this thing and they are sometimes ones telling something about being ones not going on being living

¶2 Some are certainly not remembering being ones being young ones, some are certainly remembering and very clearly remembering and
10 remembering completely being young ones in being living. Many are quite certain they are remembering being young ones in being living. Many are completely certain they are not remembering being young ones in being living. Some are remembering some one being a young one in being living, some are not remembering any one being a young one in being living.

¶3 David Hersland in the beginning of his being living was being a young one. There were others then being young ones. Some had then one way of being in being young ones and others had then other ways of being in being young ones and David Hersland was a young one then and
20 later some of them remembered their being in being young ones then and some did not remember much of their being in being young ones then. David Hersland remembered some of them being in being young ones then, something of some of them, a little something of being a young one then, certainly something of being being in him when he was being a young one and sometimes he was one quite certainly remembering being in being a young one and sometimes he was one quite certainly not remembering being in him as being in him in being a young one. Certainly some are remembering better than others being young ones in being living.

¶4 There are such very different ways of feeling any one being a dead
30 one and any one being a living one at different times in being one being living. Certainly to very many being living when they are being young ones being a dead one is a thing that is a thing a little terrifying, not very exciting, quite interesting, not happening, certainly not happening. To some it is a thing completely terrifying when they are young ones, certainly not happening, certainly not interesting, certainly very often being a thing that one is a good deal remembering. To some when they are young ones it is a thing happening, it is a thing terrifying them, it is a thing mostly forgotten, it is a thing quite interesting. To some it is a thing completely forgotten, quite interesting, not happening, might be quite
40 terrifying. To some it is a thing, when they are young ones, needing to be then completely forgotten, sometimes then completely desolating, sometimes then making in that one that that one is wanting to be certain that it is something not happening, is something not happening, is something that that one is finding interesting, is something that that one

is then a good deal forgetting. In a way David Hersland was such a kind of one.

Some when they are being young ones are certainly not certain that anything is not existing and then they certainly are certain that not anything is existing and then they are wanting to be needing that anything being that anything not being existing is a thing completely interesting to them and then it is not really at all then completely interesting to them and these are ones being ones going on being living some of them and David Hersland was one of such of them.

Certainly there are very many who being young ones are not certain about anything being existing, anything being not existing and are sometimes feeling completely in them about such a thing. There are some who when they are young ones are not certain about anything being existing, about anything being not existing and are not feeling anything at all in them about any such thing. Certainly some when they are young ones are quite certain that everything is existing, certainly some when they are young ones are wanting to be needing to be quite certain that not anything is existing

There are certainly very many going on being living when they are young ones, a very great many being young ones are being then ones going on being living. Some are certainly then and later remembering having been ones then going on being living, certainly some then and later are not remembering having been then ones going on being living. Some are remembering then when they are young ones going on being living are remembering it then that they are young ones going on being living and then later are forgetting that they were remembering this thing when they were young ones. David Hersland might have been one of such of them.

There are a very great many being young ones and there are a great many having been being young ones. David Hersland knew some who were being young ones and he was a young one then, David Hersland knew some being young ones and he was not really being a young one then. There certainly have been and are being very many being young ones. Each one has their own way of having it in them being a young one when that one is being a young one.

Certainly some are ones having been young ones and ones then having been talking very much and jumping very much and being then being ones almost completely ones certain then that they were ones completely feeling being ones talking and being ones jumping. Very many certainly are not when they are young ones feeling themselves to be completely ones then jumping then talking. Some are ones certainly not altogether completely then, when they are young ones, feeling themselves then in being being ones jumping then, being ones talking then, being ones then completely jumping and talking. Very many later are remembering

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themselves having been ones feeling themselves being completely one
 jumping completely one talking when they were young ones. Some are
 certainly being ones when they are young ones doing very much jumping
 doing very much talking then when they are young ones, some of such of
 them are certainly then feeling themselves to be ones pretty nearly com-
 pletely ones being ones talking being ones jumping, some of such of them
 are certainly then not completely then feeling themselves ones being com-
 pletely ones being jumping, completely ones being talking. Certainly
 very many when they are being young ones are ones then talking then and
 10 jumping then and certainly some of such of them are ones certainly feeling
 themselves being completely then ones talking, ones jumping. Some
 and certainly some of them are ones that are not ones anybody would be
 thinking were feeling themselves being such ones are ones not feeling
 themselves at all being ones completely jumping completely talking when
 they were being young ones. In a way Hersland was such a kind of a one.
 In a way he was one certainly not one completely feeling being one jump-
 ing being one talking when lie was being a young one. In a way he was
 very nearly completely feeling himself being one being talking being one
 being jumping when he was being a young one. Certainly he was quite
 20 a good deal one being one feeling being completely one jumping completely
 one talking then when he was a young one. Each one certainly is one being
 a young one when that one is one beginning being living. Some are
 remembering being one beginning being living, some are not remember-
 ing being one beginning being living. Some are ones who might be re-
 membering and were and some are ones who might be remembering and
 were not. In a way David Hersland was one of such of them. In a way
 he was one who might have been remembering he was a young one and
 very much he was one not remembering. He certainly was one knowing
 very many when he was a young one many who were then being ones
 30 being young ones.

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¶1 Some are saying some one looks like some one and then some other
 one says yes and then they are both laughing and then they are telling
 another one about this thing and they are all then laughing and laughing
 and they keep on then for a very long time laughing and beginning tell-
 ing one another about this thing and sometimes then they are not telling
 one another about this thing and sometimes they are not then telling some
 other one about this thing but certainly then they can be, they are laugh-
 ing then. Some are telling that some one is like some one and that one
 telling that thing has angry feeling and is getting having more and more
 40 angry feeling in telling this thing while the one that one is telling this thing
 is certainly not saying that this one is finding a resemblance that is
 convincing to this one. Sometimes some are beginning telling about
 something and then certainly a number are saying something and certainly
 very many of them are having then angry feeling and they are then talk-

ing and talking and talking and telling that thing and every minute each one of them is having angry feeling. Certainly some are talking each one about a thing and each one is having angry feeling and they are ones going to be playing something then and certainly mostly each one of them is talking then and certainly mostly each one of them is having angry feeling in them and perhaps it is quite exciting to all of them then and perhaps it is not really exciting to most of them then. Certainly some are talking very long times and quite often and another one is with them and is talking very long times and quite often and another one and another one is with them and each one of them is certainly talking very long times and quite often. Certainly each one being living is beginning being living and certainly some of such of them are doing these things in being ones being then being living. 10

David Hersland was one being one beginning being living and there were others then being ones beginning being living and they sometimes were with each other then and sometimes some were with some then and others were with others then. Certainly each one every one being living is being one sometime beginning being living and this is in different ways in them in each one ever living ¶1

To some certainly not any one is ever a young one. To some not anyone is certainly to themselves inside them a young one. Some are certain that not any one is ever to themselves inside them a young one. Some are doubting whether any one is to themselves inside them to themselves then a young one. Some are certain that no one is ever to themselves inside them a young one. Certainly not any one is being to themselves a young one inside them to some. Certainly any one is being to themselves a young one inside them to some. To some, certainly not any one is ever a young one. To some certainly every one is sometime a young one. To some every one is sometimes a young one 20 ¶2

Certainly each one has a way of feeling about young being, about beginning being living in that one, in every one. There are certainly very different ways of feeling about being young ones, about anybody being a young one, about that one being a young one, about anybody having been a young one, about that one having been a young one. 30 ¶3

Certainly each one is beginning being living when they are beginning being ones being living. Certainly some are not to themselves in being living being young ones. Certainly some are to themselves in a way in being living young ones. Some perhaps are to themselves in being living in the beginning Of being living really being young ones. Each one ever living is certainly sometime beginning being in living. There are certainly many ways of being to oneself in being one beginning being living. To some certainly not any one is ever a young one. Certainly not any one is one being to themselves a young one inside them to some. To some certainly not any one is ever a young one. Certainly each one 40 ¶4

Note #1



is one beginning being living. Certainly not every one is to themselves inside them then one beginning being living. Not every one is one to themselves inside them having been beginning being living. Certainly in a way David Hersland was such a one, he certainly in a way was such a one one certain in a way that not any one is ever a young one. He was one in a way not ever to himself inside him one being a young one. Certainly there are very many being ones and always there are very many of them and very many of them are such of them are ones being certain then that not any one is ever a young one, being certain then that one is not then a
 10 young one, being certain then that one is not one having been a young one. David Hersland was one being once beginning being in living. There were very many then being ones beginning being in living, some of them were in a way young ones then inside them to them, some of them were not in a way young ones then inside them to them.

¶1 Being one needing to be listening to some one is being in some when they are young ones, when they are older ones, when they are middle aged ones, when they are old ones. Being one needing to be listening to some one is what very many being in living are being in being one being living. Certainly very many are ones needing to be listening to some one to be
 20 ones certain to themselves to be ones going on being living, going to be going on being living. Some are needing being one listening to some one while they are young ones, while they are older ones, while they are beginning being in middle living and then they are ones listening to some one and some of such of them are then ones not needing to be listening to some one. Some are needing some one to be very convincing in being one to whom they are listening. Some are certainly needing this thing very much in being one being living. Some are needing this thing sometimes in being one being living. Some are needing this thing and are needing it again and
 30 again. Some are not needing this thing but it is certainly a comforting thing to them to be having this thing. Some are having this thing and it is a comforting thing to them and they are wanting to be needing this thing. Some are wanting to be needing this thing and they are almost needing this thing. Some are wanting not to be needing this thing. Some are having some one being a convincing one to whom they are listening and it is then almost a comforting thing to them and they are then ones wanting to be needing this thing and then it is coming to be in them that they are not having this thing. In a way David Hersland was one of such of them, in a way it was something he was having and it was then in a way a comforting thing to him and then in a way he was wanting to be needing this
 40 thing and then in a way he was certain not to be having any more of this thing and of their being some one being convincing to whom he was listening. When he was a young one he was almost knowing that he was wanting to be needing this thing, when he was an older one he was knowing that he was having this thing and having it again and again, when he was older

he was knowing that he was wanting to be needing this thing and that certainly he was not going to be having anything of this thing and perhaps he was then going to be completely needing this thing and perhaps he was going to be then not at all needing this thing, and then he did not go on being one being living

Certainly he was one being living when he was being a young one, he was often then quite certainly one being almost completely interested in being one being living, he was then quite often wanting to be one being completely interested in being one being living, he was then one quite often almost completely interested in being one being living. He certainly then went on being living, he did this thing certainly all of his being living in being in young living. He certainly when he was a young one was needing then sometimes to be sure that he was one being living, this is certainly what some being living are needing when they are ones being young ones in being living. David Hersland certainly was one almost completely one being living when he was being a young one. Some he was knowing then were certainly being completely living then and being then being young ones in being living. Some he was knowing then were not quite completely being ones being living then, some were quite a good deal not being ones being completely living then when they were being young ones in being living. David Hersland did a good deal of living in being living then when he was a young one. He was knowing very many then and very many knew him then. He remembered some of them in his later living and he did not remember some of them. He certainly was one almost completely then interested in being one being living then.

Certainly every one being living is being one going on being living and some are then knowing that thing and some are then not knowing that thing and some are remembering doing that thing and some are not remembering having been doing that thing having been going on being living. Certainly every one being living is one going on being living, certainly very many are not remembering having been doing that thing, certainly very many are remembering having been being doing that thing. Certainly every one living is one going on being living, certainly every one having been living is one having been going on being living. Certainly every one being living is one going on being living. Some are doing some things then, some are not doing some things then, some are enjoying some things then, some are not enjoying some things then. Some are certainly needing to be ones knowing they are being ones going on being living, are needing to be doing some things that are things that are making them be feeling that they are being ones going on being living by being, things that any one is needing to be one going on being living, that is breathing and breathing and breathing. There are very many such of them always being existing, there are very many certainly knowing then that they are ones going on being living then when they are

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doing more breathing than just breathing in being living. Very many are doing very much breathing to be ones knowing they are going on being living, very many are certain to be ones going on being living when they have been regularly doing more breathing than breathing to be being living. Some certainly are liking very much being living doing this thing. Quite a number are liking very much being living doing this thing being ones knowing then being one going on being living.

¶1 To some certainly every one is always a young one. To some certainly some one is almost always a young one. Certainly any one being
 10 living is then one going on being living. Certainly some are breathing more than they are always breathing and certainly some of such of them are ones knowing then that they are ones going on being living. Some are knowing they are ones going on being living when they are young ones, some are not knowing they are ones going on being living when they are young ones, some are ones not knowing it then when they are ones going on being living in being young ones, some are ones knowing it then when they are young ones knowing that they are ones going on being living then.

¶2 Some when they are being young ones are liking being ones going
 20 on being living, some when they are being young ones are not liking it being ones going on being living. Certainly some are then wanting to be liking being one going on being living, some are certainly then not wanting to be liking being one going on being living, certainly going on being living. David Hersland was sometimes not liking being one going on being living, he certainly was one sometimes, almost always, liking being one going on being living then. He certainly was one going on being living then, he certainly was sometimes knowing this thing then, he certainly was sometimes almost knowing this thing then. He was doing some things then and some others were doing some things then and he was doing
 30 some things and some others were doing the things he was wanting to be needing to be doing then, and he was doing some things then, and he was doing some things he was needing to be doing then and some others did things then when he was doing things, and some were doing things then and he was going to be doing things then, and he was doing things then and some others were doing things then and some others were going to be doing things then, and some were doing things and he was doing things and some others were doing things and he was going to be doing things and he was needing to be doing things and he was doing things and he was wanting to be doing things and he was doing things and some
 40 others were doing things and some others were going to be doing things and some others were wanting to be doing things and some others were doing things and some others were needing to be doing things and some others were doing things and some others were doing things

¶3 Certainly some when they are ones being dreaming and they are young

ones then and ones being dreaming then are ones then not dreaming then about anything. There are certainly some being young ones and ones being dreaming then and they are then not being ones dreaming then about anything. There are some being ones being dreaming and they are young ones then and some of them are ones dreaming then about something, certainly some of them who are ones being one being dreaming and being ones being then young ones are ones dreaming then about something. Some certainly are ones being dreaming when they are ones being young ones and some of such of them are ones being ones not dreaming then of anything and some are ones certainly some of them are ones dreaming of something. Some when they are being ones being young ones are ones sometimes then being ones being dreaming and some of such of them are ones dreaming then of something, sometimes when they are then ones dreaming then and sometimes are ones not dreaming of anything when they are ones being young ones and being sometimes then ones being dreaming.

One is doing something and then doing that thing again and then doing another thing and then doing that thing again and then doing the one thing and then the other thing and that one certainly would be doing some other thing and doing that thing again and would be then doing another thing and would be doing that thing again and would then be doing the one thing and then would be doing the other if that one were not doing the things that one is doing in being one being living. Certainly some are doing something and doing that thing and doing another thing and certainly some are completely ones needing to be ones doing that thing and that thing again and then some other thing and then that other thing again and then one thing and then another and then another thing to be ones being being ones living. Certainly some are doing something and are doing it again and are doing another thing and are doing it again and are doing the one thing and are doing the other thing and are completely wanting to be needing to be doing the one thing and the other thing to be one being living. There are some that certainly are almost completely wanting that they should be ones needing to be one doing one thing, to be one doing that thing again, to be one doing another thing, to be one doing that again, to be one doing the one thing and the other thing, to be one needing doing the one thing and the other thing to be one being living. There are some who are almost completely wanting that they should be one who is one that is needing being one doing the one thing and doing it again and doing another thing and doing it again and doing the one thing and the other thing to be one being living. Certainly each one being living is doing something and doing another thing and the one thing again and the other thing again and the one thing and the other thing and something and that thing again and something. Each one being living is one being one doing something and doing it again

and another thing and something and another thing and doing something and doing another thing again. Each one being living is one doing something and doing that thing and another thing and that thing and another thing and another thing and that thing and another thing and another thing again. Certainly each one living is one in some way doing something, doing another thing, in some way needing doing something, doing another thing, in some way wanting to be needing doing something, doing another thing, doing another thing and doing something again and another thing again and another thing again. Some are certainly needing

10 to be ones doing something and they are doing one thing and doing it again and again and again and again and they are doing another thing and they are doing it again and again and again and they are doing another thing and they are doing it again and again and again and such a one might have been one doing a very different thing then and doing another very different thing then and doing another very different thing then and doing that then each or any one of them and doing it again and again and again. Certainly some are ones being living and are ones being ones doing something and doing it very well in doing it again and again and again. Certainly some are ones being living and are ones doing something and doing

20 it well and not doing it well in doing it again and again and again and again. Certainly some are ones being and are ones doing something and are ones doing it quite well and are ones doing it quite well in doing it again and are ones doing it again and again. Some are ones being living and doing something and are doing that thing and are doing some other thing and are doing some other thing and certainly they are then doing some other thing and certainly they are doing each thing and hardly any one is doing anything better than such a one is doing anything. There are some being living and they are doing something and they are doing that thing and they are going on doing that thing and then they are not

30 any longer doing that thing. Some are quite doing something in being living. Some are being living and are quite steadily and completely doing something. Some are being living and they are then doing something and they are then doing that thing again. Some are being living and certainly they are ones doing something and are then ones being living. Certainly each one being living is one in some way doing something in some way being living to some in being one doing something, is in some way being living inside that one in being one doing something, is in some way needing being being living, is in some way needing being doing something, is in some way wanting to be needing being doing something. Each

40 one being living is one doing something and doing it again and doing some other thing and doing it again and doing the one thing and doing the other thing and doing another thing and doing one thing and the other thing and doing another thing and doing it again.

them. Some of such of them are ones being ones doing some thing and another thing and doing the one thing and the other thing and doing them again and doing them again and doing them again and again. Certainly some are ones completely being living and they are this thing to themselves then, they are this thing to some other one, they are ones being completely living in being ones being living and doing something and another thing and another thing and doing some of them again and again and again and again. Certainly some are ones being ones completely being living and when they are ones being living and are ones being completely living in doing something and doing that thing again and doing some, other thing and doing that thing again and again and again and being one doing such a thing again and doing some other such thing and doing it again and again and again and again and being one being one completely living and being such a one to every one, certainly to any one knowing that one, knowing anything of that one.

There are some when they are being living and when they are beginning being living are ones completely being living and are ones completely being living to themselves then and to mostly every one and are ones being completely being living doing many things and doing them, most of them, very often. There certainly are some being living who are ones certainly being ones completely being living and are such ones and any one can be completely certain of this thing being one knowing such a one, being one knowing any one knowing such a one. Certainly there are very many being completely living in being living and are such to any one and are ones doing some thing and another and another thing and doing one again and again and again and doing the other thing again and again and doing the other thing again and again and again. Certainly there are some being ones completely being living in being living and doing something and doing it again and again and doing another thing of the same kind of thing and doing it again and being one being completely living in being one being living. Certainly some are ones completely being living in being living and are such ones to any one, to every one and certainly there are ones being living not being ones completely living that is not to some knowing them knowing of them and some of such of them are ones certainly doing something and certainly doing another thing of the same kind and another one of the same kind and doing each one of them very much and very often and again and again and again and again. Certainly some are ones being ones completely being living to themselves in being living and some knowing them are certain that this is not being in them in some, of such of them that they are ones being completely living in being living. There certainly are ones who are ones not being completely living in being living to themselves then and some are certainly certain that some of such of them are ones being completely being living in being living and some are certainly certain that some of such of

them are not ones being completely living in being living. Certainly each one being living is beginning being living and some are then knowing this thing and some are not then knowing this thing, those being in being beginning being living. Some who are beginning being living are then knowing that thing. Some who are beginning being living are then not knowing that thing. Some beginning being living are almost then knowing that thing. Certainly some beginning being living are quite certainly not knowing anything at all of any such thing being in being living. Certainly there are many ways of being ones being completely living in being living, being ones not completely living in being living. There are certainly many ways of being ones completely being living in being young ones, there are certainly many ways of being ones not completely being living in being young ones.

¶1 When one is a young one one is a young one. Certainly when one is a young one one is then a young one. In a way one is knowing then that one is not then a young one, in a way one is knowing it then that one is then a young one. When one is a middle aged one one is then a middle aged one. In a way one is knowing then that one is then a middle aged one, in a way one is knowing then that one is not then a middle aged one. ¶2 When one is an old one one is then an old one. In a way one is knowing then that one is then an old one, in a way one is knowing then that one is not then an old one.

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¶2 When one is a young one one is a young one. Certainly when one is a young one one is then a young one. In a way one is knowing then that one is then a young one, in a way one is knowing then that one is not then a young one. When one is an older one one is then an older one. One is then in a way knowing then that one is then an older one, one is then in a way knowing then that one is not then an older one.

¶3 When one is a young one one is a young one. When one is a young one one is certainly then in a way a young one. When one is a young one one is certainly in a way then not a young one.

¶4 When one is a young one one is a young one. One is a young one and is then in some ways then not a young one. One is a young one and is in some ways then a young one.

¶5 One is a young one and one is knowing in some way that one is a young one. One is a young one and one is knowing in some way that one is not a young one.

¶6 One is a young one and is knowing that one is not a young one and is knowing that one is a young one. One is an older one and is knowing that one is an older one and is knowing that one is not an older one. One is a middle aged one and is knowing that one is a middle aged one and is knowing that one is not a middle aged one. One is an older one and is knowing that one is a middle aged one and is knowing that one is not a middle aged one. One is an older one and is knowing that one is not an

older one and is knowing that one is an old one. One is an old one and is knowing one is an old one and is knowing that one is not an old one. One is an older one and is not knowing one is an older one and is knowing one is an older one. One is a very old one and one is knowing one is a very old one and is not knowing one is a very old one. One is an older one and is knowing one is an older one and is not knowing one is an older one. One is a young one and one is and one is not knowing one is a young one. One is a young one and one is knowing one is not a young one and one is knowing that one is a young one. One is a young one and is then knowing that one is a young one and is then knowing that one is not a young one. 10

One is a young one and is knowing and is not knowing then that that one is then a young one. One is a young one and is knowing then that that one is not a young one, is knowing then that that one is then a young one. ¶1

David Hersland was a young one, he was knowing he was then a young one, he was knowing that he was then not a young one. He knew some who were young ones then. Some of them were knowing then that they were young ones then and knowing then that they were not young ones then. ¶2

Every one is doing something in being a young one in being living. 20 ¶3
Some are jumping and some are then not jumping very much and some are not jumping well enough then so that they are interested in doing that thing, and some are jumping then and it is an extraordinary thing that they can do that thing so wonderfully, the thing they are doing then, the jumping they are doing then. Some are jumping then and mostly not any one is jumping a longer distance than they are jumping. Some are jumping and they go on jumping and it is certainly very satisfying to be one then jumping. Some are jumping and certainly it is a very wonderful thing the jumping they are doing. Some are jumping and anybody would be satisfied with jumping in such a way unless they 30
were ones jumping in quite a different way. Some are ones jumping very well and it is quite interesting being jumping then and certainly not any one would not be an interested one in being one jumping in the way these are jumping, David Hersland was one of such of them. Certainly he was jumping and jumping very well and jumping quite often. Some when they are jumping are wonderfully jumping. David Hersland knew some of such of them. Every one is doing something in being a young one in being living. Very many are jumping then and David Hersland was jumping then and he jumped very well and was quite interested in jumping then. Some jump quite wonderfully when they are jumping. Some are 40
interested in such jumping, some are wanting to be doing such jumping. David Hersland was interested in such jumping, he was almost wanting to be doing such jumping. He jumped very well when he was one doing jumping, he was not feeling very much about wanting to be doing wonder-

ful jumping. He did extremely good jumping when he was one doing jumping.

¶1 Every one is doing something in being a young one in being living. Mostly every one is doing something when they are being one being young ones. Certainly jumping is doing something. Some are doing a good deal of jumping when they are young ones. Some are doing then very wonderful jumping. Some are jumping very well then. David Hersland jumped very well then.

¶2 Each one when that one is a young one is knowing then that that one is a young one, is knowing then that that one is not a young one, each one when that one is a young one is not knowing then that that one is then a young one, is not knowing then that that one is then a young one. Some when they are young ones are knowing then very well that every one is certain to be sometime a young one. Some when they are young ones are feeling that they are then completely knowing this thing. In a way they are completely then knowing this thing, in a way they are not completely then knowing this thing. Some are certainly when they are young ones not in any way completely knowing the thing that every one is sometime a dead one. Very many are in some way knowing this thing that every one is sometime being a dead one, very many are knowing something of this thing when they are being young in being living. Very many are not knowing very much about every one being a young one, very many when they are young ones are not then knowing very much about this thing. Very many are not knowing very much about every one being a dead one, very many when they are young ones are not then knowing very much about, this thing. Certainly David Hersland in a way knew almost completely then when he was a young one that every one would sometime be a dead one, in a way he did not at all completely know about this thing about every one coming to be sometime a dead one, then when he was being a young one in being living. There were very many being young ones in being living then when David Hersland was being a young one in being living. David Hersland knew some who were being young ones when he was being a young one, he knew some of them and he was with some of them some of the time then and he did some things with some of them and he did not do some things with some of them and he certainly talked enough then with some of them and he did not talk very much to some of them and he was going to talk some with some of them and he certainly would have liked sometimes not to have talked much with some of them, but mostly he talked a good deal with a good many of them and he mostly always could have talked more with most of them and certainly he did not talk to some and he would have liked to have talked to them but mostly he talked a good deal with a good many of them and he did things with some of them and he was being young in his living when others were being young in their living and he knew

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a good many of such of them and he did some things with them and he talked some with them and he certainly did know some of them being young ones in their living when he was being a young one in his living.

Some do not do things very much with others who are being young ones in living when they are being young ones in being. Some do very much do things with others who are being young ones in living when they are being young ones in being living. David Hersland did things a good deal with some who were being young ones in being living when he was a young one in being living, he did not do some things with any one who were being young ones in being living when he was a young one in being living. 10

Certainly every one who is being is being living. Certainly some are certain that in being living they are ones feeling that being living is something. Certainly some being living are feeling that being living is something. Certainly very many in being living are feeling that being living is something. Very many are feeling that being living is a thing making of them ones being existing. Some are feeling that being living is a thing not making of them ones being existing. Certainly being existing is something very many are feeling in being ones being living. Certainly very many are very often doing something, certainly very many are going on living for quite a long time. Certainly very many are always feeling themselves then being existing. Certainly very many are certain that being existing is something. Certainly some are sometimes feeling that being existing is almost not something. Certainly some are sometimes feeling that being existing is not something. Certainly quite a number being living are feeling that being existing is not anything. Certainly a very great number are feeling that being existing is something. Certainly David Hersland was sometimes feeling that being existing is something. Certainly David Hersland was sometimes feeling that being living is not something. Some are quite certain that being existing is not anything. David Hersland was almost certain of this thing that being existing is not anything. Some are certain that being existing is something. Certainly David Hersland could be almost being certain of this thing that being existing is something. David Hersland when he was a young one could be feeling that he was completely certain that being existing is not anything. David Hersland when he was a young one was feeling that he was as nearly certain, as any one could be who was not completely certain, that being existing is not anything. David Hersland was feeling when he was a young one that he might come to be certain that being existing is not anything. David Hersland was certain then when he was a young one that being existing is not anything, and he was completely certain of this thing, and he was as completely certain of this thing as any one can be who is not completely certain of this thing, David Hersland was almost completely certain of this thing then when he was a young one certainly 40

almost completely certain that being existing is not anything. He was completely certain of this thing that he was feeling this thing that being existing is not anything. He was almost completely certain of this thing that being living is not anything. He was completely certain of this thing that being existing is not anything. He was almost completely certain of this thing that being existing is not anything. He was completely certain of this thing that being existing is something, he was almost completely certain of this thing then when he was a young one, he was almost completely certain that being existing is something, he was completely certain that he was feeling completely feeling that being existing is something, he was completely certain that being living is something, he was almost completely certain that being living is something, he was almost certain, when he was a young one, that being existing is something, he was completely certain then of this thing that being existing is something, then when he was a young one. He was feeling certain, then when he was a young one, that he was almost certain of this thing that being existing is something, he was feeling certain then when he was a young one that he was almost certain of this thing that being existing is not anything.

He was one being living and he was one feeling something about being existing. Very many are ones being living and very many of them are ones feeling something about being existing. Very many are ones feeling something about existing, when they are young ones. Very many are being living and all of them are being young ones in being living and some of them are ones feeling something about being existing. Feeling something about being one being existing is in very many being living. Feeling something about being existing was in David Hersland in being one being living.

¶1 Some are wanting to know about some one whether that one is a young one or is an older one. It is an important thing to know that of some one. That one being a young one is in a way one being one kind of a one and that one being an older one is then in a way not that kind of a one. Some one is being one being living and that one is then a young one. That one is a kind of a one. That one being that kind of a one is being one living in a certain way, thinking and doing in a certain way and that one is one certainly doing that in a way one way being a young one and in a way in a different way being an older one. It is an important thing to be knowing of that one, of any one whether that one is then a young one or an older one. Some are knowing about some one that that one is an older one and that one is not then an older one, that one is then in the very beginning of the middle living of that one and not in the middle of the middle living of that one. Perhaps that then is the reason that one is doing something in the way that one is doing it then. Perhaps that is not the reason that that one is doing that thing the way that one is

doing that thing then. Perhaps that one will be doing that thing that way in the ending of the middle of the living in that one. Perhaps that one will not Be doing that thing in that way at the ending of the middle of the middle living in that one. Certainly I am asking each one how old that one is just then. Certainly I am doing this thing. David Hersland was a young one in the ending of the beginning of the ending of young living and he certainly was then one that some were needing to be asking how old he was then and certainly some were thinking then that he was as old as he was then and certainly some were thinking then that he was older than he was then. Certainly he was at the beginning of the ending of young being in him then and he certainly was knowing quite a number who were being living then and some were young ones who were younger than he was then and some were ones who were as old as he was then and some some were ones who were older ones than he was then. He had been knowing very many all his living and some were older ones than he was then and some were younger ones than he was then and some were just as old as he was then. Certainly all his living he knew quite a number who were being living and quite a number knew him. Sometimes in his being living he was not knowing so many who were being living and not very many knew him. Sometimes in his living he knew quite a number who were living. Sometimes in his living he did not know very many who were living. Sometimes in his living very many knew him. Sometimes in his living there were not very many who knew him.

Sometimes, to some one, knowing anybody in being living is to that one something really existing. Sometimes, to some one, knowing somebody is to that one a thing that in a way is not really existing. Sometimes some one is wondering about this thing. Sometimes that one is not wondering about that thing. Certainly some are not ever wondering about such a thing. Certainly some are knowing somebody and that thing is existing. Certainly there are some who are doing this thing. Certainly some are knowing somebody and that thing is not existing. Certainly there are some who are doing this thing.

David Hersland was certainly one having all of such ways of being being in him. He certainly was one knowing some one and that thing being existing to him, he certainly was one knowing some one and that thing being not existing to him. He certainly was one knowing some one and that thing being sometimes being sometimes not existing to him. He certainly was one wondering about such a thing. He was certainly one not wondering about such a thing. He certainly was one being existing inside him to him, he was certainly one being not existing inside him to him. He was certainly one wondering about such a thing. He was certainly one not wondering about such a thing.

Certainly sometimes he knew a number of people being living and he knew some of them in some way and he did not know some of them in

David Hersland

David Hersland

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that way and he was then knowing some in that way some of those he had been knowing in that way and he was not knowing some then in that way some of those he had been knowing in that way and he was knowing then some of those in that way some of those he had not been knowing in that way. He certainly sometimes in being living knew quite a number of ones being living. He certainly sometimes in being living did not know very many being living. He certainly was one having ways of knowing ones in him, and certainly he was sometimes having very many ways of knowing ones being in him. He certainly had very many ways of knowing ones being in him and certainly sometimes in being living he was knowing very many being living and certainly sometimes in being living he was not knowing very many being living. He was one wondering about knowing ones in being living, he certainly was one wondering quite often about being one knowing ones being living.

¶1 The way some other one is not frightened by something, the way some other one is frightened by something makes some one, make some almost certain that not any one is existing. The way some other one is frightened by something, the way some other one is not frightened by something makes some wonder whether they are realising being being in
 20 any one. Some other one being frightened by some one, some other not being frightened by some one makes some feel uncertain whether they are themselves being living. Some other one being frightened, some other one not being frightened by something, by some one make some certain that that other one is not understanding anything. Some certainly are not believing another one who is then a frightened one, who is then not a frightened one. Some are explaining to some one who is not a frightened one by some thing that that one is not understanding what a thing it is the thing that is not frightening that one. Some are certainly then completely being astonished ones in realising that that one
 30 who is not frightened by one thing is frightened by another thing which is certainly not a dangerous thing and the other thing is a dangerous thing and why should any one be frightened by anything that is not a dangerous thing and why should any one not be frightened by anything that is a dangerous thing. Some certainty are frightened by some things that are not pleasant things, some certainly are frightened by some things that are dreary things, some certainly are frightened by things that are dangerous things, some certainly are frightened by things that are dirty things, some certainly are frightened by things that are lively things, some certainly are frightened by things that are quick things, some certainly are
 40 ones being frightened by things because those things are slow things.

¶2 David Hersland was one all his living learning to be believing that what frightened some one did frighten that one, that what did not frighten some one did not frighten that one. David Hersland certainly was one all his living trying to be learning to be one believing this thing believ-

ing that what frightened some one did frighten that one, that what did not frighten some one did not frighten that one. He was sometimes being one, in trying to be learning this thing, one who was certain that not any one is being existing. He was sometimes one certain that what was frightening that one was not frightening that one, that what was not frightening that one was frightening that one. He was explaining very often that he was not believing that what was frightening some one was frightening that one, that what was not frightening that one was not frightening that one. Certainly he was one trying to be one learning to be believing that what was frightening any one was frightening that one, that what was not frightening some one was not frightening that one. 10

He was in his living sometimes knowing very many who were living. Sometimes in his living very many who were being living knew him. He knew quite a number who were being living when he was a young one then when he was a young one. ¶1

Some one was not having angry feeling when he was asking why any one is doing anything. This one did not have angry feeling when some one was explaining that each one did the thing that each one was doing so as to be satisfying the wanting to do that thing that each one had then inside in them. Some are wanting to be asking why each one is doing the thing each one is doing and have not any angry feeling in asking this thing. Some one was explaining that each one doing anything, certainly some of them, were doing that thing to satisfy the feeling of wanting to be doing that thing. Some one was asking what was the use in doing anything and the one asking this thing did not have any angry feeling when that one asked that thing. Some one was explaining that the use of doing a thing was to be satisfying the need any one had to be doing that thing and this explanation did not give to the one receiving this explanation any angry feeling, it did not give to that one any satisfied feeling, it did not give to that one any sad feeling, it did not give to that one any angry feeling. Some are not having any angry feeling when they are asking why any one is doing anything. Some are not having any angry feeling when they are asking why each one is doing the thing each one is doing. Some are not having any angry feeling when some one is giving an explanation of why each one is doing what each one is doing. Some are not having any angry feeling when some one is explaining why any one is doing anything. Some are not having any angry feeling when some one is explaining that each one is doing what each one is doing and is in some way completely explaining that thing, some are not then having any angry feeling, some are not then having any satisfaction, some of such of them are not then having any sad feeling, some of such of them had been then perhaps expecting to be having some satisfaction, some of such of them are not having any weary feeling, some of such of them are not having then disappointed feeling, some of such of them are not then having any 40

excited feeling, some of such of them are not then not asking why each one is doing what each one is doing, some of such of them are not then having any angry feeling.

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Some are explaining that each one is doing the thing each one is doing because they are needing to be doing that thing, because they are needing to be wanting to be doing that thing, because doing that thing is a thing that is feeding them, because doing that thing is a thing that they are needing to be doing so that they can be ones doing something that they are ones needing to be wanting to be doing, because doing that thing is a thing that is something any one will be doing who is one needing to be one doing some things that this one is needing to be doing, because doing that thing is a thing in some way satisfying that one as being the one being that one. Some having some one explaining each one being one doing what each one is doing are not having then any angry feeling. Some of such of them are explaining that exchanging anything is a completely pleasant thing and they are not exchanging anything just then, some of such of them are explaining that exchanging anything is a completely pleasant thing and they are exchanging a good deal just then, some of such of them are not having in them any angry feeling, some of such of them are asking then why each one is doing what each one is doing, some of such of them are hearing some then explaining that thing, some of such of them have not in them then any angry feeling.

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 Note #150

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In a way David Hersland was one not completely asking why each one is doing what each one is doing. In a way David Hersland was not ever completely explaining why each one is doing what each one is doing. In a way he did have angry feeling in him in asking, in listening, in explaining, this thing, certainly he did very nearly did not have angry feeling in him about any of this thing. Certainly he might have been one completely asking about this thing about why each one is doing what each one is doing. He might have been one certainly he might have been one completely explaining this thing why each one is doing what each one is doing. He was not ever completely asking this thing, he was not ever completely explaining this thing. He might have been one having completely angry feeling in asking, in explaining, in having explanations of this thing, he certainly was not ever completely angry in asking about this thing, in explaining, in hearing some one explaining this thing. He was one who certainly might have been one completely asking about each one doing the thing each one is doing, he was one who certainly might have been one completely explaining each one doing what each one is doing.

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David Hersland was not completely asking himself, asking any one why each one is doing what each one is doing. Sometimes he was almost completely asking this thing. He might have been one sometime completely asking this thing. He might not have been sometime completely asking this thing. He was not ever really completely asking this thing. He

certainly might easily be thinking, any one might easily be certain about it about him when he was living that he was one completely asking this thing. He certainly was not completely asking this thing. He certainly was not ever completely explaining why every one is doing what each one is doing in being living. He might have been one explaining this thing, he might have been one not explaining this thing. Certainly many were certain that he was one having been being, going to be being explaining this thing. He could be one needing wanting to be explaining this thing. He was not ever completely needing wanting to be explaining this thing. He was not then ever really in living completely explaining why each one is doing what each one is doing in being living. 10

He certainly might have been one completely listening to any one explaining this thing why each one is doing what each one is doing. He was pretty nearly completely listening to any one who was one explaining this thing. He was then one sometimes explaining something. He was then sometimes wanting to be needing being one completely explaining everything. He was then sometimes almost completely needing wanting to be one explaining everything. He certainly listened very much and very often and certainly he very nearly completely listened when he listened to very many who were explaining everything. Certainly he was one who was listening, who was explaining, who was asking, who was answering in being one being living. He was one certainly completely clearly feeling a good deal in being one being living. He certainly was one clearly thinking. He certainly was one pretty nearly completely explaining everything. He certainly was one pretty nearly completely asking about each one being one doing the things each one is doing. He was a young one and he was an older one and he was a little older then and then he was not any longer living. He certainly sometimes then was knowing very many who were living then. He certainly sometimes then was known by some who were living then. He certainly was one who was in a way completely clearly feeling some things. He certainly was one who was in a way very completely clearly thinking. He was in a way one pretty nearly completely needing to be wanting to be completely asking about each one being the one that one is in being living. He was one certainly wanting to be needing to be certain that somethings being existing are beautiful things being existing. He was one certainly not in a way completely feeling such a thing. He was in a way completely clearly feeling what he was feeling. He was one certainly not completely explaining everything. He was one certainly not completely asking about each one being the one that one is in being living. He was one feeling some things clearly feeling some things. He was one knowing some very well in being one being living. He was one who was doing some things. He was one clearly thinking in being living. He was one listening and talking and asking and answering. He was one, and certainly 40

some were certain of this thing, he was one clearly feeling, clearly thinking, completely clearly feeling, completely clearly thinking some things, and he was then feeling and listening and talking and asking and answering and almost completely then needing to be sometime explaining everything. He was not ever really completely needing to be explaining everything. He was not ever completely explaining everything. He might have been one completely explaining everything. He might not have been one completely explaining everything.

¶¹ He was one and certainly there were some who were certain of this
¹⁰ thing, he was one almost completely listening to any one who was explaining everything. He was one and he certainly was that to some he was one not in a way completely listening to any one explaining everything. He was one who certainly to some was very nearly explaining everything. He was not one explaining everything. He was not completely needing to be such a one.

¶² To be young, to be older, to be middle aged, to be older, to be old,
 each one is a way of being and each one means something to each one being living. In a way being young means something to every one and it is not the same thing. One is a young one that is to say that one is in the
²⁰ beginning of being living, that is to say that one is not yet a middle aged, is not yet beginning to be a middle aged one. That one is thinking, is feeling about being being in that one, that one is telling about that thing. That one is doing something and is thinking about that thing. That one is not then to that one one being a young one that is to say that one is not then to that one, one beginning being living, that one is then to that one one being living one being one doing something and thinking about that thing, one being one thinking, one being one feeling, one helping some one to be one doing something, one realising the way some other one should begin doing something, one telling some one how that one
³⁰ should go on doing something. This one then is in a way not a young one that is to say this one is in a way not one being one being beginning in being living. This one in a way is a young one, that is to say this one is one not feeling something, not thinking something, not being in being living one being what that one will be being when that one is an older one. That one is then in a way a young one and is in a way beginning being living and this is then in this one, and this one is one not then having that thing in that one that is being a young one, is not then having that thing in that one as something that one is needing to be one deciding anything, to be one directing some other one, to be one working and feel-
⁴⁰ ing and thinking, and that one is then a young one and this is in that one as being and that is then making that one be the one that one is then in being living.

¶³ David Hersland was such a one in being a young one, he certainly was then one being one not needing it to be a young one to be one being

then living, to be one being then working and thinking and feeling and directing some and deciding anything. He was then a young one and being then a young one made it that he was one being existing as being one doing anything, feeling anything, thinking anything, deciding anything, directing anything in the way that he was then doing such a thing, then when he was a young one.

Some are needing themselves being a young one, an older one, a middle aged one, and older one, an old one to be ones realising what any one telling about different ways of feeling anything, of thinking about anything, of doing anything is meaning by what that one is telling. Some are needing themselves being a young one, an older one, a middle aged one, an older one, an old one to be one being certain that it is a different thing inside in one being a young one, from being an older one, from being a middle aged one, from being an older one, from being an old one. Some are needing themselves being different ages in being living to be realising that each one is different in being one being feeling, in being one being thinking, in being one doing anything, in being one deciding anything, in being one directing anything in being a young one, in being an older one, in being a middle aged one, in being an older one, in being an old one.

David Hersland was such a one. David Hersland was needing being at different ages in being living to be realising the different ways any one can be thinking, feeling, doing at different times in being living, in being a young one, an older one, a middle aged one, an older one, an old one, a very old one.

Some are needing being at different ages in being living to be to themselves one doing something, thinking some thing, feeling something, directing some, deciding something. David Hersland was such a one. Some are needing being at different ages in being living so that they can be realising that each one is feeling differently, is thinking differently, is doing anything differently, is deciding differently, is directing anything or any one differently at different ages in their being living. David Hersland was such a one.

David Hersland was a young one and he was then thinking and feeling and doing some things and deciding some things and directing some things and directing some whom he knew then, directing some of them in doing things, directing some of them in thinking things, directing some of them in feeling things. He was directing some then in thinking about some things, he was directing some then in their feeling about some things. He was deciding some things then and deciding some things then for some who were knowing him just then. He was one then being living all his living. He was one being one being living to himself inside him almost all of his being living.

He was one being a young one, David Hersland was in a way being

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Ms Note #1

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a young one when he was a young one when he was in the beginning of his being living. He was one being a young one in a way being a young one when he was a young one. He was experiencing then, in a way he was experiencing then being a young one, in a way he was not experiencing then being a young one. He was a young one when he was in the beginning of his being living and in a way he was then experiencing that thing. He was a young one when he was beginning being living and in a way he was not then experiencing that thing. In a way he was not then a young one then when he was in the beginning of his being living and he was then experiencing that thing experiencing being not then a young one. He was in a way not a young one then when he was in the beginning of his being one being living and he was in a way then not experiencing that thing experiencing being then not a young one.

¶1 He was one experiencing being one being living all of his being living. He was experiencing being at some age in being living in all of his being living.

¶2 He was one experiencing being living then when he was a young one. He was one experiencing being a young one then when he was a young one, he was one experiencing not being a young one then when he was a young one.

¶3 He was one experiencing living being in him, he was one experiencing living being in some when he was knowing them who were knowing him then when he was a young one. He was experiencing in them their being a young one some who were then being young ones, he was experiencing in them their not being young ones some who were then young ones. He was experiencing being not young ones in some who were not then young ones. He was experiencing then some being young ones in some who were not then young ones. He was experiencing living then when he was a young one, he was experiencing being living then. He was experiencing being living all his living, he was experiencing living all his living.

¶4 David Hersland was sometimes certain that he was living in being one having very much feeling in being one being living. He was sometimes certain of this thing. He was sometimes certain that he was not living in being one having very much feeling in being living. He was sometimes certain of this thing. When he was in living in the beginning of his being living he was sometimes really certain that he was living in being one having very much feeling in being one being living. He was sometimes then when he was in the beginning of being living, he was sometimes then certain of this thing. When he was in living in the beginning of his being living he was sometimes then really certain that he was living in being one not having very much feeling in being one being living. He was sometimes then when he was in the beginning of being living, he was sometimes certain of this thing

¶5 Some are almost really certain sometimes that they are ones being

living in being one having very much feeling. Some are almost really certain sometimes that they are ones being living in being one not having very much feeling in being living. David Hersland was sometimes really certain that he was one having very much feeling in being one being living. He was sometimes really certain that he was one not having very much feeling in being one being living.

He knew some who were living when he was living. He was certain about some of them that they were ones having very much feeling in being ones being living. He was sometimes not completely certain about this thing, about some he was knowing having very much feeling in being ones being living. He was sometimes certain that he was one being living having very much feeling in being one being living. He was sometimes certain that he was one not having very much feeling in being one being living. He was one having very much feeling in being one being living and then he was clearly thinking about such a thing. He was one not having very much feeling in being one being living and he was very clearly thinking about this thing. Certainly he was always thinking quite clearly about something. He certainly was quite clearly thinking about very many things, he was one clearly thinking in being one being living.

He was one knowing it about some that in a way they were ones clearly thinking, that in a way they were ones not clearly thinking. He was not knowing it about some that they were ones clearly thinking, that they were not ones clearly thinking.

He was one knowing some who were living while he was living and certainly some of them were completely certain that he was one clearly thinking about everything. He was one knowing some who were living while he was living and some of them were certain that he was one living in feeling very much in being living.

He was knowing some who were living while he was being living. He was sometimes telling some of them about his being one clearly thinking, he was sometimes telling some of them about his being certain of being one living in feeling very much in being living, he was sometimes telling some of them about his being certain of being one living in not feeling very much in being living, he was telling some of them about his thinking clearly about being being one feeling very much in being living, he was telling some of them about his thinking very clearly about his being one living in not feeling very much in being living. He was one living in being one feeling very much in being living. He was one living in not feeling very much in being living. He was one clearly thinking about something, he was one very clearly thinking in being one being living.

He was one certainly knowing that he was one being living. He was one certainly thinking, certainly clearly thinking about that thing. He was one knowing some who were living while he was being living. He was

one certainly clearly thinking about that thing. He was one certainly feeling very much in being living. He certainly was clearly thinking about that thing. He was one certainly not feeling very much in being living. He certainly was clearly thinking about that thing. He knew some who were living while he was living, he was feeling something about some of them, he was clearly thinking about that thing. He was one needing to be one clearly thinking about something, about almost everything. He was one wanting to be needing to be one clearly thinking about something, about almost anything, about everything. He was sometimes wanting to be needing some other thing, he was sometimes not wanting to be needing some other thing. He certainly was sometimes wanting to be needing some other thing. He was sometimes almost needing some other thing. He certainly was always needing to be quite clearly thinking. He was sometimes almost needing some other thing. He was sometimes wanting to be needing some other thing. He was sometimes not wanting to be needing some other thing. He knew some who were living while he was being living. He sometimes knew quite a number of them. He sometimes did not know very many of them. He was feeling something about some of them. He was sometimes feeling something about quite a number of them. He was sometimes thinking clearly about some of them. He was sometimes feeling very much about some of them. He was sometimes not feeling very much about some of them. He was sometimes feeling something about some of them.

CHAPTER FOUR (PART TWO)

DAVID HERSLAND

Perhaps very many would be pleased to be with him. Perhaps very many would be pleased to be with some one, to be with him quite often. Perhaps very many would be pleased to be with him and that was a thing that any one would expect would be what very many were feeling. Any one might expect that very many would be with him very often if he wanted very many to be with him. Certainly some would be quite certain that very many would not want to be with him, some would be quite certain that not very many would want to be with him very often. Some could be quite certain that hardly any one would be pleased to be with him very often. Certainly very many were quite certain that very many would be pleased to be with him very often. Certainly some were pleased to be with him quite often. Very many might have been pleased to be with him quite often, some were pleased to be with him quite often.

David Hersland knew some who were living while he was being living. He was with some of them very often. Some were pleased to be with him very often. Some were pleased to be with him but they were not with him very often. Some were certain that any one might be pleased to be with him quite often. Some were certain that not any one would be pleased to be with him very often. Some certainly were with him very often. Some were certainly very pleased to be with him very often. Some were with him very often, some were not pleased to be with him very often. Some were with him quite often, some of such of them were very pleased to be with him. Some were with him quite often, some of such of them were not pleased to be with him. Some were very certain that some one would be very pleased to be with him very often. Sometimes some one was very pleased to be with him very often.

David Hersland certainly knew quite a number who were living while he was being living. Some of them were very pleased to be with him very often. Some of them were very pleased to be with him quite often. Some were very pleased to be with him and not very often. Some were pleased not to be with him very often. Some were not pleased

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Ms Note #1



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when they were with him. Some were not at all pleased when they were with him. Some were certain that any one could be pleased to be with him. Some were certain that some would be very pleased to be with him and to be with him very often. Some were certain that not any one would be pleased to be with him very often. Some were certain that not any one could be pleased to be with him. Some certainly were very pleased to be with him very often. Some certainly were very pleased to be with him quite often. Some certainly were very pleased to be with him. Some certainly were not very pleased to be with him. Some were
 10 with him very often. Some were with him quite often. Some were not very often with him.

¶1 Some did not believe that anybody did not like to be with him sometimes. Some did not believe that anybody ever really liked to be with him. He sometimes knew that some one did not like to be with him, some sometimes were certain that he knew that thing, some sometimes were not certain that he knew that thing. He knew that some one sometimes did like to be with him. Some were certain that he did sometimes know that thing, some were not certain that he did sometimes know that thing.

¶2 20 When he was living he was knowing some and some knew him. He was knowing ones in different ways in different times in his being living. Some knew him and some of such of them were certain that they did not like this thing did not like knowing him. Some knew him and they were quite certain that every one who knew him would sometime like him. Some knew him and were quite certain that any one knowing him might come to like him, and they were quite certain that some knowing him did not like knowing him, and they were certain that some knowing him were completely liking this thing liking knowing him, and they were certain that he might come to be knowing that some who were knowing
 30 him were not liking that thing liking knowing him, and they were certain that he might not come to be knowing that some were not liking to be knowing him some who were knowing him

¶3 He was one living in being living and sometimes he was knowing very many who were living then and sometimes he was not knowing very many who were living then. Some he was knowing were very often with him and some of such of them were completely then liking this thing, some of such of them were almost completely liking that thing, some of such of them were quite liking that thing, some of such of them were not liking that thing, some of such of them were wanting to be not liking
 40 that thing, some of such of them were needing to be not liking that thing not liking being with him very often. Some who were knowing him, sometime were wondering whether they should ever be telling him anything about any one's liking about any one's not liking to be with him. Certainly some who were knowing him were quite often wondering about this thing

about whether they would ever be talking with him about any one's liking about any one's not liking to be with him. Certainly he was one completely listening, completely talking in being one being living. He certainly was one sometimes knowing very many who were living while he was being living. He was one certainly very many were quite pleasantly liking. He was one some were not so pleasantly liking. He certainly was one some were almost liking. He was one certainly clearly thinking in being living. He was one clearly telling anything he was telling. He was one almost completely clearly feeling something. He was one almost completely clearly thinking, certainly very often quite completely clearly thinking. He was one certainly not completely needing being one clearly thinking. He was one not needing being one clearly feeling. He was one certainly almost completely needing being one being in being one completely clearly thinking. He was not needing being one being in being completely clearly feeling. He certainly was very nearly completely needing being one completely clearly thinking.

He knew very many who were being while he was being living. He was one living in being one almost completely clearly thinking. He was one pretty nearly feeling very clearly what he was feeling. He was not needing this thing, he was not living in needing this thing. He was living in needing almost needing being one completely clearly thinking. He was one certainly needing to be feeling something and not to be clearly feeling this thing. He was one almost completely clearly feeling what he was feeling in being living. He certainly was almost completely needing feeling something and he was not at all clearly feeling that thing, he was not needing to be clearly feeling that thing to be one being living. He was clearly feeling what he was feeling, he was not living in clearly feeling what he was feeling. He was living almost living in being one completely clearly thinking. He was one who was almost completely clearly thinking. He was sometimes knowing very many who were living while he was being living, he was sometimes not knowing very many who were being living while he was being living. Some he was knowing were almost completely liking his knowing them then. Some were not liking his knowing them then, some were almost completely not liking that thing his knowing them then. Some were completely liking this thing his knowing them then. Some were liking it very well his knowing them then. Certainly some were sometimes very much liking knowing him. Some were not liking knowing him. Some were certainly quite needing knowing him. Some were wanting to be needing knowing him. Some were wanting not to be needing knowing him. Some were very nearly completely pleasantly knowing him. Some were wanting to be completely pleasantly knowing him. Some were mentioning this thing. Some were certainly not mentioning this thing. Some were certainly sometimes wondering about talking to him about knowing

about not knowing some he was sometimes knowing. Some did sometimes talk to him about this thing. Some certainly did not talk to him about this thing.

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Understanding being in some one makes the one understanding the being in some one come very nearly to telling that one the one whose being is being understood by the one understanding the being of some one makes that one come sometimes very near to telling the one whose being that one is understanding that that one will certainly never be doing the thing that that one is needing to be one going on being living.

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Some one is understanding the being in some one. That one might be telling that one the one whose being that one is understanding that that one will never be doing the thing that one is needing to be doing to be one really going on being living. Some one is understanding the being in that one. Certainly that one whose being is being understood then is one not going to be doing the thing that one is needing to be doing to be one going on being really living. The one understanding the being in the other one might be telling that one this thing. The one understanding the being in the other one is very nearly telling that one this thing. The one understanding the being in the other one is certainly not telling the other one this thing. The one understanding the being in the other one is knowing that that one will never be telling the other one anything about this thing.

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The one understanding the being in another one and understanding then that that one will not ever be doing the thing that one is needing to be doing to be one being to that one inside that one one going on being living, is telling the one that one is understanding is telling that one this thing that that one will not ever be doing the thing that one is needing to be doing to be one going on, to that one inside that one, one going on being living. Certainly some one to whom some one understanding the being in that one has been telling that thing is not ever completely forgetting that thing, is not ever completely forgetting that that one will be one not going on being living, not really going on being living.

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Some one understanding some one and being certain that that one will not be doing the thing that one is needing to be really one going on being living, is certainly hoping that some other one understanding that one will not ever tell that thing to the one certainly not going to be doing the thing that one is needing to be one going on living. That one is not telling that thing. Certainly that one did not ever tell that one that thing, did not ever tell that one that that one would never be doing the thing that one was needing to be doing to be one really going on being living.

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Some one is understanding some one sometime and that one is then certain that the one that one is then understanding is one certainly not going to be doing the thing that one is needing to be doing to be one really going on being living. Perhaps that one the one not going to be doing

 id Hersland

 id Hersland

 Note #155

the thing that one is needing to be doing to be one going on being living would be wanting to have the one understanding that one tell about understanding that one. The one understanding the other one is telling that one about being one not going to be doing the thing that one is needing to be doing to be one really going on being living. The one being pretty nearly certain then that the other one understanding the being in him is really telling what will be happening that is that that one will not ever be doing the thing that one is needing to be doing to be one really going on being living, is sometimes almost forgetting this thing that this one will not be doing what this one is needing to be doing to be one really going on being living. 10

Some one understanding being in some one is certain not ever to be telling that one that that one will not ever be doing the thing that one is needing to be doing to be one going on living. Some one understanding some one is telling that one and explaining that thing completely explaining that thing that that one that that one is understanding is one certainly not going to be one doing the thing that one is needing to be doing to be one going on being really living. That one the one not going to be doing the thing that one is needing to be one going on being living is completely understanding the explanation of that thing that the one understanding that one has been giving. 20

Some one is certain that the one that one is understanding then is one that will certainly not be doing the thing that one is needing to be doing to be one going on really being living. That one the one the other one is understanding is one certainly not going to be doing the thing that one is needing to be doing to be one really going on being living. The one understanding the one not going to be one doing the thing that one is needing to be one going on being living is not mentioning this thing to that one. The one, the other one is understanding, the one who is not going to be doing the thing that one is needing to be doing to be one going on being living is sometimes quite certain that that one will be surprising the one who is understanding the being in that one. 30

David Hersland was understanding the being in some one and was telling that one then about this thing about understanding the being in that one. Some one was understanding the being in David Hersland and was not telling him about this thing was not telling about understanding the being in him. David Hersland was understanding the being in some one and was certainly never telling that one very much about that thing about understanding the being in that one. Some one was understanding the being in David Hersland and was telling him something about this thing something about understanding the being in him. 40

Some, one was not understanding the being in David Hersland and was telling some other one about this thing about not understanding the being in Hersland. Some one was understanding something of the being 44

in David Hersland and was telling some other one about that understanding of his being.

¶1 Some one was not understanding the being in David Hersland and was asking David Hersland about this thing about not understanding the being in him and David Hersland was explaining about this thing about that one not understanding the being in him. Some one was understanding something of the being in David Hersland and was asking some one who was not understanding the being in Hersland to explain that thing, the not understanding in the one not understanding, the understanding in the one understanding something.

¶2 One not understanding the being in David Hersland was asking every one knowing that one to explain that one not being one understanding the being in Hersland. Some one understanding the being in David Hersland was explaining that some one was understanding some of the being in David Hersland and that that one was one who was not needing any more explaining for certainly that one needed that David Hersland was not needing any more explaining. Some one was understanding the being in David Hersland and this was one needing that some other one was not understanding the being in David Hersland. One was

20 understanding something of the being in David Hersland and was sometime telling about this thing that that one had been understanding something of the being in David Hersland and that one was then forgetting this thing forgetting the understanding of the being in David Hersland. Some one was not understanding the being in David Hersland and was not ever forgetting this thing not ever forgetting not understanding the being in David Hersland. Some one understood the being in David Hersland and was explaining this thing explaining understanding the being in David Hersland to every one understanding the being in David Hersland. Some one was understanding the being in David Hersland and was sometimes explaining this thing, sometimes explaining the being in David Hersland. David Hersland was the son born of his mother Fanny Hersland after Martha Hersland, Alfred Hersland and two who did not come to be ones going on being living were born out of her. He was the son of Fanny Hersland and her husband David Hersland. David the son was something like his mother and something like his father. He was something like his sister Martha, he was something like his brother. He was different, quite different from his mother and his father and his sister and his brother. He was remembering in his being living that the one who was his mother and the one who was his father and the one who was his brother and the one who was his sister was his mother, was his father, was his brother, was his sister. He was not remembering in his being living sometimes he was not remembering anything about any one being his mother, any one being his father, any one being his sister, any one being his brother.

 #157

 Note #156

He was living the living each one in the Hersland family was living when the Hersland family was living their family living. He was living a living not any other one in the Hersland family living was living when the Hersland family was living the Hersland family living.

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He was one needing to be one being living to himself inside him and to be one sometimes having some be certain of this thing be certain that he was one being living to himself inside him. He was one needing to be one being living to himself inside him and to be one sometimes having every one not knowing anything of any such a thing being in him of his being one being living to himself inside him.

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He was one being living to himself inside him and some were knowing this thing, they were not mentioning this thing, they were not remembering this thing, they were knowing this thing and he was one to them living in being living and not then knowing them in being one being living with them

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He was one being living in being one being living to himself inside him and he was not remembering this thing and he was knowing this thing and sometimes he was certain that some were knowing him in knowing this thing and sometimes he was certain that some were not knowing him in knowing this thing. He was sometimes certain that he was knowing some he was knowing he being one knowing himself being one being living to himself inside him. He was sometimes certain that he would be one knowing some he was knowing if he could be one not knowing it inside him that he was one being living to himself inside him. He was sometimes certain that he was knowing some knowing him he being one being quite certain that he was not knowing that he was being one being living inside him. He was one being quite certain that he was not knowing any one knowing him he being one knowing inside him that he was one being living to himself inside him.

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Note #1



Surely he said some things and did some things that some said he said and did. David did some things alone when he was a young one, some things he did not do alone when he was a young one

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Some are knowing some one, are hearing that one say some things, are knowing that that one is doing some things and it is then when that one is telling some other one what that one has been hearing what that one has been knowing that some other one is a surprised one. Surely some one is saying the things that some other one is hearing that one saying, certainly that one is saying those things, only it happens that some other one never happens to be one hearing any one saying such things.

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Surely David Hersland was saying some things, was doing some things that some said he said and did. Surely he was saying some things and some said he said such things and some were certain that he had not said any such thing and some were wondering about his saying such a thing, and some were wondering if some are saying the things some are

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saying they are saying, and some are certain that some are saying some things and some are ones not being ones hearing such things.

¶1 Surely David Hersland said some things and did some things that some said he said and some said he did. Certainly some knowing him were wondering if he had been saying some things he had been saying, certainly some knowing him were wondering if he had been doing some things he had been doing.

¶2 When he was a young one he did some things alone and when he was a young one he did not do some things alone. Certainly he did some things that he was certainly wondering, when some one was telling that he had been doing, that he was wondering if he had been ever doing any such a thing. Certainly he was saying some things and certainly when some said such things to him as things he had been saying he did not recognise them as a thing he could ever have been saying. Certainly some are doing the things and are saying the things some are saying they did, some are saying they said. Certainly David Hersland did some things some said he did, and said some things some said he said

¶3 Sometimes some one knowing some one is saying that that one said something and it is something that would astonish some to believe that one was saying and surely that one had been saying that thing because the one telling about the thing was one certainly not one having it to be one thinking any such thing, hearing any such thing from any other one. Sometimes it is very astonishing to some knowing some one to be knowing everything that that one they are knowing is saying, everything that one they are knowing is doing. Certainly it is very often astonishing to some one when that one comes to be knowing what some one that one is knowing has been saying. Certainly each one is saying very much in being one being living. Certainly something some one has been saying is astonishing to some one when that one comes to be hearing that that one has been saying that thing.

¶4 Surely each one certainly did some things and said some things that some said he did and said. Certainly it is astonishing to some one hearing that some one has said something that that one has said. Certainly it is astonishing to some one knowing that some one did some thing that that one did. Each one is doing some things in being one being living. Some are knowing such a one, any one. Some are knowing what this one is saying in being living, what some one is saying is believing is some times hearing some other thing that this one has been saying that some one has been saying, and then the one knowing this one is wondering whether the one did say such a thing and then sometimes is one finding it to be very astonishing that the one is one saying such things and then some time is one hearing the one saying such things and then is one not then astonished at knowing the one as being one saying such things in being one being living.



#104

Certainly each one in being one being living is saying some things, is doing some things. Certainly each one knowing any one is hearing some of the things that one is saying. Certainly each one knowing some one is hearing some things that that one has been saying to some other one knowing that one. This is sometimes something that astonishes the other one the one then hearing what the one that one is knowing has been saying to the other one.

David Hersland said some things in being one being living and some heard him saying some things and some repeated what he had been saying. Sometimes he was not certain that he had, that he had not been saying some things he was hearing then, sometimes he was certain that he had not been saying any such thing and sometimes he had been and sometimes he had not been saying the things he was certain he had not been saying. He said some things and sometimes he was certain that they were not things he could have been saying but he was not certain that they were not things he had been saying. He was one saying some things in being one being living. Some certainly were certain that they had been hearing every kind of thing he was saying in being one being living. Some of such of them had been hearing every kind of thing he could be saying. Some of such of them had not been hearing every kind of thing he had been saying. Some of such of them were sometimes wondering about such a thing about not having heard every kind of thing he was saying.

David Hersland said some things when he was a young one, said a good many things when he was a young one and some heard very many things he said then and some heard very few of the things he said then. Some were certain that they heard very many of the things he said then when he was a young one and some were certain that they heard every kind of thing he said then when he was a young one.

Certainly David Hersland said some things then when he was a young one that some said he said then. He knew that he had said some of them. He did not know whether he had said some of them. He knew he did not say some of them. He did say some he knew he did not say, some he knew he did say, some he did not know whether he did or whether he did not say, he did say some he knew he could not say, he could not have said as they were not the kind of things he did say. He did not say some of the things he knew he did not say the kind of things he could not say because they were the kind of things he did not say.

Each one in being living is saying things, is doing things. David Hersland in being living was doing things, was saying things. When he was a young one he did some things alone, when he was a young one he did not do some things alone. When he was a young one he said some things and some heard the things he said, and he said some things and some did not hear the things he said. Some told some other ones some things he

said and astonished them. Some told some other ones that he did not say some things and that astonished them. Certainly he said some things in being one being living then when he was a young one, certainly he said some things that some said he said, certainly he said some things that some said he had not said. Certainly some are saying some things to some one listening and it is quite astonishing that they should say that thing and it is not at all astonishing that they should say that thing. Certainly sometimes they are astonished at having been saying that thing and certainly sometimes they are not astonished at having been saying that thing. Certainly sometimes some are astonished at that one having been saying such a thing. Certainly sometimes some are wondering about that one having been saying such a thing. Certainly some are not ever believing that that one has been saying such a thing. Certainly some are certain that that one is one often saying such a thing. Certainly some are saying that it is a very simple thing that that one is saying such a thing. Certainly some are wondering if he will ever say such a thing again the thing the one said to some one who was listening.



#104

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Certainly when one is a young one some one is hearing that one saying something that not any one else is hearing that one saying and very often that one is telling some other one that the one said that thing and is telling that thing and pleasantly and simply telling that thing and the one hearing that thing hearing that the one was saying such a thing is wondering if the one was saying that thing or whether the one telling that the one was saying that thing is simply and pleasantly imagining that the one was saying that thing.



Note #157

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It certainly is astonishing that each one is saying all the things each one really has been saying. It certainly is astonishing that any one can be saying so many kinds of things so many things as every one is saying in being living. This is astonishing to some, interesting to some, exciting to some, simple to some, doubtful to some.

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David Hersland was a young one when he was one being a young one, he knew some then, some knew him then, some heard him saying some things he was saying then, some heard him saying these things and saying other things, some did not hear him saying any of these things then, some heard him saying many things, some heard him saying a few things. He was one saying things. Each one is one saying many things in being one being living.

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Some were with him very often when he was a young one. He was with some one very often when he was a young one. Some one was with him very often when he was a young one. He was with some very often when he was a young one. He did some things alone when he was a young one, he did some things with some other one when he was a young one, he did some things with some other ones when he was a young one.

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One thing is certain, some do not like some one thing. Some do

not like a thing and certainly that thing is a thing that some do like, that some are certain is a thing any one would like if one understood the meaning of that thing. Some do understand the meaning of that thing and certainly they do not like that thing, they completely do not like that thing. David Hersland was such a thing. Some certainly did not like him as a thing being existing. Some were certain that any one understanding the being in him would be ones liking that thing would be ones liking his being one being existing. Some were understanding the being in him, some were then, some of them, were ones not liking his being one being existing, were completely not liking that thing, were not at all liking his being one being existing. 10

Certainly some were certain that any one understanding the meaning in his being existing would be liking that thing. Some were certain and then later were certain that this was not what every one understanding the meaning of his being one being existing would be feeling. Some were certain that any one understanding the being in him would be liking his being one being existing. Some of such of them were learning in being ones going on being living that some could be understanding the being in him and would then be ones not liking that thing not liking his being one being existing. 20

He was one being existing and some were completely liking that thing. He was one being existing and certainly some were completely not liking that thing. He was one being existing and certainly some could be persuaded to be ones liking that thing. He was one being existing and some were almost persuaded to be ones liking that thing. He was one being existing and some were ones telling about liking that thing. He was one being existing and some were not liking that thing and were ones wanting some other ones to be persuaded to be ones liking that thing his being one being existing. He was one being existing and some were certainly not liking that thing not liking it that he was one being existing. He was one being existing and some were certain that any one coming to be one understanding the being would be ones liking his being one being existing. Some of such of them were certainly all their living certain of this thing, some of such of them were telling again and again about this thing about every one liking him being one being existing when they came to be ones understanding the being in him. Some were liking it all their living that he was being one being existing, were completely liking this thing, some of such of them were telling this thing again and again and were then ones learning that certainly some completely understanding the being in him were completely not liking his being one being existing, were completely not liking that thing. 30 40

David Hersland was all his living clearly feeling some of the things he was feeling. He was clearly thinking some of the things he was thinking. He was completely thinking some of the things he was thinking, 40

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he was almost completely needing completely thinking the things he was thinking. He was completely feeling some of the things he was feeling, he was not needing to be completely feeling the things he was feeling, he was not completely feeling some of the things he was feeling. He certainly was one thinking in being living. He was completely thinking about some of the things about which he was thinking. He was not completely thinking about some of the things he was thinking about in being one being living. He was completely thinking about some of the things he was thinking about in being living. He was not completely
 10 needing being one being one completely thinking in being one being living.

¶1 He was one completely thinking about some things in being one being living. He was not completely needing to be one completely thinking about anything. He was not completely needing this thing, not completely needing being one completely thinking about some thing. He was one completely thinking about some things. He was one not completely needing to be one completely thinking about some things.

¶2 He was one completely feeling some things. He was one clearly feeling some things. He was one completely clearly feeling some things.
 20 He was one wanting to be needing to be one completely clearly feeling some things. He was one not needing to be clearly feeling anything. He was one clearly feeling almost anything. He was one wanting to be needing to be clearly feeling to be completely feeling anything. He was not one needing to be clearly feeling anything, he was not one needing to be completely feeling anything. He was one clearly feeling everything. He was one not wanting to be completely feeling everything and he was one wanting to be completely clearly feeling everything. He was one wanting to be needing feeling completely, feeling everything completely, he was not wanting to be feeling everything completely, everything
 30 clearly, he was not wanting to be feeling everything clearly, everything completely. He was feeling everything clearly, he was not feeling everything completely, he was feeling everything completely clearly.

¶3 He was not wanting to be feeling everything completely clearly, he was not wanting to be feeling anything clearly, he was sometimes wanting to be feeling some thing completely, he was not wanting to be feeling anything completely clearly. He was one feeling everything completely clearly, he was not one feeling everything completely. He was one wanting to be needing feeling everything completely, some things completely. He was one sometimes wanting to be needing feeling everything completely clearly. He was sometimes wanting to be needing not
 40 feeling everything completely clearly. He was not needing to be one completely feeling anything, he was not one needing to be one feeling anything completely clearly. He was one feeling everything completely clearly. He was one needing to be thinking clearly about everything, he

was one needing to be thinking almost completely about anything, he was one thinking clearly about anything, he was one thinking almost completely about something. He was one not completely wanting to be one needing being one thinking completely clearly about anything, he was one not completely wanting to be one needing being one thinking completely about something.

Some are not liking some one and are telling about that thing. Some other ones are not liking that one and are telling about that thing. Sometimes then very many are not liking some one and are telling about that thing.

Some are liking some one and are telling about that thing. Some other ones are liking that one and are telling about that thing, Very many are then liking that one and are telling about that, thing

Some are liking some one and are telling about that thing and some are not liking that one and are telling about that thing. Some who are liking some one are telling about that thing to some who are not liking that one. Some who are liking some one are telling about that thing to some who are liking that one. Some who are not liking some one are telling about that thing to some who are liking that one. Some who are not liking some one are telling about that thing to some who are not liking that one.

Sometimes some who are not liking some one do not mind that some who are liking that one are telling them about that thing. Some who are not liking some one sometimes do not mind that some who are not liking that one are telling them about this thing. Sometimes they do mind, some who are not liking some one, that some one liking that one is telling about that thing. Sometimes some who do not like some one do mind that some who do not like that one are telling about that thing. Sometimes some who do like some one do not mind if some one who likes that one is telling them about this thing about liking that one. Sometimes some who do like some one do not mind if some one who does not like that one tells about that thing about not liking that one. Sometime some one who likes some one does mind when some one who likes that one tells about that thing tells about liking that one. Sometimes some who do like some one do mind if some who do not like that one tell about that thing tell about not liking that one.

Certainly very many sometimes were telling about liking about not liking David Hersland while he was one being living and later then when he was not any longer being living. Very many were telling about liking about not liking David Hersland then when he was being a young one. Certainly some were sometimes telling about the feeling they had about him, about the feeling some others had about him, about liking about not liking him. Certainly some were certain about the meaning there was in any one being one liking, in any one being one not liking

him. Certainly some were not certain about the meaning there was in any one being one liking, in any one being one not liking him. Some were certain about the meaning there was in liking, in not liking him and then they were not so certain about this thing about the meaning there was in liking in not liking him. Some were certain that they were completely understanding the meaning in being one liking, in being one not liking him. Some were always all their living certain in understanding this thing. Some were not certain all their living in understanding this thing. Some were ones sometime certain that there were different
 10 ways of liking of disliking him. Some were certain that there were not different ways of liking of disliking him. Some were certainly liking him, some certainly were not liking him. Some of them were telling about this thing. Some of them were telling about this thing again and again.

¶1 Some certainly know, some certainly do not know that they are liking, that they are not liking some one. Some do know, some do not know what meaning they are needing in anything being living. Some do know that they are liking, that they are not liking, some one. Some do not know that they are liking, that they are not liking some one. Some are
 20 clearly knowing this thing that they are liking, that they are not liking some one. Some completely clearly know this thing that they are liking that they are not liking some one. Some are knowing they are needing that anything being living has some meaning. Some are not knowing that they are needing that anything being living has some meaning. Some are knowing that they are needing that everything being living has some meaning. Some are knowing that they are not needing that anything being living has some meaning. Some are knowing that they are liking something. Some are knowing that they are not
 30 liking something. Some are knowing that they are not liking that they are liking anything. Some are knowing that they are liking that they are not liking everything. Some are knowing that they are not liking everything. Some are knowing that they are liking everything. Certainly some are clearly completely clearly knowing that they are liking everything. Some are knowing completely clearly knowing that they are not liking anything. Some are knowing are completely clearly knowing that they are not liking everything.

¶2 Certainly very many are needing that everything being living is having meaning. Certainly very many are needing that something
 40 being living is having meaning. Some are not needing any such thing are not needing that everything being living is having meaning, that anything being living has meaning. Certainly David Hersland in being one being living was liking everything, was completely clearly knowing that he was liking everything. Certainly David Hersland sometime in

being one being living was liking anything, was completely clearly knowing that he was liking anything. Certainly David Hersland in being one being living was sometimes not liking something, sometimes he was completely clearly knowing sometimes in his being one being living that he was not liking something. Sometimes in his being living he was liking something sometimes he was completely clearly knowing this thing sometimes when he was liking something.

Certainly each one being living is one then being one going on being living. Sometimes some one in being one being living is one then not then going on being living is one then not being one being living.

Certainly some are living and are being ones going on being living and are needing for this thing being certain that being living is having meaning and is being then existing. Certainly some are living and are being ones going on being living and are not troubling and are needing for this thing being certain that being living is having meaning and is being then existing. Certainly some are living and are being ones going on being living and are not troubling and are not needing for this thing being certain that being living is having meaning and is being then existing. Certainly some are living and are going on being living and are troubling and are needing for this thing that being living is having meaning and is being then existing. Certainly some are being living and are going on being living and are troubling and are needing to be certain that being living is not having meaning, that being living is not existing. Some are being living and are going on being living and are troubling and they are needing that being living is not having any meaning and that being living is existing

Some are being living and are going on being living and are then not going on being living, are then not being living. Some are being living and are not troubling and are needing that being living is having meaning, that being living is existing. Some are being living and are not troubling and are not needing that being living is having meaning, is being existing. Some are being living and are going on then being living. Some are being living and are then going on being living and are then not going on being living and are then not being living. Some are being living and are troubling and are needing that being living is not existing, that being living is having meaning. Some are being living and are troubling and are needing that being living is not having meaning, that being living is existing. Some are being living and are not troubling and are needing that being living is not having meaning, that being living is existing.

David Hersland was one being living and he was one going on being living and he was one then not going on being living and he was one then not being living. He was one troubling, he was one not troubling, he was one needing that being living is having meaning, he was one needing that being living is existing. He was one troubling, he was one not

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David Hersland

David Hersland

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David Hersland

David Hersland

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Footnote 4, p. 1

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40 ¶4

troubling, he was one needing that being living has not any meaning, he was one needing that being living is not existing.

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David Hersland when he was a boy was gentle enough and active enough and happy enough and earnest enough and quick enough and eager enough and strong enough and angry enough and glad enough and serious enough and lively enough and willing enough and quarrelsome enough and obstinate enough and quiet enough and enthusiastic enough and energetic enough and generous enough and selfish enough and talkative enough and hearing enough and remembering enough and forgetting enough and light enough and slow enough and foolish enough and silly enough and daring enough and weak enough and bashful enough and forward enough and careless enough and careful enough and easy enough and respectful enough and doing enough to be one being living then. He certainly was one being living then. He was sometimes then almost completely wanting to be needing being living then. Certainly some did what he was doing then. Certainly some heard what he was saying then, certainly some were wanting some others to be doing what he was doing then. Some did what he was doing then. He did what some were doing then. He listened to what some were saying then, he talked a good deal and quite often then, he listened some quite often then, he did what some were doing then, he wanted some to be doing what some others were doing then, he sometimes quite completely wanted some to be doing what some others were doing then. He did some things quite suddenly then. He did some things some others were doing and he did them quite suddenly then. He was sometimes talking very much and very often. He was sometimes listening some quite often. He was doing some things some others were doing. He was wanting some others to be doing things some others were doing. Some certainly were doing some things he was doing then. Some certainly did want some others to do what he was doing then. Certainly some of such of them did not do what he was doing then. Certainly sometimes some of them did do what he was doing. He was one being living and almost completely then sometimes wanting to be one being living then. He certainly was one being living. He certainly was doing then what some others were doing. Some were certainly then doing what he was doing. Some were certainly then wanting some others to be doing what he was doing then. He certainly wanted some to be doing what some others were doing then. He was doing what some others were doing, sometimes then. He certainly was sometimes wanting some others to be doing what some others were doing then.

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He was being living when he was beginning in being one being living. He was doing what some others were doing. He was doing some things and some were doing these things with him. He was doing some things and he was not doing them with any one. He was doing some things when he was being one beginning living. He was being one then know-

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ing some then. Some were knowing him then. He was having being in being living some inside in him then.

Some one sometimes ran after him. Some one sometimes ran after David Hersland when he was walking and that one ran quite breathless then and then said to him, how are you, and then that one did not really have anything to say to him. Sometimes that one ran after him to say how do you do to him and then had not any other thing to say to him just then. Sometimes he was wondering why that one ran after him when that one had not anything to say to him and was out of breath then from having been running and would then just ask him how he was and had not then just then any other thing to say to him. David Hersland had been a quite young one and then he was not a very young one he was coming then to the ending of the beginning being living. He was then knowing a good many men and women, some were then ones at the end of their beginning being living, some were then a little older, some of them were then a little younger, some were then a good deal older than he was then

When some one ran after him and was quite breathless then and said how do you do, to him then and had not anything more to say just then, not anything more then to say to him he was quite certain that such a one was a silly one. He was certain then that that one was an affectionate one, one satisfied then with having been running, with having been saying how do you do, then, with having nothing more just then to say to him. He was certain that one being such a one was a silly one and one running after every one that one saw whom that one was knowing. He was certain that one running after him and being breathless then and saying how do you do to him then and having just then not any other thing to say to him was a completely silly one.

He was being one, David Hersland was being existing and sometimes some one ran after him and was breathless then and tired then and shook hands with him then and was more tired then and had not anything to say to him just then, certainly had not anything to say to him just then. He was certain that that one was a silly one, he was completely certain that that one was completely a silly one

David Hersland was one certainly in a way needing to be certain that every woman was in a way a beautiful thing. Certainly not any woman was in a way a beautiful thing to him. He was completely needing that every woman is a beautiful thing. Certainly he was completely realising that affection is a thing that is in one wanting to be seeing another one. Certainly he was not completely wanting to be seeing any woman who is existing. Certainly he was one realising affection being in any woman completely wanting to be seeing some one. Certainly he was one completely needing realising that any woman is a beautiful thing. He was one realising, that affection being in some one, that one is one

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wanting to be seeing some one. He was one needing to be completely wanting to be seeing some one. Certainly some one sometimes ran after him and certainly asked him then how he was and was one not having any other thing just then to say to him. He certainly was one realising that affection is something making some one be one completely wanting to be seeing another one. Certainly this one was one running after him and being breathless then and saying how do you do to him and being tired then and not having anything just then to say to him. Certainly this one was one doing this quite often. Certainly this one was one doing
 10 this thing, running after them, after some men, after some women, and saying how do you do to them, and being breathless then and having just then not any other thing to say to any one of them.

¶1 David Hersland was certainly one knowing some men and some women while he was being one being living. Certainly some men and some women knew him while he was being living

¶2 When he was quite a young one he knew some and some knew him, and when he was not such a young one he knew some and some knew him, and when he was an older one he knew some and some knew him, and when he was a little older still he knew some and some knew him.

¶3 20 There are very many people being living. Certainly very many come together to see something, to hear something, to do something, to see some see something, to see some hear something, to see some do something, to hear some see something, to hear some do something, to hear some hear something, to feel something, to feel some feel something, to feel some hear something, to feel some see something, to see some one do something, to hear some one do something, to feel some one do something, to do something to some, to do something to some one, to feel some do something to some, to hear some do something to some one, to see some do something to some one, to feel some doing something to some, to hear
 30 some do something to some, to see some do something to some, to see some one do something to some, to feel some one do something to some, to hear some one do something to some, to feel some one do something to some one, to see some one do something to some one, to hear some one do something to some one, to believe something, to forget something, to remember something, to like something, to hate something, to believe some, to believe some one, to like some, to like some one, to remember some, to remember some one, to forget some, to forget some one, to hate some one, to hate some, to be happy, to be happy again, to be earnest, to be serious, to be serious again, to be quick, to be quick again, to be
 40 frightened, to be frightened again, to be quiet, to be angry, to be angry again, to be brave, to be brave again.

¶4 Certainly very many are being living. Very many are knowing that very many are being living. Very many are telling about this thing that very many are being living. Certainly very many are being living.



#127

Certainly very many are very willing that very many be being living.

Very often very many who are being living come together and they are together then and very many are very willing that very many should be doing this thing should be coming together and very many are not very willing that very many should come together and very many are in some way telling about this thing about very many coming together and certainly very many are together and certainly very many very many are being living.

Certainly very many are living, certainly very many are together, certainly very many are telling about very many being together, about very many being living. Certainly very many are living, certainly very many are together, certainly very many are willing that very many are living, certainly very many are willing that very many are together, certainly very many are not very willing that so very many are living, certainly very many are not willing that very many are together

Certainly very many are living. Certainly very many are together. Certainly very many are living. Certainly very many are telling about this thing about very many being living. Certainly very many are telling about very many being together when very many are together.

Certainly very many are being living. Certainly very many are very willing that very many be being living. Certainly very many are not so willing certainly very many are not at all willing that very many be living.

Certainly very many are being living and very many are telling about this thing about very many being living.

Certainly very many are together and very many are telling about this thing about very many being together and very many are willing that very many are telling about this thing about very many being together and very many are not very willing and very many are not at all willing that very many are telling about very many being together.

It certainly is in some ways a very nice thing very many being together, it certainly is in some ways not a very nice thing very many being together. It certainly is in some ways a cheerful thing very many being living, it certainly is in some ways not at all a cheerful thing very many being living

David Hersland was certainly one who was all his living feeling something about this thing, about very many being living, feeling something about this thing about very many being together, he was one in a way all his living feeling something, thinking something, realising something about this thing about very many being together, about this thing about very many being living, pretty nearly all his living, very nearly in every part of his living he was feeling something, he was thinking something, he was realising something about very many being together, about very many being living.

¶1 Certainly very many are together. Certainly very many are living. Certainly very many are telling something about this thing about very many being living. Certainly very many are telling something about this thing about very many being together.

¶2 David Hersland was one being living and this is now a history of his being one being living, this is to be now a history of being living being in him, of his being one being living.

¶3 Certainly very many are being living, very many are dying, very many are commencing existing

¶4 10 Very many are seriously living. Very many are not so seriously living. Very many are not so seriously living.

¶5 Very many are being living. Some are saying thank you to some one, some are not saying thank you to any one. In a way David Hers and was not saying thank you to any one, in a way David Hersland was not not saying thank you to any one.

¶6 Certainly very many are being existing, very many are dying, very many are commencing being existing.

¶7 Certainly David Hersland was being existing, certainly David Hersland was dying, certainly David Hersland was commencing being exist-
20 ing.

¶8 He was commencing being existing, he was going on being existing. He was going on being existing, he was not going on being existing.

¶9 If any one is sad enough then that one is certainly one wanting to be a sad one, is certainly one not wanting to be a sad one. If any one is not sad enough then that one is liking being a sad one, is not liking being a sad one.

¶10 David Hersland was not sad enough and he was liking being a sad one and he was not liking being a sad one. He was sad enough and he was certainly wanting then to be a sad one, he was certainly then not
30 wanting to be one being a sad one.

¶11 All his living he was a sad enough one. All his living he was one wanting to be a sad enough one. All his living he was one wanting not to be a sad enough one. All his living he was not sad enough and he was not liking this thing not liking not being a sad enough one and all his living he was liking this thing liking being a not sad enough one.

¶12 Some are sad enough, certainly they are sad enough. Some are not sad enough, certainly they are not sad enough. Some certainly would be sad enough if they could be sad enough. Some certainly would be sad enough if they could be sad enough.

¶13 40 Some would be sad enough if they could be sad enough. Some of such of them are sad enough. Some of such of them are not sad enough.

¶14 David Hersland would not be sad enough if he could be sad enough. David Hersland was sad enough. David Hersland was not sad enough. David Hersland was pretty nearly sad enough. David Hersland could

be sad enough. He could not be sad enough. He could be sad enough. He certainly was pretty nearly sad enough. He was sad enough. He was not really needing this thing, needing being sad enough. He could be sad enough. He was sad enough. He was not really needing this thing that is being sad enough. He was not sad enough. He was not needing that thing, he was not needing being one not being sad enough. He was not needing being one being sad enough, being not sad enough. He was not needing this thing. He was not needing being sad enough. He was not needing being not sad enough. He was sad enough. He was not sad enough.

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Some are sad enough. Some are not sad enough. David Hersland knew very many who were being living while he was being living. Very many who were being living knew David Hersland

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Very many are being living. A very great many are always being living.

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Sadness in himself and others was certainly interesting to him in being one being living. Sadness in himself was certainly interesting to him. David Hersland was certainly interested in sadness being existing, he was interested in sadness being in him, he was interested in sadness being in every one

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¶3

He was interested in sadness being existing. When he was a young one he was interested in sadness being existing, he was interested in sadness being in him. All his being living he was interested in sadness being existing, in sadness being in him, in sadness being in every one, in sadness being in any one.

¶4

All his living he was interested in not being certain that sadness is existing. All his living he was interested in not being certain that sadness was existing in him. All his living he was interested in not being certain that sadness is existing in every one. All his living he was interested in not being certain that sadness was existing in some one.

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When he was a young one he was interested in being certain that sadness was existing in him. When he was being a young one he was interested in not being certain that sadness was existing in him. All his living he was interested in sadness being existing. All his living he was interested in sadness not being existing. All his living he was not certain that any sadness is existing. All his living he was certain that sadness is existing.

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He was a young one and he was being living and he was quite completely living then, sometimes he was quite completely living, certainly he was sometimes quite completely living then. Certainly he was then, when he was a young one, not certain that sadness is being existing, certainly he was then when he was a young one certain that sadness is being existing.

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He was not a sad one, in a way then when he was being a young one

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he was not a sad one, he was a sad one, in a way then when he was being a young one he was a sad one. Then when he was a young one he was interested in being not certain that sadness is existing. Then when he was a young one he was interested in being certain that sadness is existing.

¶1

Ways of being living is something some are knowing are existing and some are not knowing are existing. Some are knowing they are living in a way of being living. Some are not knowing they are living in a way of being living. Some are knowing they are living in a way of being living are knowing this thing when they are young ones, when they are beginning being ones being living. David Hersland was not one of such of them. Some are never in their being living are never knowing they are living in a way of being living. David Hersland was not one of such of them. Certainly very many being living are not ever knowing they are being living in a way of being living. Some are knowing they are living in a way of being living. Some when they are beginning being ones being living are ones knowing they are living in a way of being living. David Hersland when he was a young one was not one knowing then that he was living in a way of being living. He was one for sometime not interested in such a thing. He was one for sometime not interested in ways of being living. He was one certainly not ever completely interested in any such thing, in ways of being living. He was sometime almost interested in such a thing in ways of being living. He was not ever really completely interested in ways in being living. He was quite interested in being interested in ways of being living. Sometime he was quite interested in being interested in ways of being living. He was not one really knowing then when he was a young one about ways of being living. Certainly some are really knowing about this thing about ways of being living. Certainly some are not really knowing about this thing about ways of being living.

¶2

David Hersland was being living and sometimes he was with very many who were being living and sometimes he was not with very many. He knew some who really knew about ways of being living. He knew some who really did not know about ways of being living.

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Little by little they are not so young those being young. Little by little they are not so young and they are then so young, they are then quite young. They are then young those who are young. Little by little they are not so young those being young.

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Those being young little by little are not so young. They are young. They are not so young. They are then still quite young. Little by little they are not so young. They are still then quite young. Little by little then they are not so young. They are young then.

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One is in the beginning of being living. One is then going on being living. Little by little each one is not so young. One is still then young.

 id Hersland
 #127

Little by little one is not so young. Quickly one is not so young, quite quickly one is not so young. One is then still young. One is then not any longer young. One was young and then that one was older and then that one was not at all a very young one and then that one was not at all a young one and then that one was quite not a young one. If one had been beginning knowing that one when that one was this one one being quite not a young one that one would have been one to such a one one being quite a young one and then would have been for some time longer then quite a young one.

One is a young one a completely young one, one just beginning being living and this one little by little is not such a young one and is one then to one knowing that one not such a young one, and to one just beginning knowing that one a completely young one. 10 ¶1

One was a young one and this one had been one being a young enough one so that some one could toss that one, toss up that one and one did toss up that one, did regularly toss up that one and then this one was one that that one could not toss up any longer and this one then the one that had been a tossed one had then to toss himself to earn a living and this one was then a quite young one and this one was then to the one that had tossed that one a completely not a young one, a young one was one that could be tossed by that one and this one could not be tossed by this one and this one did not toss himself enough to be another kind of a young one, a young one who tossed himself and he was not a young one because he could not toss himself again and again and certainly this one was to that one to himself inside him completely a young one, completely not a young one. 20 ¶2

A young one is one tossing himself and not with a rhythm, not with a regular rhythm, one who is not a young one is one tossing himself with a rhythm, some rhythm, is tossing himself with a regularity that has meaning as a repeated thing and this is certainly the way one not being a young one is tossing himself and the way one being a young one is not tossing himself. 30 ¶3

One who is tossing himself pretty nearly regularly would have been one who was not completely a young one but he was completely a young one and that was because there were older ones who had been ones tossing themselves regularly and this one knew then that this was the way that one should toss himself and that one then did not toss himself so then and always when this one was tossing himself as regularly as they had been tossing themselves they were tossing themselves more regularly, so that that one to himself then and to every one was a young one, a completely young one, quite a young one one who was not tossing himself with any regular rhythm, was then a quite completely young one. 40 ¶4

Little by little they are not so young those being young. It is certainly steadily changing and certainly in each one they are each one ¶5

a little and a little a different one that is one being an older one, one being not such a young one.

¶1 One is thinking and he is thinking quite the same thing he has been thinking since he commenced thinking and always and always it is a little older, a little different and a little different and it is a very pleasant thing to some to see in any one, to see in themselves little growing difference in them and then it is like a map of anything, one is finding that the real thing is like the description. That is very exciting and very depressing and very contenting and very disconcerting and very expected
10 and very astonishing and some then are certain that it is not existing in every one and some are certain that it is existing in every one. And some in some part of their being living are seeing changing in men and women and in other parts of their living are not seeing changes happening.

¶2 Some one quite in the middle of the middle living in that one is meeting some one who is at the ending of the beginning living in that one and is then struck by the changing in that one and that one is then struck by the changing in the other one and each one is then knowing that every one is changing some.

¶3 20 Some are beginning seeing changing in every one when they are in the ending of the beginning of their middle living. Some who are in the ending of the beginning of their middle living are then seeing changing existing in every one who is being living. Some all their living are seeing changing in every one, are feeling changing to be existing in every one.

¶4 David Hersland was realising all his living that changing is existing in every one and he was not really feeling this thing, really seeing this thing until the middle of the beginning of his middle living and then he was loving this thing and looking at each one and thinking about this thing and living in this thing, and being a little frightened by this thing and
30 being contented by this thing and being convinced of this thing and telling it to himself about each one he was knowing and being certain that being living was a thing being existing and being then almost completely certain of this thing. He was then one who came to be a dead one at the beginning of the middle of his middle living and he had been one who had been almost completely fully living in changing being existing in every one being living. He had been completely almost completely feeling each one being an older and an older one. He had been one almost completely seeing being a young one and being then a little and a little not such a young one. He was one certainly needing to be one realising changing being
40 existing. He was one completely enjoying seeing changing being existing in each one. He was one almost completely being satisfied with being living in being one seeing changing happening in each one

¶5 He was one being a young one and then he was knowing some who were young ones quite young ones and not such young ones and older ones

and quite old ones and certainly he sometimes was feeling changing being existing but not very much then certainly not very much then because he was then being a young one and not going fast enough then in being living to be certain that anything was changing in the being in any one. He was knowing that changing is existing, any one could be knowing that thing, he was not living in that thing, not at all then living in that thing, not any one to him was then really living in that thing. He was a completely young one then, he knew quite a number who were living then.

David was a boy when he was a young one. That was a natural thing. He was a boy then, he was not a boy to himself then, he was a boy to himself then, he was one being existing to himself then, he was one not being existing to himself then. He was a boy to very many knowing him then. He was not a boy to some knowing him then. He was some one being existing to those knowing him then

Certainly he was not certain not always certain then that he was one being one feeling something. He was quite often quite certain that some being existing are ones being existing in feeling something. He was quite often certain that very many who are being existing are then feeling something. He was one quite clearly feeling what he was feeling. He was one sometimes quite certain he was not one ever feeling and he was one who was quite certain that he was one who was one feeling enough to be a sad one and not feeling enough to have feeling being a thing that was being in him. He was one certainly quite clearly feeling feeling being existing. Certainly he was one quite clearly feeling something about some things and he was one almost being certain that feeling is existing in some who are existing, and then he came to be one going on being living and he came sometime to be quite certain he was very clearly feeling what he was feeling.

He was one beginning living and then he was one feeling something and he was then one not feeling anything and he was then a quite sad one and he was then not at all a sad one, a quite not sad one. He was then a troubled one and he was then troubled with this thing with being a troubled one and he was wondering then about any one being a troubled one and he was then not always certain about anything about this thing about being a trouble one. He was a troubled enough one, he was not then completely interested in this thing in being a troubled one, he was quite certain that he would be sometime interested in this thing in any one being a troubled one. He was in a way a troubled one and in a way he was one deciding then quite clearly deciding about any one whom he knew was a troubled one. He was one quite clearly deciding about each one who was a troubled one. He was a troubled one and in a way he was quite clearly deciding about himself then, about himself being a troubled one, and he was not then completely interested in this thing in any one being a troubled one, in he himself being a troubled one but he was certain

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[David Hersla](#)[David Hersla](#)

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[Note #1](#)[Ms Note #1](#)

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that sometime he would be completely interested in this thing completely interested in being a troubled one, completely interested in every one being a troubled one. He was not ever completely interested in this thing, in any one being a troubled one, in himself being a troubled one, he was sometime and for quite sometime troubled by this thing, he was then not troubled by this thing for certainly then he was clearly certain that any one is a troubled one, that every one is a troubled one, that he himself was a troubled one and he was clearly feeling about this thing and he was clearly thinking about this thing and he was then not completely interested
 10 in this thing, not troubled by this thing, and he was certainly then being filled then with being certain that in some way he was one being existing and that sometime he would be one being a dead one and certainly every one would certainly sometime be a dead one and certainly every one would be one having been existing.

¶1 When he was a boy a young one if he had been a little different then he might have been troubled by being troubled by anybody being troubled, by everybody being troubled. He was one who was troubled then, he knew some were troubled then, he felt quite clearly about such a thing then about being troubled then, he was certain then that sometime he
 20 would be completely interested in this thing. He was sometime and for quite sometime troubled by this thing, he was not completely interested in this thing in any one being a troubled one.

¶2 He was then one beginning being living and he was one then being one who was one. He was being one then. He was in the beginning of being living. He had been living some time then. He was a boy then, certainly he was a boy then. He was one having been sometime being living, he was being one then being one being living. He was being one then.

¶3 He was one who had some feeling. He felt something when he was a young one. He always felt something. When he was a young one he
 30 was certain that he would not be one having feeling. When he was a young one he was certain that he would be one having some feeling. He was not then completely interested in this thing. Sometimes then he was almost completely interested in this thing. When he was one being a young one he could have been one writing it down every day that he was one not having feeling, that he was one not having any feeling. When he was a young one he could have been writing it down every day that he was wanting not going to be having feeling, not going to be having any feeling. When he was a young one he could have been writing it down
 40 every day that he was a troubled one. He could have been writing down every day, when he was a young one, that he was one doing everything, having complete living in doing everything. When he was a young one he could every day have been writing down that he was feeling clearly feeling something about everything, that he was feeling, clearly feeling something about every one.

He was quite clear in feeling what he was feeling and he was quite clear in deciding about being being existing. He was certainly then not completely interested in any one, in he himself then being a troubled one.

When he was a little older he was clearly feeling certainly clearly feeling something, he was clearly thinking then, he was almost then needing to be certain that sometime he would be clearly thinking about everything. He was not completely then needing to be clearly thinking about everything, he was clearly then clearly feeling something, he was then not clearly feeling something, he was not needing to be clearly feeling the thing he was not clearly feeling. He was clearly feeling something, he was almost completely living in clearly feeling that thing, the things he was clearly feeling. He was not completely living in the things he was clearly feeling. He was completely needing to be clearly thinking about the things about which he was clearly thinking. He was almost completely living in clearly thinking about the things he was clearly thinking, completely clearly thinking.

When he was a young one when he was beginning in being living he was a very little one, that is a natural thing, he was then quite completely a little one, he was then a very little one, that is a natural thing. When he was beginning being living he was a very little one. He was living then and then he was a little a bigger one and he was living then and he was still a little bigger then.

When he was beginning being living he was one who was one, who was of a kind of a one. He was living then. He was very well taken care of then as was a natural thing. He was not ever really interested in this thing, interested in having been a very little one, a completely little one. He was quite not interested in this thing in having been a quite little one. He was interested in having been one being a bigger one, he was not ever interested in having been a completely little one.

He was then in the beginning a completely little one and this interested some then, this did not ever interest him, this did not very much interest any one knowing him. He had been a very little one, certainly he had been, this was not a thing having meaning in the being in him and this is a thing not really needing mentioning that he had been a completely little one. He had been then in beginning being living a completely little one. He certainly was not ever remembering any such thing. He certainly was not really ever finding this thing interesting. He was then a little a bigger one and he a little remembered that thing and he did not interest himself ever very much in this thing in having been a very little bigger one. He was one quite remembering this thing having been a little bit a bigger one, he was not at all minding remembering this thing, he remembered quite clearly something of this thing, he was not ever interested in this thing, he certainly quite clearly remembered this thing

remembered having been a little a bigger one and he certainly was not ever really interested in this thing in having been a little a bigger one. He was then a little more a bigger one and he remembered something of this thing, he even remembered feeling some little thing and it was a pleasant enough thing to him to remember something then but it did not interested him, it did not ever interest him. He quite clearly remembered having been living then, he was not interested in remembering having been living then, he remembered having been clearly feeling something then, he was not ever really interested in remembering having been clearly feeling something then.

¶1 He was then a little a bigger one then and he remembered somethings from then and he was not ever really very much interested in any of them, in remembering any of them. In a way he was not completely uninterested in having been living then but really he was not completely interested in having been living then, he went on being living then. He was interested in having been going on being living then. He always was interested in having been going on being living then. He went on living then. He remembered something of that thing. He was a little interested in remembering a little something of that thing.

¶2 20 He did sometimes write down something about having been just being living when he was a young one, when he was in the middle of his beginning living. He did then write down that he was a troubled one and really he was not then a troubled one in the sense of being interested in that thing, in the sense of remembering anything of such a thing. It was to him later a little later when he was reading what he had been writing surprising to be learning that he had been every day then, all day then completely a troubled one. Certainly he was not remembering any such a thing. Certainly he had not been living in any such thing. Certainly he had been being a troubled one, certainly he had not been completely interested in any such thing, certainly he had been writing down such a thing. This certainly did astonish him then. Anyway he was being living and he was then deciding somethings quite often and some asked him quite often then to decide something and certainly he was quite clearly thinking then and he was feeling something and feeling it clearly enough then and he was doing things with others who were doing something and it was a thing he did quite well, some things he did with them he did very well, some things he did with them he did very well.

¶3 Certainly he did some things he did with some then very well, very very well. Some of the others did some of these things very well, some did some of them very very well, some did not do them so very well. He did a good many things then and he did them with those, he knew then, who knew him then who were doing them then. Certainly he did some of them very well, he did some of them quite well. He was clearly thinking then and clearly enough feeling then and he was with those he knew

then and he did things together with them then and he did some of them very well and some of them extremely well and some of them quite well. He was living Hersland family living then. He was knowing then those who were living near the Hersland family then. He knew quite a number of ones being living then, a good many knew him then.

Certainly some when they are young ones are deciding some things. ¶1
 Certainly some when they are being living are deciding some things.
 Certainly some when they are not young ones are deciding some things.
 Some are deciding some things. Some are certain that any decision they
 are giving is a good one. Some are certain that not any decision is a good 10
 one. Some are certain that it is a good thing that there is not being any
 deciding. Some are deciding some things. Some when they are young
 ones are deciding some things. Certainly some are feeling when some
 one has decided some thing that some one should have decided something,
 that deciding should have been done. Certainly it is puzzling, certainly
 some are wondering if it is not puzzling that some are certain that some
 are deciding some things. Some are wondering if deciding some things
 is a thing that makes one one some one should be contradicting. Cer-
 tainly some are deciding some things. Some are wondering if deciding 20
 some things is a thing that makes one one some one should be considering.
 Certainly some when they are young ones are deciding some things. Cer-
 tainly some when they are not young ones are deciding some thing. Some
 are deciding something. Some are wondering if being certain that some
 thing is some thing some one will sometime be deciding is something that
 is a thing to be doing. Some are wondering if deciding something is
 something that makes one be some one who really is doing something.
 Some certainly are wondering if some things are being decided by those
 deciding some things. Some are certainly uncertain whether they should
 have a feeling of submission when some one has decided something.
 Some certainly are wondering if deciding anything is giving any meaning 30
 in being one being living. Some are certainly wondering if hoping
 something about something being decided sometime is a thing that is a
 feeling in them. Some are wondering if any one is not hoping that some
 time some things will be decided. Some are certain that sometime they
 will not be wondering about whether deciding anything has any meaning.
 Certainly some are deciding some things. Certainly some when they are
 young ones are deciding some things. Certainly some when they are
 not young ones are deciding some things. Certainly some are quite
 ready to have not anything be decided by any one. Some are quite 40
 ready to have it that every thing is not decided, that not any one is
 deciding anything. Some are certainly quite ready that no one should
 decide anything. Certainly some are quite ready for such a thing. Cer-
 tainly some are quite ready that not any one should decide anything.
 Certainly some are deciding something. Certainly some when they are

young ones are deciding something. David Hersland when he was a young one was deciding somethings. That certainly was a natural thing. David Hersland when he was not a young one was in a way deciding some things.

¶1 Some smell something. Some smell a good many things. Some have a very strong feeling when they are smelling something. Some smell themselves when they are smelling something. Some are certain that smelling something is something they are always doing. Some smell something more when they are young ones than when they are older ones.

10 Some smell themselves when they smell something more when they are young ones than when they are older ones, some more when they are older ones than when they are young ones, some all of their living, all of their living are smelling something, are smelling themselves when they are smelling something. David Hersland was in a way not such a one. Certainly he did sometimes smell something, certainly he did sometimes smell himself when he smelled something, certainly some others he was knowing were very often smelling something, some of them were quite completely interested in this thing in smelling something, some were quite completely interested in smelling themselves when they were smelling something, some were not at all interested in smelling themselves when they were smelling something. David Hersland was sometimes smelling something, he was sometimes interested in smelling something, he was sometimes smelling himself when he was smelling something, he was not ever completely interested in smelling himself when he was smelling something.

#125

Note #163

¶2 Some are smelling something and then they are remembering something. Some are smelling something and are then completely remembering something. David Hersland was sometimes smelling something and then remembering something, he was interested enough in this thing.

30 Some are very much interested in this thing in remembering something when they are smelling something. Some are not really interested in smelling anything. Some are interested in not smelling anything. David Hersland was not really interested in this thing, in not smelling anything.

¶3 David Hersland was a young one and he was living then and he was quite completely interested in this thing in being one being living then, almost completely interested in this thing in being one being living. He was being living and he was doing things then and he was remembering then that he was going to be doing some things and he was doing some of them and he was not doing some of them. He was doing a good many that he remembered he was going to be doing. He did not do all of them the things he remembered he was going to be doing. He did some things quite often as often as he was going to do them. He did not do some things very often not anywhere nearly as often as he was going to do them. He

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did a good many things quite often, really a great many things quite often, he did a good many things almost as often as he was going to be doing them.

He was a young one and he was being living then and he knew some then who were being ones being young then, he knew several of them every day then and he was sometimes very busy knowing everything he was knowing while he was being then being living. Sometimes he was very completely being one knowing some, sometimes he was not very completely being one knowing some who were being living then.

He knew some who were listening and he was telling something and these did not know they were listening and he was not then certain they were listening and he was then not feeling anything about this thing and then he was thinking about this thing thinking that he knew more than they did about everything and certainly they should have been listening and they were listening and certainly they were not remembering not ever remembering that they had been listening and he, he was remembering that they had been listening, that he had been telling something and they had been listening. Some of such of them were young ones then when they were listening. Some who had been listening were older ones who certainly were ones remembering that they had been ones teaching him something then and certainly they were ones remembering that they had been ones teaching then something.

He was a young one and he was being living and he was being living a long time that is to say he was being a young one all the time he was living when he was not an older one.

He was a young one and he was that all the time he was a young one, that is to say he was in the beginning of his being one being living, and was one being living then.

He was one almost completely clearly thinking when he was thinking. He was one almost completely clearly arranging something so that he could be completely clearly deciding something about that thing. He was such a one in being a young one. He was in a way such a one in being one being living. He was when he was a young one clearly thinking. He was when he was a young one arranging something and then clearly thinking about that thing.

When he was quite a young one he was quite often thinking. When he was quite a young one he was quite often almost completely clearly thinking about some thing. When he was quite a young one he was quite often arranging something and then clearly thinking about that thing.

He was, when he was quite a young one, quite often quite clearly deciding something. He was, when he was quite a young one, quite often enough clearly enough deciding something for some. He was, when he was quite a young one, quite often thinking about something.

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Note #1

Ms Note #1

Ms Note #1

He was, when he was quite a young one, quite often deciding some things for some one.

¶¹ He was, when he was quite a young one, knowing some who were living then and some of them knew him then and some of them knew he was deciding some things quite clearly then and some did not know that he was deciding some things quite clearly then, some were almost certain that he was not deciding anything then. Some certainly did know some whom he knew then, did know that he was quite clearly deciding some things then. Some who knew him then knew he was thinking clearly then, some of such of them knew he was deciding some things then, some of such of them did not know he was deciding some things then.

¶² He was one knowing, then when he was a young one, knowing some who were living then and some of them knew him then. He was living, being one being living and knowing some who were living then and having some who were living know him.

¶³ He was being living then when he was a young one, he was being living then, and he was being one being living then and being one doing some things and knowing some and having some know him

¶⁴ He was one being living, then when he was quite a young one, and some knew him then and he knew some then. He was one being living then and he was being one and some knew he was that one the one he was then and some did not know then that he was that one the one he was then. He was being living then and some knowing some then did not know then that he was one of them one of those that one was knowing then. He was being living then and some knowing some then did know quite well that he was one of them one of those that one was knowing then.

¶⁵ He was being living then when he was a young one and certainly there were some being living then and some knew him then and knew him again when they saw him and some who knew he was one being living then did not know him again when they saw him again.

¶⁶ He was one being living and some whom he knew then were certain that they had not ever seen him and they had seen him but they had not remembered that he was that one the one they had seen. He was one being living and he knew some who were living then and he certainly did know then that some of them knew he was being living then. He was being living, then when he was quite a young one and some knew that he was being living then. He was being living then and some knew that some were being living there then and so they knew he was being living then. He was being living then and some knew that he was being living then and some of them knew some were being living then and certainly he was one of them one of those who were being living then.

¶⁷ He was being living, then when he was quite a young one, and he knew some then, some who were being living then, and some knew

him then, and some knew he was being living then, and some knew some were being living then.

Some know some one is not another one and some do not know that some one is not another one. Some knew that David Hersland was not another one and some did not know that David Hersland was not another one. Some knew that some were being living then and some of them knew that David Hersland was one of such of them and some of them did not know that David Hersland was one of such of them.

David Hersland was being living then when he was a young one, he was being living then and some who were being living knew that thing knew that he was being living then.

She says go, go and I go, she says come, come and I come. She says come, come, and I come, she says go, go, and I go. David Hersland was almost wanting to be needing to be such a one, one coming and ore going. When he was not any longer a completely young one he was one wanting to be needing to be such a one. He was not really wanting to be such a one, he was really not wanting, he was almost completely wanting to be such a one, one needing to be going and coming, one needing to be coming and going. He was one almost completely clearly thinking, he was one quite clearly feeling, he was not wanting to be such a one, one going and coming, one coming and going. He was almost completely wanting to be needing being such a one. In a way he was not ever coming and going, going and coming, in a way he was almost doing this thing, coming and going, going and coming. He was one clearly feeling in being living. He was one almost completely clearly thinking. He was one almost completely wanting to be needing being one coming and going, going and coming. He was one almost completely waiting to be needing this thing. He was one not needing this thing, he was almost completely wanting to be needing this thing. He was one clearly feeling in being living, he was one almost completely clearly thinking. He was not completely liking being living. He was clearly feeling in being living. He was quite completely clearly thinking in being one being living.

He was quite a young one and he was being one being living then. He was not such a very young one and he was one being living then.

He was one all his being living in a way wanting to be needing being one going and coming, coming and going. He was not really wanting needing this thing when he was quite a young one. He was then not wanting to be needing this thing. He was quite a young one and was being living then. He was an older one and was being living then.

Some are knowing that they are sorrowing when they are sorrowing. Some are showing this by gloominess being in them. Some are sorrowing when they are sorrowing and are then quite certain that they would be always sorrowing if they were not ones certain that gloominess is not a cheerful way of being one being existing. Some are quite certain

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Ms Note #1

Ms Note #1

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that sorrowing, that having gloominess in them is a thing that has meaning, is a thing that at any time there is a meaning in having, that always there is not any reason for not sorrowing and some of such of them could be ones being gloomy ones if they were not ones being cheerful ones. Some of such of them would be ones being gloomy ones if they were not ones not being gloomy ones. David Hersland was in a way such a one, he was one being certain that always there was reason enough for any one being one sorrowing and he might have been one being a gloomy one but he was not one being a gloomy one and really he was not ever sorrowing. He was not ever sorrowing when he was a young one, he was sometimes almost sorrowing when he was not any longer a young one. He was not a gloomy one and that was because he was not a gloomy one. He would have been almost a gloomy one if he had not been one not being a gloomy one. Certainly he was not a gloomy one. Certainly he was one who might have been a gloomy one if he had not been one not being a gloomy one. He was one clearly feeling what he was feeling. He was one clearly thinking, almost completely clearly thinking. He was one wanting to be needing to be feeling something and not be clearly feeling that thing, to be almost a complete one in feeling that thing.

¶¹ He was one being living, he was clearly feeling what he was feeling, he was almost completely thinking about everything. He was one being living. He was one being living until he was not any longer a young one one beginning being living, and then he was not any longer being living

¶² Sometimes he was with one, sometimes he was with two, sometimes he was with three, sometimes he was with more than three. When he was a young one sometimes he was with one, sometimes he was with two, sometimes he was with three, sometimes he was with four, sometimes he was with more than four. Sometimes there was one and he was with that one, sometimes there were two and he was with one of the two of them, sometimes there were three and he was with two of them, sometimes there were three and he was with the three of them, sometimes there were four and he was with two of them, sometimes he was with the four of them, sometimes he was with three of them. Sometimes when he was a young one he was with one, sometimes he was with two, sometimes he was with more than one, sometimes he was with three, sometimes he was with more than three.

¶³ When he was not such a young one sometimes he was with one. Sometimes he was with six. Sometimes he was with more than six. Sometimes he was with two. Sometimes he was with three

¶⁴ When he was not at all a very young one sometimes he was with one. Sometimes he was with more than one. Sometimes he was with two sometimes he was with more than two. Sometimes he was with three. Sometimes he was with more than three. Sometimes he was

with four. Sometimes he was with more than four. Sometimes he was with five. Sometimes he was with more than five

When he was in between not being any longer a quite a young one and being one not being an older one, when he was at the ending of the beginning of being living he was sometimes with three. He was sometimes then with one. He was sometimes then with another one. He was often then with one. He was often then with three. He was often then with two. He was often then with one. He was often then with another one. He was often then with another one. He was often then with six. He was often then with ten. He was often then with one. He was often then with another one. He was often then with another one. He was often then with another one. He was often then with three. He was often then with two.

He was older then and he was often then not with any one. He was sometimes then with one. He was often then with more than one. He was often then with a good many more than one. He was sometimes then with one. He was sometimes then with another one. He was sometimes then with another one

He was sometimes then with more than ten. He was sometimes then with more than one. He was sometimes then with three. He was sometimes then with one. He was sometimes then with not any one. He was sometimes then with more than one.

David Hersland was clearly thinking about some things about which he was thinking, David Hersland was thinking about some things. He was clearly thinking about them. He was clearly thinking about them.

David Hersland was thinking about things and clearly thinking about them about the things about which he was clearly thinking. He was clearly thinking about things about which he was thinking. He was thinking clearly about them. He was deciding to think about things and to clearly think about them. He certainly decided that some other ones would think about somethings would clearly think about the things about which they were thinking.

He was thinking about some things about very many things about anything and he was completely living in thinking clearly about the things about which he was thinking. He was thinking clearly and he was thinking about some things. He was thinking about anything. He was thinking about everything. He was thinking clearly about the things about which he was thinking. He was deciding about this thing about thinking clearly about the things about which he was thinking. He was deciding about thinking clearly about clearly thinking about the things about which he was thinking. He was deciding about some thinking clearly about things about which they were thinking. He was deciding about thinking clearly about things, about clearly thinking about the things about which thinking is being done as being existing. He was

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deciding that clearly thinking about the things about which there is thinking is something being existing. He was deciding this for some. He was one and there were some and there were more then and he was deciding that clearly thinking about things is being existing. He was deciding this for some.

¶1 He was not deciding, not really deciding for any one that they should not be ones sorrowing. He was not deciding for himself that he should not be one sorrowing. He was not deciding about sorrowing being existing. He was not deciding about this thing. He was not decid-
 10 ing for any one that any one should not smell everything. He was not deciding about smelling things, for any one. He was not deciding about smelling things, for himself. He was not deciding about his being about his not being one smelling everything. He was not one deciding for any one their smelling themselves in smelling anything. He was not really deciding this for any one. He was not thinking about deciding this thing for himself, he was not deciding about this thing about smelling oneself in smelling anything. He was really not deciding anything about this thing. He might have been one who could be one deciding something about smelling, about sorrowing, he was not one feeling anything of
 20 deciding about any such thing, about smelling, about sorrowing. He was smelling some in being living, he was not deciding anything about this thing. He was smelling himself in smelling something. He was not deciding anything about this thing. He was sorrowing some in being one being living, he was not deciding anything about this thing. Sometimes he was with one, sometimes he was with more than one. He was not then deciding anything about sorrowing, about smelling. He was sometimes with one. He was not then deciding anything about sorrowing, anything about smelling. He was sometimes with more than one. He was not then really deciding anything, about smelling, anything about
 30 sorrowing.

¶2 He was clearly feeling some things. He was very clearly feeling what he was feeling. He was wanting to be needing to be feeling some things and to be clearly thinking in not clearly feeling them. He was one really not deciding about smelling, about sorrowing.

¶3 A noise is something some one is hearing. Many are making noises and many are hearing noises. A noise is a great many things some one is hearing. A great deal of noise is something some one is hearing.

¶4 A good deal of noise, a very great deal of noise, continued noise,
 40 more noise, always some noise, always a good deal of noise, noise is what some one is hearing. A good deal of noise, a great deal of noise, noise is something some one is not hearing. A great deal of noise, noise, continued noise, a good deal of noise is what some one would be hearing if there were any noise, if there were a great deal of noise, if there were any noise for



that one to be hearing. Some one is sometime hearing very much noise. Sometimes that one is not hearing any noise. There is sometimes not any noise for that one to be hearing. A great deal of noise is something that one is sometimes hearing

Some one is not certain that some one whom that one was certain was not a dull one is a dull one. Some one who was certain that some one was not a dull one is now certain that that one is a dull one. That one is asking if that one who was once not a dull one if not now a dull one. That one is not so certain that that one who was once not a dull one is now a dull one, is not so certain of this thing that that one can tell any one that that one is a dull one. That one is almost certain and that one can talk about this thing about the one who was not a dull one being now a dull one.

In a way it is a gentle thing to be one being not any longer living that is to say it is a gentle thing to be one having done something and doing that thing was not a gentle thing not at all a gentle thing. It is a gentle thing to be one being one not any more doing the thing that one was doing and it is a gentle thing to tell about that thing by some other one the thing that one was doing. Doing a thing is not quite a gentle thing, and having done the thing is almost a gentle thing, and some one telling about it when that one is not ever doing a thing is a gentle thing and discussing that thing the thing done is a very gentle thing.

There were times when certainly David Hersland made noises and others made noises and certainly there were times when he was interested in this thing in noises being existing, in some one hearing noises, in his being one listening to noises which were then being existing

There were times when David Hersland was a noisy one. There were times when he was with one and he and that one were noisy ones then. There were times when he was with more than one and he and all of them were making noises then. There were times when he was hearing noises and there were times when he was liking this thing liking noises being existing. He was not ever completely needing that noises be existing. Some are completely needing that noises are existing

David Hersland was not completely needing noises being existing. David Hersland was one making noises sometime. David Hersland was hearing noises sometimes and very often he was not hearing any noise, not hearing very much noise. David Hersland was not completely needing that noise be existing. Certainly some are completely needing that noise is existing. Certainly some are needing this thing and some certainly are not needing this thing are not needing that noise is existing. David Hersland was not completely needing this thing not completely needing that noise is existing. David Hersland could know that he was not completely needing this thing thing not needing noise to be existing. Some are knowing that they are completely needing this thing needing

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that noises are existing. David Hersland was not completely needing that noises be existing.

¶1 All his living David Hersland was knowing this thing was knowing that noises were existing. This never made him a nervous one, this that noises are existing. This did not irritate him, this, that noises are existing. This did not disgust him, this, that noises are existing. This did not displease him, this did not arouse him, this, that noises are existing. He was not completely needing this thing, needing that noise is being existing. He could know this thing know that he was not completely needing this thing needing that noises are existing.

¶2 Sometimes in being living, all his living he was making noises and sometimes then he was with one and sometimes then he was with three and sometimes then he was with more than three and sometimes then he could know that he was not completely needing that noise, is existing and sometimes then he was not knowing this thing knowing that he was not completely needing that noises are existing and sometimes then when he was not knowing it then knowing that he was not completely needing that noises are existing every one there then knew it that he was one not completely needing that noises be existing and sometimes then some one did not tell him that he was one not completely needing this thing needing that noises are existing and sometimes then some one talked about this thing to some other one and to him and certainly then he was not knowing then that he was not completely needing that noise be existing and certainly he was one who could be knowing that he was not completely needing that noise be existing. And all his being living he was one sometimes making noises and all his living he was one not completely needing that noises be existing and all his living he was one who could be knowing this thing knowing that he was one not completely needing that noises be existing and all his living some knew this thing knew that he: was not completely needing that noises are existing and all his living he was sometimes making noises and sometimes then he was with one and sometimes then he was not with any one and sometimes then he was with more than one and sometimes then he was with a good many more than one. All his living he was not completely needing that noises be existing. He was making noises and he was then one making some noise and he heard then the noises that he was making and he could know then that he was not completely needing that noises be existing. He was sometimes liking this thing liking that sometimes noises were existing, he was not wanting to be completely needing that noises are existing. He could know that he was not completely needing that noises are existing. He was not interested in this thing in his not completely needing that noises are existing. He was all his living sometimes making noises sometimes with one, sometimes when alone, sometimes when with some, sometimes When there were a good many and he was with them. Certainly he was not needing

that noises are existing, not completely needing that noises are existing. Certainly he was sometimes making noises, all his living he was sometimes making noises. Certainly he was not completely needing that noises are existing. Certainly he was making noises sometimes, all his living. Certainly any one was knowing that he was not completely needing that noises are existing. Certainly he could be knowing that he was not completely needing that noise is existing.

David Hersland certainly was not a dull one that is to say he was not one whom mostly every one was finding to be one who was not interesting. He was not a dull one sometimes, and mostly always he was not a dull one, that is to say mostly always most of those knowing him were interested when he was being one existing for them. He was then not a dull one. He was one certainly knowing that he was not a dull one. He was not completely interested in this thing in knowing that he was not a dull one. He was completely knowing this thing knowing that he was not a dull one. He was knowing that mostly every one knowing him were interested in him when he was being one being existing for them. Certainly all his living he was not a dull one. Certainly all his living he was one interesting some, interesting a good many when he was being existing to them. He was, all his living, not a dull one. He was completely knowing this thing, all his living he was completely knowing this thing, knowing that he was not a dull one. He was not completely interested in this thing in knowing that he was not a dull one. All his living he was not completely interested in this thing in knowing that he was not a dull one, that he was not dull to most who were knowing him, that he was interesting those who were knowing that he was being existing.

He was then not a dull one. Certainly some who were not dull ones are ones not being dull ones and then they are not interesting very many who are knowing that that one is being existing. Some are ones not being dull ones and they are ones then interesting mostly every one who is knowing that they are being existing and then they are not dull ones and they are then not interesting every one who are knowing they are being existing. Some are not being dull ones and they are interesting every one who is knowing they are being existing, mostly every, any one, and then they are not being dull ones and they are interesting then some who are knowing that they are being existing, and then they are not being dull ones and they are interesting some who are knowing they are being existing and they are then not really dull ones and they are then interesting some who are knowing they are being existing. They are then interesting some who are knowing they are being existing, they are not then really dull ones, they are then interesting some who are knowing they are being existing. In a way David Hersland was such a kind of one. David Hersland was interesting some who were knowing he was being living. He was not a dull one. He was interesting some who were knowing he was

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being existing. He was interesting some who were knowing he was being living, he was not then really a dull one, he was not then a dull one, he was then interesting some who were knowing that he was then being existing, he was then not really a dull one, he was then interesting to some who were knowing him then.

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David Hersland was one who was finding some being dull ones, who was finding some not being dull ones when he was one being living. David Hersland was one not finding ones being dull ones, he was one finding some being stupid ones, he was one finding some being ones not finding any way to be ones knowing that they are the ones they are being in being living, he was one finding some being ones not ever coming to be certain that they are going on being living, he was one finding very many being ones not going to be ever beginning in keeping going in thinking, he was finding very many being living, he was finding some being not at all dull in being ones he was then knowing, he was finding very many being ones very likely to be ones not going to be interesting some time, he was one finding very many being quite stupid in being ones going on being living, he was one finding very many not being dull in being ones he was being knowing when they were being living, he was one finding some going to be ones beginning being ones thinking, he was one finding very many who were almost beginning being ones thinking, he was one finding very many who were not ones thinking what they were beginning to be thinking, he was one finding very many who were not thinking, he was one finding very many who were not clearly thinking, he was one finding some who were not interesting, he was one finding very many who were interesting when he was knowing them when they were being living.

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Some one is doing something. Some have done something. What they have done they have done and they worked then and they did a thing and certainly it was a complete thing quite a complete thing and it was not so gently a complete thing as it is when some other ones are seeing it a completed thing. Some one has done something. It is a completed thing, a quite complete thing. It has a beginning, a middle and an end. It is all done. It is a complete thing. It was done by some one. The one that did that thing began it and went on with it and finished it. It is a complete thing. Any one can see it and every one is certain that it is a complete thing, and some are certain that it is a complete thing and some are feeling it to be a complete thing and they are telling about it as being existing, a complete thing, and certainly it is a complete thing, and certainly then it is in a way a gentle thing, that is to say a gently complete thing, that is to say a thing that is a complete thing and some are certain of this thing. A thing is a complete thing and then certainly if some come to know that of it it is a gentle thing for certainly if any one can come to be certain that a thing is a complete thing that thing is something that every one is gently seeing. Certainly then some are saying they are not look-

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ing at it and these then are not gently seeing anything, these are seeing a complete thing but certainly not every one can be seeing that as a complete thing. When any one, that is every one, that is some, that is mostly any one can see something as a complete thing, that thing has come to be a gently complete thing, a thing that can be gently seen as a complete thing and anything that is a complete thing will be sometime seen gently seen as a complete thing and certainly then some will then be looking at some other thing.

David Hersland was not gently seeing anything as a complete thing. He was looking at some things that mostly any one could see then as a complete thing and he was then not really seeing it as a complete thing and so he was not seeing it gently as a complete thing. Really he was not seeing the things which have been made by some one and are complete things. He certainly was looking at some of them, at a good many of them, and he was certain they were complete things, and he was almost seeing them gently, completely as gently complete things and he was almost not looking at them, he was almost looking at the things that are complete things, that some one was then making, as a complete thing, as complete things and he was not completely then seeing such a thing, seeing such things as complete things, really then in a way he was not completely seeing complete things as complete things, not really completely seeing complete things as complete things, not really seeing a complete thing as a complete thing and so he was almost seeing a complete thing, a thing any one then could gently be seeing as a complete thing, he was almost gently seeing that thing as a complete thing, and he was almost seeing a thing, a complete thing some one was then making, as a complete thing, he was almost then seeing such a thing as a complete thing.

David Hersland was being living and he was then not any longer being living. He was one being living and then being living and then he was not any longer one, he was not then being one being living.

Naturally some knew David Hersland had a brother and a sister and a father and a mother. Naturally some were certain that he was in Hersland family living. He was like them, of course he was like them, why should he be unlike them when he had been living with them and had come out of them and had heard them and had seen them. He did some things in the way they did things. He did some things in the way some of them did some things. Some do not like to do things in the way they do things that is in the way some other ones do things. Some are very earnest in this thing, some are very eager in this thing, some are often telling about this thing about not doing some things in the way some of the ones related to them by blood connection are doing such things. David Hersland was not one of such of them. He mostly was not thinking himself being one doing a thing in the way some other one was doing

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a thing. And sometimes it was a pleasant thing to him to be connected with every other one by such a thing by doing things in a way he was noticing other ones had been doing. Sometimes it was a pleasant thing to him to know then that everything means something, that he was a part of every one who was a part of him and sometimes he had very much family feeling in him, sometimes he had quite enough family feeling in him, very often he had not very much family feeling in him, very often he was naturally not having any family feeling.

¶¹ Very naturally some were certain that he was not one interested in
 10 that thing in family feeling. Very naturally some were remembering that he was one not living in any family living. Naturally some were knowing that he was living in a family living. Naturally some were thinking of him as being in Hersland family living.

¶² Some were understanding family living and were understanding that he was not in any family living. Some were understanding family living and were understanding that he was in a family living. Some were understanding the Hersland family living and were understanding that he was not living in the Hersland family living. Some were understanding the Hersland family living and were understanding that he was
 20 living in Hersland family living.

¶³ Some were understanding that he was liking his father and his mother and his brother and his sister. Some were understanding that he was admiring his mother and his father and his brother and his sister. He was understanding that he was liking his father and his mother and his brother and his sister. He was understanding that he was not liking his father and his mother and his sister and his brother. He was understanding that he was not admiring his father and his mother and his sister and his brother. He was understanding that he was admiring his father and his mother and his brother and his sister. Some were know-
 30 ing that he had living a brother and a sister and a father and a mother. Some were not knowing that he had living a brother and a sister and a mother and a father.

¶⁴ He was being living every day. In a way he was needing to be certain that he was being living every day he was being living. He was being living every day he was being living. He was being living every day until he was not being living which was at the ending of the beginning of the middle of being living. He was being living every day. In a way he was needing knowing every day that he was being living every day. When he was beginning being living he was being living every day. In a way
 40 he was knowing then every day that he was being living. He was being living every day when he was beginning being living. In a way he was knowing that then. He was such a one. He went on being living and he was knowing this thing knowing he was being living every day. In a way he was knowing this thing every day all of his being living.

When he was beginning being living he was knowing this thing, knowing every day that he was being living. All his living he was knowing this thing, knowing every day that he was being living. In a way he was knowing this thing every day. He was, every day, knowing he was being living. He was being living every day. He was knowing it every day. He was knowing it all his living every day. He was knowing it when he was beginning being living, he was knowing it then in a way, every day

It can be known, this thing, it can be known in a way every day, that one is being living. It can be known every day. It can be known all day. It can be known all of living every day. It can be known all of living all day every day that one is being living. David Hersland Was knowing this thing every day, that he was being living. All of his living he was knowing this thing every day. In a way all his living he knew it every day. All his living, every day he knew he was being living.

He was being living every day. He knew it every day. All of his living he knew it every day

He was being living every day. In a way he knew, every day, he knew he was being living. He was being living every day. He knew, every day, he knew he was being living, in a way he knew it every day. He was being living every day. Every day he knew, in a way, that he was being living. He knew every day that he was being living that day. He was being living every day all of his being living

He was dead when he was at the ending of the beginning of being in middle living. He was dead by then. He was dead and buried by then. He was not being living beyond the ending of the beginning of being in the middle of being living. He was dead by then. He was not any longer living then

He was living every day when he was being living. He was knowing every day that he was being living that day. He was not knowing all day that he was living that day, every day. He was not knowing it all day that he was being living that day. He was knowing every day part of the day that he was being living then. He was not knowing every day mostly all day that he was being living that day. He was knowing part of the day, every day, that he was being living that day.

He was knowing that he was being living every day. He was being living every day. He was knowing he was being living every day. He was knowing it every day that he was being living that day.

He was being living every day. He was, and really he was not succeeding, he was knowing every day that he would know each day what he was meaning by being one being living that day. He was being living every day. He was knowing every day that he was being living that day. He was knowing every day that he would know that day

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what he was meaning by being living that day. He was being living every day. He would be knowing every day what he was meaning by being living that day and he was knowing every day that he was being living that day. Every day he was knowing he was being living that day.

¶1 He was being living every day. He was knowing every day that he was being living on that day. He was knowing every day that he was being living. He would know that he was meaning being one being living every day. He would be one being living everyday and knowing every day he was being living that day and would be knowing every day the meaning in being living that day. He was being living every day. He was, every day, knowing he was being living. He was, every day knowing he was knowing the meaning of being living that day. He was not succeeding. He was being living. He was being living and that was being existing by knowing the meaning of being existing on that day. He was being living until the end of the beginning of middle living. He was succeeding in being living until the end of the beginning of being in middle living. He was being living every day. He was knowing every day that he was being living that day.

¶2 He was being living every day. He was knowing every day that he was being living that day. He was being living every day when he was in the beginning of being living. He was knowing then every day that he was being living that day. He was living every day when he was at the ending of the beginning of being living. He was knowing then every day that he was being living that day. He was being living every day when he was in the middle of the beginning of being living. He was knowing then every day that he was living that day.

¶3 He was living every day, all of his being living. He was knowing every day that he was being living that day, every day all of his being living. He was being living every day all of the beginning of being living. He was knowing every day that he was being living that day all of his beginning being living. He was being living every day all of his being living. He was knowing every day that he was being living, all of his living. He was being living every day through the beginning of the middle of being living. He was knowing then every day that he was being living that day. He was being living every day, all of his being living. He was knowing he was being living every day, all of his being living.

¶4 Sometime he was feeling something. Sometime he was eating something, sometime he was thinking something. In his daily living he was thinking, he was eating, he was feeling. Any one could be such a one. He was such a one. Not any one could be such a one. He was almost not eating anything, he was thinking something, he was feeling something. He had need of this thing of being one eating something, of being one almost not eating anything. He had need of these things of being one eating something, of being one almost not eating anything.

Eating one thing is a way of living for some. Deciding to be eating one thing is a way of living for some. Deciding anything about eating is a way of living for some. Eating one thing, deciding to eat one thing is all being living for some. David Hersland was one deciding about eating something. David Hersland was one sometimes deciding to be eating only one thing. Deciding about eating one thing, deciding about eating, eating one thing, eating some thing was not all of living for him

He was then one living all his living that is to say until he was not any longer living, until he was one who had been living, who was then one not any longer living.

Every day that he was living he was one being himself inside him, he was one doing something, he was one going to be doing something, he was one knowing some, he was one some were knowing. Every day he was being living he was not being one being himself inside him to himself then as he was some other time in being living. Every day he was being living he was pretty nearly being to himself inside him what he was to himself inside him the other times in his being living. He was himself inside him, pretty nearly every day he was, was himself to himself inside him. Pretty nearly every day he was being himself inside him to himself then and being in a way different from being to himself inside him from the way he was any other day and being pretty nearly the same to himself inside him that day as every other day. He was, every day he was being living, he was being to himself inside him pretty nearly the same and quite not at all the same and certainly he was being pretty nearly the same. Certainly he was, certainly he was pretty nearly the same. Certainly he was not at all the same, quite not the same. Every day he was knowing some one, knowing some, and every day some one, some were knowing him. To some he was always pretty nearly the same, to some he was the same one day as another day. To some he was not the same not the same one day as another day. Some were certain he was the same every day. Some were certain he was not the same every day. He was the same every day, he was pretty nearly the same to himself inside him every day and this is not a description of him, this is certainly not a description of him, that he was the same every day, that he was to himself pretty nearly the same every day.

David Hersland lived as long as he was living and he certainly sometimes was quite certain that he needed to be completely expressing the feeling that certainly there was not any succeeding in being living, that certainly it was enough not to have been ever living, that it would have been enough to have not been one coming to be living, that having been living, being living had not in any way any meaning.

He certainly sometimes in being living was needing to have some way of completely feeling such a thing and certainly sometimes in being living he came almost completely to be feeling this thing, to be completely

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feeling that it would have been enough not to have come to be one being living. He certainly sometimes in being living came to be almost completely feeling, completely feeling that being living could not have in any way any meaning. He was sometimes needing to have some way of expressing such a thing and sometimes he did in some way express such a thing, he certainly did in some way sometimes express such a thing. He did sometimes almost completely feel such a thing. He did sometimes in some way express such a thing. He certainly did sometimes in some way express such a thing.

¶1 10 David Hersland was living and all the time he was not certain that he was not needing feeling something that certainly not any one and in a way he was certain of this thing, not any one was really feeling. And then he was not certain. Certainly some were really feeling something and that was then a thing that was completely making it that something is existing and some are being living in being doing something and that is making being living something that has in a way a possibility in meaning and in a way then it does not make any difference really of anything, does not make really everything in any complete way a different thing and certainly then there is not any way of having anything a different thing since the different thing if it is a different thing is completely a different thing and if it is not a different thing then it is not a completely different thing and certainly then David Hersland was not then feeling anything that was a completely different thing and certainly then he was completely interested and completely not interested in any such thing. He certainly was one almost completely interested in a different thing. He certainly was one almost completely not interested in a completely different thing. He was almost completely interested in feeling a different thing. He was pretty nearly not at all interested in feeling a different thing. He was almost completely interested in feeling any completely different thing.

30 He certainly was almost completely interested in not having completely been feeling something. He certainly was almost completely interested in some having almost completely felt something. He went on living and not a very long time that is to say he was living to the ending of the beginning of middle living and certainly he was then such a one, having been such a one, one almost completely interested in feeling a completely different thing, one almost completely interested in not having been feeling a completely different thing, one almost completely interested in any one feeling a completely different thing, one almost not interested in feeling any different thing, one almost completely not interested in any one completely feeling any one thing, one almost completely interested in not completely feeling anything, one almost completely interested in not feeling any different thing.

¶2 In a way he was quite certain that not any one not coming to be loving him could be coming to be completely listening to him. In a way

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he was quite certain that not any one was coming to be loving him. In a way he was not certain of this thing. In a way some one was coming to be loving him and certainly then was listening to him and certainly then he was knowing this thing knowing that this one was listening to him and in a way then he was certain that this one in a way was coming to loving him and certainly then this one was not ever completely that thing and in a way he was certain of this thing certain that this one was not coming to be completely that thing one loving him. Certainly some were quite completely listening to him and certainly he was knowing this thing knowing they were quite completely listening to him and he knew too that some one coming to be loving him would be coming completely to listen to him and certainly in a way he was certain that not any one had been completely coming to be loving him and certainly some were almost completely doing this thing, loving him, and certainly some were quite completely listening to him certainly quite completely listening to him. In a way some one came to be loving him and certainly was listening to him and he certainly did know that if any one was coming completely to love him such a one would come to completely listen to him and in a way he was certain that not any one was doing any such thing coming to completely love him and he was not certain that some one would not come to be doing this thing coming to be completely loving him and certainly some one coming to be completely loving him would be completely listening to him, to all of him.

He was being living from the beginning of being living to the ending of the beginning of middle living. Certainly some were quite completely listening to him. Certainly some were quite completely listening to him.

David Hersland was certainly one thinking. He certainly was one knowing this thing. If he was thinking and knowing this thing, and he was thinking and knowing this thing knowing he was thinking, if he was thinking he was thinking about something, in a way he was thinking about anything. He was thinking and he was knowing this thing, he was knowing he was thinking. He was thinking about something, in a way he was thinking about anything. Certainly if in a way he was thinking about anything and he was knowing this thing, he was knowing that he could be thinking about anything. He was thinking about anything, he was knowing this thing, he was knowing that he was thinking about anything. He was thinking about something. He was knowing this thing, knowing that he was thinking about something. He was knowing that he was thinking about something. He was knowing that he was thinking. He was knowing that he was thinking about anything. If he was thinking about something, really thinking about something and knowing this thing, knowing that he was thinking about something, he was knowing that he was thinking. He was one knowing about thinking. He was

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one completely thinking about thinking. Certainly then he was knowing that he was one thinking about anything. He was knowing that he was thinking about anything. He was one completely knowing about thinking. He was one knowing that he was one thinking. He was knowing that he was one thinking about anything and certainly he was doing this thing he was thinking about anything. He was certain of this thing that he was one thinking and certainly he was one thinking. He was one certain about this thing that he was thinking about something and certainly he was doing this thing he was thinking about something. He

10 was one certain that he was thinking about anything and certainly he was doing this thing he was thinking about anything. In a way then he was one being completely interesting, one thinking about something, one thinking about anything. Certainly then he was one thinking, really thinking, he was one really thinking about something, he was one really thinking about anything. In a way then he was completely interesting, in a way then he was not completely interesting. He certainly was doing this thing, he certainly was really thinking. He certainly was knowing this thing, knowing that he was really thinking. He certainly was one completely knowing about thinking, about really thinking. In a way

20 then he was not completely interesting in a way then he was not completely thinking, in a way he was completely thinking about something, in a way he was not completely thinking about anything. He was really thinking, he was really thinking about something, he was really thinking about anything, he was completely knowing about thinking. He was not completely interesting. He certainly was completely thinking about something, he certainly was really completely thinking, he certainly was not really completely thinking about anything. He was completely knowing about thinking. He was completely thinking. He was really completely thinking. He was completely thinking about something,

30 he was completely thinking about anything. Certainly he was not completely interesting in being one completely thinking. He was one being living and certainly he was completely thinking and he was completely thinking about anything and he was completely thinking about something. Certainly he was completely thinking about anything, about that he was completely thinking. He was thinking about anything.

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¶1 He was one and he was knowing that thing knowing that he was one. He was one wanting to be knowing that thing, that he was one. He was one and he was almost always knowing that thing knowing that he was one. He was needing this thing needing knowing that he was one and he certainly was one and he certainly was almost always knowing that thing knowing that he was one. He was needing this thing needing that he was knowing this thing knowing that he was one. He was not always knowing that he was needing this thing needing knowing that he was one.

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He was very often knowing this thing knowing that he was needing knowing that he was one.

He was not often telling this thing telling that he was knowing he was one. He was sometimes telling this thing telling that he was knowing that he was one. He was quite certain of this thing, that he was one. He was sometimes telling this thing telling that he was one.

He was sometimes wanting to be needing another one. He was sometimes needing another one. He was often enough wanting to be needing another one. He was sometimes almost needing another one

He was not often telling about this thing about almost needing another one. He was almost certain about this thing, sometimes he was almost certain about this thing about almost needing another one. He certainly was often enough wanting to be completely needing another one.

He was not completely needing this thing, needing another one. Sometimes he was almost needing another one. He was sometimes quite completely wanting to be needing another one

He was quite a young one and then he was knowing this thing knowing that he was one. He was always knowing this thing knowing that he was one. He was at the ending of his being living knowing this thing knowing that he was one. He was then sometimes wanting to be needing another one. He was then not needing another one.

He certainly was sometimes almost completely wanting to be needing another one. He was sometimes almost needing another one. There were several of them and they were quite different each one from any other one of them and he was sometimes wanting to be needing one and he was sometimes almost needing one and he was not ever completely needing one, ever completely needing any one. He was one. He was very often not telling anything about that thing about being one. He was not ever telling any one he was almost needing telling about his being one. He was one. He was very often not telling about this thing. He was very often knowing this thing, he was almost always knowing this thing, that he was one, he was very often not telling about this thing, about being one, he was not telling about this thing, about being one, to any one he was almost needing, to any one he was wanting to be needing.

Some like to enjoy things the way they used to enjoy them. Some do not like to enjoy things the way they used to enjoy them. Some love to enjoy things the way they used to enjoy them. Some do not love to enjoy things the way they used to enjoy them. Some hate to enjoy things the way they used to enjoy them. Some like sometimes to enjoy things the way they used to enjoy them

David Hersland sometimes liked to enjoy things the way he used to enjoy them. He enjoyed things and then sometimes he would like to enjoy things the way he used to enjoy them. He and some others

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sometimes enjoyed things. Some of them liked to enjoy things the way they used to enjoy them. He sometimes liked to enjoy things the way he used to enjoy them. Some and he was one of them enjoyed things. Some of them later would have liked to enjoy things the way they used to enjoy them. He sometimes would have liked to enjoy things the way he used to enjoy them. There were some and he was one who enjoyed things. They enjoyed them and they did them and they all did them and they all enjoyed them and they all told about this thing about enjoying them and they all later sometimes would have liked to enjoy things the way they had enjoyed them.

¶1 They all enjoyed things, they all of them enjoyed things and did them then. Some of them sometimes enjoyed them more than others of them. Some of them told about enjoying, more than others of them. David Hersland told about enjoying them about enjoying the things. He told about this after there were not so many of them enjoying them and he was then going on enjoying them and some were then going on enjoying them and some were then telling about enjoying them the way they used to be enjoying them. David Hersland was enjoying the things then and was telling then about enjoying them the way they used to be enjoying them and some of them then were wanting to be enjoying things the way they used to be enjoying them and some were then not wanting that they were, all of them, enjoying them, the things, the way they used to be enjoying them. David Hersland was sometimes then, and not with all of them, wanting to be enjoying the things the way they used to be enjoying them. Some of them were then telling about enjoying the things the way they used to be enjoying them. David Hersland was then sometimes telling about enjoying them the way they used to be enjoying and sometimes he was telling this to some of them, sometimes to one of them, sometimes to all of them.

¶2 30 He was when he was at the ending of beginning living he was with some and all of them were enjoying some things then. They were, all of them then going to be sometime wanting to be enjoying some things the way they were enjoying them then. They were all of them in a way living some in this thing in going to be sometime wanting to be enjoying some things in the way they were enjoying them then. David Hersland was not living in that thing in going to be wanting to be enjoying something in the way they all of them were enjoying it then. In a way he was not then with them in living some in this thing in going to be sometime wanting to be enjoying something in the way they were enjoying something then. In a way he was not enjoying then with them, he was being one then not living not at all living in going to be sometime wanting to be enjoying something in the way they were enjoying something then. And later he was wanting to be enjoying something the way they had been enjoying something then and he was sometimes telling about this



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thing, beginning this thing with one, with more than one who had been ones enjoying themselves then and in a way it was a different thing in him then as he had not been at all living, when they had been enjoying something, he had not been at all living in going to be sometimes wanting to be enjoying something the way they were enjoying it then.

He was then enjoying some things with them with some who were enjoying things, then when he was at the ending of beginning living, and he was then not enjoying with them living some in going to be ones sometime wanting to be enjoying things the way they were enjoying them then. In a way then he was not enjoying things then in being one being with some all of whom were enjoying things then. Certainly later he was telling one of them, some of them, that they would then be enjoying something and in a way then they were enjoying something and certainly then to him then they were enjoying something in the way they had been enjoying something when they had been enjoying something and to the other one then, and to the others then they were not doing that thing they were not enjoying that thing the way they had been enjoying something when they had been enjoying something. And not any of them were talking about that thing and David Hersland then sometimes was talking about that thing, talking about it to some one, sometimes talking about it to some. Later he was enjoying some things with another one who had not been then enjoying somethings when the others had been enjoying somethings. He was enjoying some things with this one. This one was enjoying some things with him then, he was not then enjoying things the way he had been enjoying them. He certainly then was not interested in that thing in enjoying things the way he had enjoyed them.

He was loving one then and he was in a way telling this thing, telling it to her and others were knowing it then and in a way it was not interesting to her and he was not really telling it to her then and certainly any one could be certain that he was telling then something about that thing about loving the one he was loving then and she could be certain of this thing that he was telling that thing, telling that he was loving. He certainly was loving one then and certainly some were then almost certain of that thing that he was loving that one and she was almost certain of that thing that he was loving her then and it was an interesting thing then to her and it was an interesting thing then to them and not any one not she not he not they were then completely interested in that thing and certainly they were not any of them not liking it then, some of them then were not liking it and they did not come to like it that he was loving and loving the one he was loving, and certainly then he went on and certainly then every one was telling something about this thing, every one of them, about his loving the one he was loving then and certainly any one could know that he and the one he was loving were ones who were

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not coming to be completely interested in that thing, in loving, in his loving her, and some were then certain of this thing and some were then not certain of this thing, and he was not then certain of this thing and she was not then certain of this thing.

¶¹ When he was loving this one and this one was one he was loving he was showing this one this thing showing this one that he was loving this one. He went on showing this one this thing that he was loving this one and this one was one knowing he was showing this thing showing he was loving this one and they were then going on in this thing and this then was not completely interesting to any one

¶² David Hersland was one feeling something and certainly he was one clearly thinking completely clearly thinking and he was one clearly feeling and he was one not completely clearly feeling and he was clearly feeling and he was needing to be one completely clearly thinking and he was clearly feeling and he was not completely clearly feeling. He was living until the ending of the beginning of middle living.

¶³ Each one is one. David Hersland was completely remembering this thing, remembering that each one is one.

¶⁴ He was knowing some and he was almost completely remembering that each one is one, he was completely remembering this thing that each one is one. He was then loving one of them and he was then completely remembering that each one is one. He was always almost completely remembering that each one is one. He certainly was almost completely remembering that each one is one. Always, all his living, he was almost completely remembering this thing that each one is one.

¶⁵ Each one is one, he was, all his living, pretty nearly completely remembering this thing. He was certain of this thing that each one is one. He was, all his living completely certain of this thing that each one is one. He was, all his living, almost completely remembering this thing, remembering that each one is one. He was, very often completely remembering this thing, that each one is one.

¶⁶ He was loving one then at the ending of beginning being living and he was then almost completely remembering that each one is one. He was then always almost completely remembering this thing. Any one could be almost certain that he was almost completely remembering that each one is one, that he was always then almost completely remembering that each one is one.

¶⁷ He was one who could be certain that some one could do something for some one. Sometimes he was certain that he could do something for some one. Sometimes he was beginning to do something for some one. Sometimes he was certain that he could do something more for some one. Sometimes he was certain that he could not do anything more for that one. He was doing something for some one, he was giving advice to some one and he was giving it strongly enough to that one so that he was doing some-

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thing for that one. He was certain that he could do something more for that one. He was doing something then for that one. He could come to be certain that he could not do anything more for that one. He could come to be certain that he could come to be doing something more for that one

He certainly was interested in giving advice strongly enough to some one so that it would do something for that one. He certainly was interested in this thing. He was not interested in giving advice strongly enough to every one. He was interested in giving advice strongly enough to some. He was sometimes certain that he could do something more then for them. He was sometimes certain that he could again give advice strongly enough to do something for them. He was sometimes certain that he could not do anything more for them. He was sometimes certain that not any advice could be given strongly enough to do anything for them. He was sometimes certain that not any one could give advice strongly enough to any one. He was sometimes certain that not any one should give advice strongly enough to any one. He was very often certain that he had given advice strongly enough to some one and that he could do something more for that one. He was sometime certain that he would be giving advice strongly enough to some one and he was sometime certain then that he would do something more then for that one and he was sometime certain then giving advice strongly enough could be done.

He was not in any way wanting to give advice strongly enough to every one. He was not wanting to give advice strongly enough to some. He was wanting to give advice strongly enough to one and then he was not going on with this thing, he was not then going on with giving advice strongly enough to that one. He was then not wanting to give advice strongly enough to that one. He was giving advice strongly enough to some. He was giving advice strongly enough to any one he was advising. He was not needing to give advice strongly enough to every one. He was giving advice strongly enough to the one that he was for sometime wanting to give advice to strongly enough. He was not needing to give advice strongly enough to any one. He did give advice strongly enough to some. He did not need to do this thing to give advice strongly enough to some.

He was one certainly understanding something. He was one certainly having a way of understanding something. He was one using a way of understanding something in understanding anything. He was one in a way understanding any one. He was one using a way of understanding something in understanding any one. He was sometimes quite certain of this thing that he would be understanding any one. Some were quite certain of this thing that he would be understanding any one. In a way he came to be certain of this thing that he would be understanding

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any one and he came to be certain, in a way, that he was not understanding some. He was certain that he would be understanding any one in the way he was understanding something. And then certainly he was not going on in this thing, in understanding any one. He was then going on in understanding something. He certainly then would give advice strongly enough to some. He was not needing, to be one being living, he was not needing to be giving advice strongly enough to any one. He was needing, to be one being living, he was needing to be one understanding something, he was needing to be going to be using the way of understanding something to understanding anything. He was not completely needing, to be one being living, he was not completely needing to be one understanding everything. He was almost completely needing, to be one being living, he was almost completely needing to be going to be using the way he was understanding something to understand everything.

¶¹ He was knowing some who were being ones at the end of the beginning of being living when he was at the end of the beginning being living. In a way he was one with them, in many ways he was not one with them. He was one with them in being one being one of them, in being one completely understanding something. He was one with some of them, in being one of them, in being one understanding something, in being one going to be using understanding something to understanding everything. He was one with some of them in being one being one of them, in being one understanding something, in being one using the way of understanding something to be understanding everything, in wanting to be one needing to be completely loving one. He was not of them, in being one toward whom each one of them had a completely different feeling and were telling some other one about such a thing, about the different feeling each one had about him. He was not one of them, in being one who was not completely interesting to any of them in being one wanting to be completely loving some one. He was almost completely one of them when there were not all of them being then them. He was completely one of them when there were some of them being then all of them. He was one almost completely wanting to be loving one then who would be then almost a completely beautiful one to him then. He was completely understanding something then. He was completely clearly thinking then, entirely completely clearly thinking then. He was clearly feeling then, quite completely clearly feeling then.

¶² David Hersland was almost knowing which one of those with whom he was then being one being living, which ones were feeling that he was being one then who was one of them. He was then almost knowing that thing, he was then almost completely not certain that any of them of those he was knowing then were ones who would be knowing that he was almost knowing which ones were ones who were feeling that he was

one of them then. When Hersland was at the ending of beginning being living he was then being with some who were ones being living then, almost completely being living then in being ones being living then, being some being living then. He was then almost knowing that some of them could come to be ones being certain that he was one of them. He was then one coming to be certain that some of them would come to be completely certain that he was one of them. He came then to be completely certain that one of them, that two of them were completely certain that he was one of them. He was knowing this thing then, he was not completely feeling this thing then, he was quite certain of this thing, he was wanting to be completely needing this thing then that one of them, that two of them were certain that he was one of them. 10

He was not being living in this thing in any of them being certain that he was one of them. He was not being living in this thing, he was almost completely wanting to be needing this thing that any of them, that one of them, that two of them, that some of them were quite certain that he was one of them. They were then, all of them, quite completely living in their being one of all of them. They were, all of them, living very well then in this thing, living quite well in this thing, going on living just then quite well in this thing. 20

They were, all of them, being ones at the ending of beginning living then. There were some then who were other ones and they were then knowing David Hersland and David Hersland was knowing them and they were each of them they and he, they were each of them being ones quite being living then. ¶12

They were all of them at the ending of beginning being living then. There were some of them who were being ones being living then and knowing David Hersland then and he was knowing them then and they were all of them being living then. ¶13

There were some then knowing every one and every one was knowing them and these were not at the ending of their beginning living then, they were at the ending of the middle of their middle living then. 30 ¶14

There were some, some of those who were being living in being ones being living then and in all of them being living, there were some who were being living then in being one knowing some other ones and one of the other ones then for such of them was David Hersland and David Hersland was knowing them then and sometimes then David Hersland was knowing that he was knowing them and they were all he and they being ones then living in being living then, in all being living there then, and sometimes then he was certain enough of this thing and sometimes then he was quite wanting to be completely wanting to be needing this thing, and sometimes then he was one being living and the others were being living then and they all, he and they were being living then and that was all there was to any such thing, that they were all being living then. 40 ¶15

This was very often all there was to him in all of them being living then, this, that each one of them, they and he were being living then.

¶¹ Some of those being living were needing to be completely expressing the feeling that there is a good deal of succeeding in being living. Some of those being living and who were being living then were not needing then to be expressing anything about succeeding in living being existing. Some of them of those being then all of them, at the ending of beginning living were needing to be expressing that succeeding in living is not being existing. Some of them were not then needing to be expressing this thing that succeeding in living is not existing. Some of them did not need then to be expressing that succeeding in living is existing. Some of them then were expressing that not succeeding in living is being existing, that there is existing not succeeding in living. Some were then expressing that there is existing succeeding in living. Some of them were then going to be expressing that succeeding in living is not existing, some of them were needing then to be going to be expressing that there is not existing, succeeding in living.

¶² David Hersland was not expressing then that succeeding in living is not existing. David Hersland was not then needing to be going to be expressing that there is existing not succeeding in living. He was not expressing then that there is existing succeeding in living. He was not then completely not expressing that there is existing succeeding in living. He was almost needing then to be going to be expressing that there is existing succeeding in living. He was not completely needing then going to be expressing that there is existing succeeding in living. He was completely then clearly feeling anything, almost completely clearly feeling anything. He was then almost completely clearly feeling something, he was then almost completely clearly then feeling some things. He was not completely clearly feeling everything. He was almost completely clearly feeling anything. He was almost completely clearly feeling everything. He was almost completely clearly feeling something, he was almost completely clearly feeling some things. He was almost completely clearly feeling everything. He was completely clearly thinking. He was completely doing that thing. He was completely clearly thinking.

¶³ He was not completely needing being one going to be doing some other thing sometime. He was almost needing being one going to be doing some other thing sometime. When he was one being one at the ending of beginning being living he was almost needing being one going to be doing some other thing sometime. He was one then not really needing to be one wanting to be doing some other thing sometime. He was then not really interested in that thing in going to be doing some other thing sometime. He was not then really interested in any one being one going to be doing some other thing sometime. He was interested enough to be mentioning such a thing as going to be doing some other thing sometime.

He was enough interested to be mentioning that some are going to be doing some other thing sometime. He was almost really interested in some going to be doing some other thing sometime. He was not really interested in any one going to be doing some other thing sometime

He was very often discussing such a thing, some one going to be doing some other thing sometime. He was quite interested in being one thinking clearly about this thing about his going to be sometime doing some other thing, about any one's sometime going to be doing some other thing, about some sometime going to be doing some other thing, about some one going to be sometime doing some other thing. He was almost completely clearly feeling something then, almost completely feeling something then. ¶1

He knew then that some were really completely interested in being one going to be doing some other thing sometime. He was quite interested then, quite really interested then. He was not really interested then. He was feeling, almost completely clearly feeling something then and he was then one almost really interested in any one being one going to be doing some other thing sometime. He was seriously enough interested in that thing then, almost completely seriously interested in that thing then, in any one going to be sometime doing some other thing. ¶2

He was not completely interested in that thing, in any one going to be doing some other thing sometime. He was quite clearly feeling then about himself being one going to be sometime doing some other thing. He was almost completely clearly feeling something about this thing about being one going to be sometime doing some thing, some other thing. They were all of them going on being living. He was going on being living then. He was not then completely interested in that thing in being one going on being living. He was completely interested in something then. He was completely interested then in being one being interested in something. He was completely feeling this then, completely feeling being one being living being interested in something, being interested in all being living. He was not completely interested in all living. He was completely interested in living being existing. 20 ¶3

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He could be certain that some one was one different from any other one. He could be certain that any one was different from any other one. He could be certain that some one was different from any other one. He could go on being certain that any one was different from any other one. He could go on being certain that some one was different from any other one. He was quite certain that some one was different from any other one. He mentioned that thing. He did not go on being certain that some one was different from any other one. He was not completely certain, he was not going on in being completely certain that some one was different from any other one. He was almost certain that any one was different from any other one. He was going on being almost certain that any one was different from any other one. 40 ¶4

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He was almost completely clearly feeling what he was feeling. He was extraordinarily completely clearly expressing what he was almost completely clearly feeling. He was one working in being one almost completely clearly feeling what he was feeling. He was one working, he was one needing to be clearly working, he was one needing to be completely clearly working. He was one needing to be certain that he was one being living. He was one needing to be completely clearly working to be certain that he was one being living. He was one needing to be working, clearly working, he was one needing to be clearly working and he was working to be certain that he was one being living. He was working at this thing, clearly working at this thing, completely clearly working at this thing, working at being certain that he was one being living. He was not really needing to be completely certain of this thing, certain that he was one being living. He was completely clearly working at this thing, working at being certain that he was one being living. He was not one needing this thing needing being certain that he was one being living. He was not one really needing to be certain of this thing certain of being one being living. He was not one completely needing to be certain of this thing, certain of being one being living.

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He was almost completely feeling being one being living. He was almost completely clearly feeling being one being living.

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He was almost completely feeling being one being living. He was almost completely clearly feeling being one being living. He was almost completely clearly feeling in being one being living. He was one almost completely clearly feeling about needing being one being living, about not needing being one being living, about knowing being one being living, about being certain of being one being living, about not being certain of being one being living. He was almost completely clearly feeling something, he was almost completely clearly feeling everything of any such thing

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He was almost completely clearly feeling that some one was different from any other one. He was almost completely clearly feeling such a thing. He was certainly mentioning this thing that some one was different from any other one. He was not completely certain of this thing that some one was different from any other one. He was mentioning being certain that some one was different from any other one. He was not completely certain of this thing that some one was different from any other one. He was almost completely clearly feeling something about this thing about some one being different from any other one. He went on being living until the ending of the beginning of middle living

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Some being living when David Hersland was being living were expecting that sometime he could be certain that something would be happening and that then that thing would be happening. Some who were living when David Hersland was living were not certain that when

he came to be certain that something would be happening that it would not be happening.

When he came to be certain that something would be happening, sometimes something would be happening. He sometimes came to be certain that something would be happening and sometimes then something would be happening. He was not completely needing this thing needing being certain that something would be happening. He was not completely needing that thing, being certain that something would be happening and having then that thing happening. He was not completely needing this thing.

He was interested in this thing sometimes almost completely interested in this thing, he was sometimes almost completely interested in being certain that something would be happening, he was sometimes almost completely interested in being certain that something was going to be happening and then that thing was happening.

He was almost completely clearly feeling being one being living. He was almost completely clearly feeling being one going on being living. He was not completely needing this thing being one going on being living. He was almost completely needing the thing being one being living

Some are ones needing being one succeeding in living. Some are ones not needing being one succeeding in living, David Hersland was such a one, he was one needing being one succeeding in living. He was one not needing being one succeeding in living. If he had gone on in being living he would not have been one succeeding in living, he would not have been one needing being one succeeding in living. If he had been one going on in being living he might have been succeeding in living. He might have been one succeeding in living if he had been one going on being living and then he would not have been needing being one succeeding in living. He was not going on being living after the ending of the beginning of middle living. He was not being living after the ending of the beginning of middle living.

He would not be one commencing again and again to be one being living. He would not be one commencing being living. He was one being living every day and always he was one needing to be understanding this thing, understanding being one being living. He was one completely clearly thinking, he was one completely clearly thinking about something. He was one almost completely clearly feeling.

He would not be one commencing again and again being one being living. He was not one commencing again and again being one being living. He was one being living. He was one almost completely needing to be understanding this thing, understanding being one being living. He was one being living every day. He was one understanding this thing understanding every day being living that day. He was one completely needing being one understanding every day being living that day.

He was one completely clearly thinking. He was one completely clearly thinking about something. He was one almost completely clearly thinking about anything. He was one completely clearly thinking about everything.

¶¹ He could be certain that not any one would be thinking more completely about something than he was thinking about something. He could be certain that not any one could be thinking more completely clearly about something than he was thinking about something. He could be completely certain of this thing.

¶² 10 He was interested in any one thinking as completely, more completely about something than he was thinking about something. He was not completely interested in that thing. He could be certain that not any one was thinking more completely about something than he was thinking about something

¶³ He was not needing being one coming to be certain that he was one needing some other one. He was not needing being one coming to be certain that he was not needing some other one. He was almost wanting to be one needing to be certain to be one needing another one. He was not needing to be one being certainly needing another one. He was not completely needing anything. He was completely clearly thinking. He was almost completely needing being certain that he was being living

¶⁴ 20 It was not any use being one going on being living for David Hersland when he was not being one needing to be being living. He was not completely needing being living. He was not completely wanting needing being living. He was almost completely deciding being living, he was almost completely deciding this thing. He was not feeling anything about this thing about not completely needing being living. He was not feeling anything at all about this thing. He was almost completely deciding something about this thing about being one being living. He was not completely deciding about this thing about being one being living, he was almost completely deciding about this thing about being one being living.

¶⁵ 30 Being one being living is being one in a way being interested in that thing. Any one can be in a way such a one, one being living. Some are not in a way such a one one being interested in a way in being one being living. Some are being ones being living and are in a way not ones interested in being living. Some are being ones being living and are not interested in such a thing in being living and they are ones being living and they would not mention that thing to any one that any one should come to be one being living. Some are ones being living and they are not interested in that thing, in a way not at all interested in that thing and they are not mentioning that thing to any one that they are in a way not at all interested in being one being living. Some who are being living are not interested in that thing, in being one being living. They are,

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some of them, not mentioning anything about such a thing about any one being one being living. They are, some of them, not mentioning anything about their being not interested, at all in that thing in being one being living.

In a way very many are being living and are being then not interested in that thing not quite interested in that thing, and they are not mentioning that thing, they are not mentioning being not quite interested in being one being living. ¶1

Very many are being living, very many are very often almost not quite interested in that thing, and they are almost not mentioning that thing not mentioning being almost not quite interested in that thing, in being one being living. There are very many being living. There are very many who are quite often not interested in that thing in being living and are not mentioning anything about being interested, about not being interested in that thing. There are very many being living and are not interested in that thing, in being living, and are not at all mentioning such a thing mentioning anything about being not interested in being one being living. ¶2 10

Some one can be certain that they have remembered something. Some one can come to be certain that they have remembered something and they are sure that they are not remembering what was really happening. Some can come to be certain of this thing can come to be certain that they are remembering something and that that thing was not the thing that happened the thing they are remembering. Some can come then to be not at all interested in that thing, they go on remembering and they go on being certain that the thing they are remembering is not a thing that happened and they are not at all interested in that thing and they certainly are going on being one being living. ¶3 20

David Hersland in being living was one living until the ending of the beginning of middle living. He was not interested in this thing in being one not living longer than the ending of the beginning of middle living. He was not really interested in this thing in being living only to the end of the beginning of middle living. He was not really interested in that thing. ¶4 30

Why should any one not be certain that David Hersland was being living? Why should any one not be certain of this thing? David Hersland was being living. Not every one was certain of this thing. Some are certain of this thing. Some were not certain of this thing. He was not completely living in any one being, in any one not being certain of this thing. He was being living and some were not certain of this thing, that he was being living, and some were certain of this thing, that he was being living. He was being living. Any one could almost be certain of this thing certain that he was being living. Some could he certain of this thing, certain that he was being living. ¶5 40

¶1 He was quietly enough doing that thing, being one being living. He was quietly enough being one being living. It was astonishing that he was so quietly doing that thing being one being living

¶2 He was quite quietly doing that thing, being one being living. Certainly not every one was certain of this thing that he was quietly doing that thing, being one being living. Not every one was certain that he was one quietly doing being one being living. Some were certain that he was not so quietly doing this thing, being one being living. Some were certain that he was not quietly doing this thing, being one being living.

¶3 10 He was quietly doing this thing, quietly being one being living. This was a thing that might have been astonishing. That he was quietly doing the thing, quietly being one being living is a thing that might be astonishing to any one. Any one might be certain that he was not quietly doing that, not quietly being one being living. Some were certain that he was quietly doing this thing, doing being one being living.

¶4 A quite gentle one, a quite quiet one, any one was certain of this thing that this one was a quite quiet one, a quite gentle one, this one who was a quite quiet one was one whom he was knowing some and he was always being one, needing to be completely wanting to be certain that
20 this one, that some one, that almost any one was one who was being existing and making something then be a thing leading to something which was then a thing failing being a complete thing, a whole one then and then not needing being anything not having been a beautiful thing.

¶5 He was a quietly enough one being one being living and he was then teaching any one any other thing. He was teaching some then. He was very nearly completely teaching some. He was being one then whom some who were quite quietly being living then were following then and all of them, any one of them were very quietly being one being living then, almost being one being living

¶6 30 He was being one whom not any one of some was remembering being one being quietly enough one being living. He was certainly then telling about any one being one needing something and he was almost completely then being one who ought to have been one completely telling this thing and not being quietly doing this thing and he was not quietly doing this thing, he was almost doing this thing, he was one any one of some could be remembering as having been completely telling something to any one, as not having been at all quite quietly enough doing this thing, completely telling any one something.

¶7 He was one not quietly enough doing that thing being one being living
40 to be satisfying some who were being living and these were then not needing that thing not completely needing that any one was one quite quietly being one being living. They were, these were not needing that any one, that every one was one being quietly doing that thing, quietly being one being living, these were quite not needing that thing needing that any

one be one quite quietly be one being living. He was not satisfying these then, he was not then to them being one quite quietly being living. He was being one then not quite quietly being one being living, he was that to them.

There was one who was quite certain that he was not at all such a one one quietly doing this thing, quietly being one being living. This one knew him, knew David Hersland then and was quite certain that David Hersland never was and never could have been one quietly doing that thing quietly being one being living, and this one was always remembering this thing and he never forgot this thing and any one knowing David Hersland was completely liking this liking that this one never forgot that thing that David Hersland never was that David Hersland never could have been one quietly doing such a thing, quietly being one being living.

David Hersland was not quite quietly enough being one being living. That was certain. Some were almost completely certain of this thing. He was quite quietly being living. That was certain. Any one might have been almost certain of this thing. He was quite quietly enough being one being living. Not any one could be remembering this thing, not any one was ever remembering any such thing. Some were sometimes almost remembering this thing. He could not have been one quietly doing the thing, quietly being one being living. Some were always certain of this thing, always remembering this thing. He was almost quietly being one being living. Any one could be certain enough of this thing. Some were always certain enough of this thing, were remembering enough of this thing. He was quietly enough being one being living and not any one was completely certain of this thing. He was one who was almost not needing having been one at all being living in being one having been quietly enough, in having been not quietly enough being living. He was one whom almost not any one was really needing being remembering. Some were almost needing remembering his being one being living. Not any one was needing remembering any kind of living he ever had been doing, any quietness, any not quietness enough there could be in his having been one being living. He had been one being living. He was being living. He was living. He was being living and he was always being one then always being one being living then. He was always being one being living and any one could remember such a thing remember he was being living. Any one could have remembered that he had been one being living. Some remembered that he had been one being living. Any one could remember something of such a thing, of his being living.

He came to know every one Alfred Hersland was knowing. Alfred Hersland was married then. David came to know all of them all of those who were knowing Alfred then, almost all those who were knowing Alfred



then. He had been knowing others, he was still knowing some of them. He was not then knowing some of them. He had been knowing very many whom Alfred would naturally not have been knowing. He was knowing some whom Mrs. Alfred Hersland came to be knowing. He was knowing George Dehning then. George Dehning was knowing him then. David Hersland had been knowing some whom George Dehning was not knowing. He was knowing some whom George Dehning was knowing. He was knowing very many whom George Dehning was knowing. He had been knowing some whom George Dehning had not been knowing.

¶1 10 He had known some whom George Dehning had not been knowing. He was still knowing some of them, he was not knowing all of them. He was knowing then very many that Alfred Hersland was knowing.

¶2 He went on then knowing some whom Alfred Hersland was not knowing, whom George Dehning was not knowing. He was not knowing then every one he had been knowing. He was knowing some of them then. Julia Hersland was knowing then very many he was knowing. He was knowing then every one she was knowing. He was knowing very many then. He had been knowing very many

¶3 20 He did not ever completely forget that his sister and his father were living. He always remembered that they were living. In a way he was always remembering this thing. He did not forget that his brother Alfred was living. He did not really forget this thing. He remembered that his sister and his father were living. In a way he was always remembering this thing. In a way he did not at all forget this thing, that they were being living.

¶4 He had been knowing some and all of them had been knowing him. He had been knowing some who were all of them knowing each other then. He was knowing some who were not knowing any one who was knowing him. He was knowing some who were telling some other ones about knowing him. He was knowing some who were telling him about the thing, about knowing him.

¶5 He came to know almost any one who knew Julia Hersland. He came to know very many who were knowing Alfred Hersland. He came to know every one whom George Dehning was knowing. He was knowing quite a number then. He had been knowing quite a number and he was going on knowing some of them. Some of them were not going on knowing him. Some were and were not going on knowing him. Some were telling about knowing him, some who were not going on knowing him. Some were not telling about him, some who were not going on knowing him.

¶6 40 He had been knowing some, he had been knowing quite a number being living then. He had been knowing some who were all of them knowing other ones who were ones knowing him then. He was knowing some then who were not knowing any other ones who were knowing him then. He

went on knowing some of such of them. He went on sometimes knowing some of such of them. He went on almost all his being living knowing some of them. He did not go on knowing some of them. George Dehning came to know a good many that David Hersland was knowing. He came to know something of almost all of them. David Hersland came to know all whom George Dehning was knowing. He did not come to know all who were and had been knowing George Dehning. David Hersland came to know almost every one Julia Hersland was knowing. He came to know very many whom Alfred Hersland was knowing and who were knowing him.

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He had come to be not telling about enjoying things with those with whom he had been enjoying things. He had come not to tell any one about having been one enjoying things with some. He had come to be knowing others then others who were not hearing anything about his having been enjoying things with others. Those with whom he had been enjoying things were then being living. Some of them were quite certain that he had not been one enjoying things with them. Some of them were completely remembering that he had been one enjoying things with some of them. Some of them were not mentioning to others of them that he had been enjoying things with some of them. He had been enjoying things with some of them. He remembered with one of them that he had been enjoying things with some of them. He remembered with some of them that he had been enjoying things with all of them. Some of them remembered with him that he had been enjoying things with some of them.

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He was not then telling any more, not any more thinking of telling anything about having been one enjoying things with some of them, he was not telling one any more anything about anything, he was not then thinking of mentioning anything to any one of them. He was then knowing one of them, two of them, a few of them. He was sometimes then meeting any of them. They were all then being living. He was then being living. He was then not thinking of telling any one anything about having been enjoying things with all of them, with any of them.

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He was knowing some then. He was being living then and explaining that thing explaining being living, to one then, to a few then. He was being living then and almost completely then mentioning that thing, mentioning being living.

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He was then interested in this thing, he was interested in almost completely mentioning that he was being living. He was completely explaining this thing to one and he was completely wondering then whether that one would be one coming to be completely needing that thing completely needing his completely telling that he was being living. He was completely wondering then whether that one was one who would go on being one completely needing that being living was a thing that one was having completely mentioned by him. He was almost completely

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wanting to be completely interested in this thing in that one coming to be one completely needing understanding living being existing. He was then knowing George Dehning. He was then later knowing very many he had not been knowing. He was then later not completely knowing any he had been pretty nearly completely knowing.

¶1 He was not a sad one. He was not at all a sad one. He had not been a sad one. He was not going to be a sad one. He was not a sad one. He was not at all a sad one. He never came to be a sad one.

¶2 He was not a sad one. He was not at all a sad one. He was one not
10 interested in the thing, in being a sad one, in not being a sad one. He was not at all a sad one.

¶3 He was not a sad one. He came to know George Dehning and Julia Hersland and he came to know very many they were knowing. He came to know some who knew them. He was not at all a sad one. He went on knowing them and in a way he always knew them until he was one who was not being living. He was not at all a sad one.

¶4 He was not a sad one. He was not interested in this thing in being
20 not a sad one. He was being living. He was remembering all the Hersland family who were being living then. He was remembering that his father and his sister were being living. He was then knowing Alfred Hersland and knowing some who knew him then and some whom he knew then. He was knowing Alfred Hersland very well then. He was always knowing him very well. He was always completely remembering all of him all of Alfred Hersland. He was remembering completely remembering that his sister and his father were being living. He was knowing Julia Hersland then and knowing almost every one she was knowing then. He was knowing George Dehning then and knowing every one George Dehning was knowing then. David Hersland was not a sad one. He was not at all a sad one.

¶5 30 He was always remembering all of Alfred Hersland. He was not remembering all of George Dehning. He came to remembering almost all of Julia Hersland. He was completely remembering that his sister and his father were being existing. He was not at all a sad one. He was not a sad one.

¶6 He was completely convincing Julia Hersland completely convincing every one of his being one being living and being one doing this thing and not being a sad one. He was completely convincing Julia Hersland and she was one feeling this thing feeling he was being living, feeling he was one and not at all a sad one.

¶7 40 George Dehning was living enough in David Hersland being one being living. He was living just enough in this thing. He was listening enough to this thing, to any one knowing that David Hersland was being living, was being one who was being living.

¶8 Alfred Hersland was not living in David Hersland being one being

living. He was liking that David Hersland was being one being living, he was quite pleasantly liking this thing, almost completely pleasantly liking that David Hersland was being one being living.

David Hersland was knowing then every one that George Dehning was knowing then. He was knowing then mostly every one Julia Hersland was knowing then. There were a number then who knew Julia Hersland whom David Hersland was not remembering then. David Hersland knew some whom Alfred Hersland was knowing then.

David Hersland was convincing then Julia Hersland and he was coming to be completely doing this thing and she was being living then almost completely being living then being one understanding this thing understanding having David Hersland being completely convincing. He was one who could be completely convincing and he could be completely explaining this thing explaining that he was completely convincing, explaining that Julia Hersland was completely needing this thing, explaining this clearly, completely clearly to Julia Hersland then. He was completely then completely understanding needing to be completely convincing to Julia Hersland. He was completely understanding being completely convincing to Julia Hersland then. He and she were coming to be completely understanding this thing. He went on with the thing, he went on being completely convincing to her and it was a thing that they were almost pleasantly doing and he was one completely clearly understanding being completely convincing.

He was talking about something in being one being completely convincing, being completely convincing in being one completely clearly understanding thinking being existing. He was one doing this thing in anything, he was one almost completely clearly feeling, completely clearly understanding that thinking is existing. He was one doing this thing in everything, almost completely clearly feeling, he was doing this thing in everything, completely clearly understanding that thinking is existing. He was being completely convincing, he was telling something in being this thing in being completely convincing.

He was not determined in this thing, that thinking is existing. He was not determined in this thing. He was not repeating this thing, that thinking is existing, he was not repeating this thing. He was naturally completely certain of this thing, that thinking is existing. He was not telling that he was naturally certain of this thing, that thinking is existing. He was not completely using this thing, that he was completely understanding that thinking is existing, he was not completely using this thing. He was not stern in this thing, that thinking is existing. He was quick enough with this thing, that he was completely understanding that thinking is existing. He was steady enough with this thing, that thinking is existing. He was completely natural in this thing, that he was completely understanding that thinking is existing. He was almost

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completely using this thing, that thinking is existing. He was completely using that he was completely understanding that thinking is existing. He was naturally completely using this thing, that thinking is existing.

¶1 He was not repeating this thing, that thinking is existing. He was not repeating that he was understanding completely understanding that thinking is existing. He was naturally completely understanding that thinking is existing. He was entirely naturally completely understanding that thinking is existing. He was almost completely using this thing understanding that thinking is existing. He was naturally almost completely using this thing, that thinking is existing.

¶2 He was not completely using that thinking is existing. He was completely understanding that thinking is existing. He was completely clearly thinking. He was thinking of something. He was thinking of anything. He was thinking of everything. He was completely, naturally, he was naturally and completely understanding that thinking is existing. He was not entirely completely using this thing, using that thinking is existing. He was not repeating that thinking is existing, he was not repeating that he was completely clearly understanding that thinking is existing.

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¶3 20 He was needing to be sometimes deciding that he would not be eating everything. And this was a natural thing. He was needing to be one being living. He was needing to be understanding that thing that he was one being living. He was being convincing in being one needing to be deciding not to be eating everything as he was one needing to be being living and understanding that thing. He was almost completely convincing Julia Hersland. George Dehning was one being living then with him and knowing every one who was knowing David Hersland then and whom David Hersland was knowing then.

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¶4 30 David Hersland was then completely understanding something and completely then understanding any one else's understanding of that thing. Any one was certain of this thing that David Hersland was understanding something and understanding any one else's understanding and not understanding that thing. He was needing that any one understanding anything should be understanding that some are understanding the thing he, David Hersland was understanding. He was not completely needing this thing. He was telling something about such a thing and telling it very clearly to Mr. Dehning and Mr. Dehning was listening and David Hersland was not completely needing that Mr. Dehning should be listening and he was not completely needing that Mr. Dehning should be understanding this thing. David Hersland was understanding something and was understanding any one else's understanding of that thing. David Hersland was quite completely needing that any one understanding anything should be understanding any one else's understanding something. He was not completely needing this thing. Julia Hersland was

completely needing this thing. David Hersland was completely convincing her of any one being one needing this thing. David Hersland was understanding something and was understanding any one else's understanding that thing. He was understanding something of any one else's not understanding that thing. He was almost needing to be completely understanding any one else's not understanding that thing the thing he was understanding.

He was completely understanding something and understanding any one else understanding that thing. He was completely convincing in this thing in understanding something, in understanding any one else understanding that thing.

He was sometimes urging this thing urging being one completely understanding something, understanding any one understanding this thing. He was sometimes urging this thing.

He was convincing to any one in being one understanding something, he was convincing to almost any one in being one understanding any one's understanding that thing. He was understanding something, he was understanding any one's understanding that thing.

He was completely clearly thinking, he was almost completely clearly feeling. He was feeling and he was thinking. He was completely clearly thinking, he was almost completely clearly feeling.

Completely clearly thinking, and giving advice strongly enough, and not completely clearly feeling, and being convincing is a different thing in different ones being living. It was in David Hersland being one almost wanting to be one needing to be succeeding in living. It was in David Hersland being one needing to be having something each day to be something meaning that being living is existing. It was in him being one not completely going on being living. It was in him being one who was definitely working. It was in him being one not quite succeeding in being one succeeding in living. It was in him being one telling something and having then that many who were then were not then entirely completely listening. It was in him being one deciding something and doing something and having then some who were with him not completely be going to be doing that thing. It was in him being one clearly telling something and not telling that thing again and again.

He was, to some, one clearly telling something and not telling it again and again. He was, to some, one not completely clearly telling something, and one going to be telling it again and again. He was, to some, one clearly telling something and one in some way going to be completely clearly telling it again and again. He was completely clearly telling something and then he was needing to be completely certain that living is being existing. He was needing, to be one being living to himself inside him, he was one needing being one eating, completely eating some one thing. He was then completely clearly telling something. He was

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then needing being one completely not eating some one thing. He was then completely clearly telling something and he was then not telling it again and again. He was needing then to be certain that being living is existing, that there is being existing, that there is existing being living. He was completely clearly telling something and not telling it again. He was then almost completing wanting to be needing succeeding in living. He was wanting to be one who was one needing to be succeeding in living. He was one who was clearly convincing. He was clearly telling something, he was not telling it again and again. He was convincing and he was
 10 with some and they were not then completely beginning anything. He was then clearly telling something. He was then needing being certain that he was completely eating one thing.

¶1 He could do something. He could completely understand doing that thing. He was understanding any one doing that thing. He was understanding what any one was understanding in doing that thing

¶2 He was doing something and he was understanding that some one else was doing that thing. He could understand the way that one understood doing that thing. He was doing something. He was understanding some one else's doing that thing. He was not completely convincing as understanding any one's doing of that thing. He was almost
 20 completely convincing as understanding some other ones doing of that thing.

¶3 He was one working and clearly expressing that thing clearly expressing that he was working. He was one understanding that some one else was working and was almost clearly expressing that thing, expressing that working. He was understanding that some one was working and was not clearly expressing that thing working. He was clearly expressing any one's work at the thing at which he himself was working. He was doing something. He was clearly working at that thing

¶4 30 He was not excited in understanding any one's working. He was not excited, he was feeling the thing feeling some one else's working and clearly expressing that thing that some else was working

¶5 He was doing something, he was clearly working, he was clearly expressing this thing that he was clearly working. He could completely understand any one's work who was working at this thing and he could completely express this thing express his understanding.

¶6 He was not excited in understanding, he was not eager in understanding, he was not gay in understanding, he was not solemn in understanding, he was not persistent in understanding, he was not violent in
 40 understanding, he was not expository in understanding, he was continuous in understanding and clearer in understanding and he was almost firm in understanding and he was not repeating his understanding and he was strongly advising some to go on with his understanding. He might have been brilliant in understanding and he went on being understanding.

He was using understanding and he was not completing the using of understanding. He was steadily understanding and he was clearly understanding and he was clearly expressing understanding and he was strongly enough advising some to be going on using his understanding. He was not fighting with his understanding because not any one was meeting him to be fighting. He might have been fighting with his understanding. He might have been being one using his understanding in being one being fighting. He might have been fighting for his understanding. He was not ever really fighting and this was because not any one was needing really needing to be fighting him. He was clearly expressing being one understanding. He was clearly working. He was almost completely clearly feeling. He was understanding other one's being working and he was clearly expressing understanding this thing. He was not really repeating anything, he was clearly not repeating anything.

He was often almost quite alone with being one being living, and working, clearly working to be completely understanding this thing. He was often almost quite alone and he was not suffering, not at all suffering. He was clearly working, he was working and clearly working and he was clearly thinking and he was almost clearly feeling. He was almost completely clearly expressing that he was clearly working. He was clearly expressing that he was clearly thinking.

He was often enough alone and he had been going on being such a one, one who was often enough alone. He was not needing this thing, needing being often enough alone. He was naturally enough being such a one, one being often enough alone. He was not completely using this thing, being often enough alone. He was not completely needing being often enough alone. He was sometimes not at all using this thing using being often enough alone. He was often not being often enough alone. He was sometimes going on with this thing going on with not being often enough alone. He was not ever completely using being often enough alone. He was certainly very often alone. He was certainly often enough alone. He was not completely using this thing using being often enough alone.

He was often alone. He was often going on with this thing going on being often alone. He was being one being living. He was not completely needing being certain of this thing, certain of being one being living. He was naturally thinking clearly about this thing about being living. He was completely clearly thinking about this thing about being living.

He was being living. He was using this thing then when he was beginning the beginning of middle living, he was using then being one being living. He was then almost completely using that thing then, he was not completely using that thing then not completely using then being one being living

He was not one commencing again and again being one being living. He was completely clearly thinking about something. He was interested

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in any one's being one being thinking about something. He was not completely interested in that thing in any one's being one being thinking about something. He was completely clearly thinking. He was almost completely clearly feeling. He was not commencing again and again being one being living. He was almost understanding every day being one being living. He was almost needing understanding every day being one being living. He was needing understanding that being living is existing. He was needing understanding that being living is existing. He was not completely needing to be certain that being living is existing.

10 He was almost understanding every day being living that day. He was not commencing again and again being one being living. He was not commencing being one being living.

¶1 He was expressing something, he was completely clearly expressing something. He was not mentioning this thing again and again that he was completely clearly expressing something. He was telling something. He was quite often telling something. He was not quite completely telling something. He was certainly almost completely interested in completely telling something. He was completely clearly thinking. He was almost completely clearly feeling. He was completely clearly

20 expressing something. He was completely clearly telling something. He was interested completely interested, almost completely interested in expressing, completely expressing something.

¶2 He was telling something. He was not mentioning again and again that he was telling something. He was telling something. He was completely clearly telling something. He was almost completely interested in any one's telling anything. He was not completely interested in any one's telling anything. He was expressing something, he was completely clearly expressing something and he was not completely telling that thing, completely telling that he was clearly expressing something.

30 He was clearly expressing something and he was certainly completely interested in that thing in clearly expressing something. He was completely expressing something, he was almost completely clearly expressing everything. He was not completely clearly expressing everything. He was not completely expressing anything. He was almost completely expressing something. He was not beginning again and again being one being living.

¶3 He was going on being living. He was being living and he was understanding this thing understanding being living is being existing. He was going on being living, he was needing understanding this thing

40 to be one completely understanding something, to be completely expressing something. He was needing being one understanding that going on being living is something being existing. He was not needing understanding going on being living. He was not understanding going on being living. He was understanding being living and he was not commencing

again and again being living. He was understanding being living. He was being living. He was going on being living and he was not completely clearly thinking about going on being living, he was almost completely clearly feeling going on being living. He was not needing being one being going on being living.

He was not commencing again and again being one being living. He was being living. He was completely clearly thinking. He was completely clearly expressing something. He was going on being living. He was not needing that thing, not needing going on being living. He was completely understanding being living. He was needing every day to be understanding being living. He was not needing to be certain that any being living is existing. He was almost completely clearly feeling. He was feeling something. He was completely clearly expressing something. He was needing to be one clearly expressing complete thinking. He was going on being living. He was not commencing again and again being living. He was not commencing being living. He was not needing in his thinking being one going on being living. He was not needing in his feeling being completely certain that being living is existing. He was not commencing again and again being living. He was needing to be understanding something, to be understanding every day being living every day. He was understanding thinking. He was completely clearly expressing something. He was not commencing being living. He was not completely interested in completely expressing something. He was being living. He was not mentioning anything again and again. He was expressing something again and again, almost completely clearly expressing something again and again. He was clearly expressing something. He was not completely needing going on being living.

David Hersland was one not really needing something. Julia Hersland was one not really needing something. George Dehning was one not really needing something, Alfred Hersland was one not really needing something. Each one of them was one not really needing something. Each one of them was a very different one in being such a one in being one not really needing something.

David Hersland was one not really needing something. He was not needing being one succeeding in living. He was not needing being one needing another one. He was not needing being certain that being living is existing. He was not needing being one going on being living. He was not needing something.

He was not needing giving Julia Hersland anything. He was giving Julia Hersland something. He was giving it to her to be understanding that he was being one who was understanding every day being one being living. He was not needing to be giving her this thing. She was not needing to be having this thing. He was giving her advice strongly enough about her being one being living. He was not needing to be one

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doing this thing giving her advice strongly enough about her being one being living. She was using the advice he was giving strongly enough, she was not needing this thing not needing to be using the advice he was giving to her strongly enough. She was not really needing this thing not needing to be using the advice he was giving to her strongly enough. She was not really needing this thing needing the advice he was giving to her strongly enough. She was using this thing, she was using, could be using the advice he was giving to her strongly enough. He was not needing being one giving her advice strongly enough about being one being living. He was not needing being one bringing her to be understanding that he was understanding every day that he was being living

¶¹ He was not one really needing something. He was one not really needing something. Julia Hersland was one not really needing something. They were quite different the two of them in being such a one, one not really needing something.

¶² George Dehning was one not really needing something. He was one succeeding in living. He was one completely admiring David Hersland. He was one being one completely in Dehning living. He was not one needing being such a one being one being completely in Dehning living, being one succeeding in living, being one entirely admiring David Hersland. David Hersland was telling him many things and David Hersland was not needing that thing was not needing being one telling him many things.

¶³ Alfred Hersland was not one needing something. Alfred Hersland was one not succeeding in living, Alfred Hersland was one not going on loving Julia Hersland, Alfred Hersland was one coming to know very many who came to know him and he was then almost succeeding in living. Alfred Hersland was one being proud enough in being one having David Hersland liking well enough being a brother to him. Alfred Hersland was not needing something. He was not needing being not going on loving Julia Hersland. He was not needing coming to know very many who came to know him. He was not needing not succeeding in living. He was not needing almost succeeding in living. He was not needing marrying again. He was not needing something. He was not needing having David Hersland being a brother to him. David Hersland was not needing something. He was not needing being a brother liking well enough having Alfred Hersland as a brother.

¶⁴ David Hersland was not being one needing something. He was one knowing completely well then and more and more then Julia Hersland and George Dehning and some who knew them and who came to know him.

¶⁵ Certainly he was not one needing anything. David Hersland was not one needing anything. He might have been one succeeding in living. He might not have been one succeeding in living. Certainly he was not

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really needing anything. He was not needing anything. He was not needing something. He was beginning succeeding in living. He was beginning not succeeding in living.

He was not needing something. He might have been one needing something if he had been one being one needing going on being living. He was not one needing going on being living and he might have been one needing going on being living if he had been one needing something, if he had been one needing being one succeeding in living. He was not one not needing succeeding in living. He was one not needing going on being living. He was one who might have been one needing going on being living if he had been one needing succeeding in living. He was not beginning being living. He was not beginning again and again being living. He was giving advice strongly enough to some. He was completely not eating somethings. He was understanding being one being living. He was wanting to be needing being certain that any one was completely a beautiful one. He was not completely wanting needing this thing. He was almost completely clearly feeling. He was strongly enough giving advice to some. He was completely not eating something. He was being one being living. He was not needing being certain that there is being existing being living. He was strongly enough giving advice to some. He was certain of this thing of being one then giving advice strongly enough to some. He was completely not eating somethings.

He was not one really needing something. He was one being interesting. He was one knowing that he was keeping a mind open. He was doing something of this thing, he was keeping a mind open. He was doing something of this thing and Julia Hersland was needing feeling being one having something of this thing having a mind which was keeping open. He was knowing something of this thing of keeping a mind open and having then something more come in to make that one have it to be understanding something. He was knowing this thing, knowing that he was doing something in being one keeping some mind open. He was one completely clearly thinking. He was one completely not eating something. He was almost completely interested in being one keeping some mind open. He was beginning this thing beginning keeping some mind open. He was knowing this thing knowing that he was beginning this thing beginning keeping some mind open. He was almost completely interested in this thing, interested in keeping a mind open.

He was not succeeding in living in being one not being living after the ending of the beginning of middle living. He was being interesting. He was completely clearly thinking. He was completely not eating something. He was completely giving advice strongly enough. He was beginning being one keeping a mind open. He was clearly expressing something. He was completely clearly understanding any one expressing that thing.

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Each one of the Dehning family came to know David Hersland and each one of them were sometimes telling him something of this thing, were telling him something of knowing him. Each one of the Dehning family came to tell him something of that one knowing him. Mr. Dehning and Mrs. Dehning and Julia Hersland and George Dehning and Hortense Dehning each one of the Dehning family came to know David Hersland and told him something of this thing, told him something of their knowing him, of each one of them knowing him.

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Mr. Dehning came to know him and he told him of this thing of knowing him. He told him that he liked it well enough knowing him, that he liked it very well knowing him and that he David Hersland was a man to understand something of such a thing of Mr. Dehning knowing him. Mr. Dehning told him something of being one knowing David Hersland and recognising David Hersland's in a way understanding that he was being one being living. Mr. Dehning was knowing David Hersland and knowing that he David Hersland could understand this thing and could not then be completely succeeding in living in being one not beginning again and again in being living, in being one not beginning in being living. Mr. Dehning was telling this thing to David Hersland and telling him that if there was any of way succeeding in living in being one not beginning being living, in being one not beginning again and again in being living, David Hersland would be succeeding in being living. Mr. Dehning was knowing David Hersland and telling him again and again something of this thing something of knowing him. Mr. Dehning was not completely certain that David Hersland would not be succeeding in living. Mr. Dehning was quite convincing in telling David Hersland that David Hersland was certainly in some way understanding that he was being living, that David Hersland was in some way understanding that being living is existing.

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Mrs. Dehning was knowing David Hersland and was telling him something of this thing, was telling him something of knowing him. She was knowing him and not liking this thing and very often she was liking this thing and she could tell any one something of this thing and she was telling him of this thing of telling any one something of knowing him. She was knowing him and telling him very often telling him all the same thing about this thing, about knowing him. She was knowing him and knowing he was one having been living in Hersland family living. She was knowing him and knowing he was living in Dehning family living. She was telling him something of this thing, of her knowing him. She was knowing him in his being one completely not eating something and she was telling him that she was then completely knowing him. She was knowing him being one being interesting and she was telling him completely telling him almost everything of her being one knowing him being that thing. She was not needing him being one being certain that

being living is existing and she was knowing him as being one she was needing being one knowing that being living is existing and she was telling him often telling him anything of this thing. She was liking this thing, knowing him, and certainly she was not needing this thing not needing liking this thing liking knowing him and she was knowing this thing, knowing that she was not needing liking him and she was knowing him and she was telling him sometimes and the same way something of this thing something of knowing him.

He knew Julia Hersland and she told him this thing, told him that she knew something in his being one understanding something. He knew something and was understanding any one understanding that thing. She knew this thing and was having then that thing having existing that he was understanding something and understanding any one who was understanding anything of that thing. She was certain enough that being living is existing. He was not really mentioning that thing, he was not mentioning anything of being living being existing. She was going on being living. She was not mentioning anything of any such thing, of going on being living.

He was knowing almost every one that she was knowing then. He was knowing some then and sometimes was not mentioning to her this thing, mentioning knowing some then. He was knowing some then and sometimes he was mentioning this thing, mentioning knowing some then.

They were, each one of them, knowing Alfred Hersland then. They were each one of them mentioning that thing, mentioning knowing him then. They were going then, each one of them was going on then mentioning that thing, mentioning knowing Alfred Hersland then. Each one of them was knowing Alfred Hersland then. David Hersland was telling Julia all of that thing all of his knowing Alfred Hersland. Julia Hersland was telling was completely telling David Hersland all of her knowing Alfred Hersland then. They were each one of them telling this thing, telling knowing Alfred Hersland. David Hersland was understanding this thing understanding knowing Alfred Hersland. Julia Hersland was understanding this thing, understanding knowing Alfred Hersland. David Hersland was knowing Julia Hersland and she was telling him enough about this thing.

He was knowing Julia Hersland. She was going on being living. He was being living. They were not then telling too much about those things about his being living, about her going on being living. They were telling something about these things, each of them was telling something about these things, about her being one going on being living, about his being one being living. She was telling about her being one going on being living, she was telling something about this thing. He was telling something about this thing about her being one going on being living.

He was giving her advice strongly enough and he was then not

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needing this thing, not needing being one giving her advice strongly enough. He was completely then doing that thing, giving her advice strongly enough. He was almost completely then interested in that thing in giving advice to her strongly enough. He was then being in the living the Dehning family were living. He was knowing then each one of them. Each one of them was telling him about this thing, about his knowing each one of them. He was then knowing Julia Hersland. He went on then knowing her. He was then not being one succeeding in living, not being one not succeeding in living.

¶1 10 He was knowing the Dehning family then, he went on knowing them then. He went on knowing Julia Hersland, he was almost completely interested in her being one going on being living. He was not completely interested in that thing being existing, in going on being living, being existing. He was interested in that thing, in going on being living, being existing.

¶2 David Hersland did go on being living until the ending of the beginning of middle living. He was then not really knowing Dehning family living. He was then knowing something of living being existing in George Dehning.

¶3 20 George Dehning was knowing David Hersland. He had been knowing him before David Hersland was knowing Dehning family living. David Hersland had been knowing George Dehning and George Dehning had been telling David Hersland something about this thing about his knowing him. George Dehning was going on being living, he was not completely doing this thing going on being living. He came later to be doing other things and he was succeeding then quite well then succeeding in being living. He was knowing then that David Hersland was not being living and he did not then quite completely forget that thing, forget that David Hersland was not then being living

¶4 30 David Hersland was knowing George Dehning and George Dehning was saying something sometimes about this thing about David Hersland knowing him. George Dehning was content in having this thing as being existing that David Hersland was knowing him. He was knowing David Hersland then and David Hersland was knowing him then. They did not either of them quite completely mention this thing, mention knowing each other then. David Hersland did not completely mention knowing George Dehning. George Dehning did not completely mention knowing David Hersland. George Dehning was content in being one being living then, was almost content then. David Hersland was being living then and was not mentioning that thing much then, was not mentioning being living. George Dehning was later doing some other thing. He was remembering then that David Hersland had come to be a dead one. He was quite remembering that thing then, remembering that David Hersland had come to be a dead one.

David Hersland was being living and he was knowing the Dehning family living and each one of the Dehning family were knowing him then and each one of them were mentioning that thing to him mentioning knowing him.

Hortense Dehning mentioned to him this thing, mentioned to him knowing him then. She was quite needing then doing this thing, mentioning something to him then and perhaps then he would have been giving advice strongly enough to her and she was then mentioning to him again that she was knowing him then, that he was knowing her then.

Later she quite went on being living and very often then she gave advice quite strongly enough to some one and she did not then think anything of that thing that he, that David Hersland had come then to be a dead one. She was quite enough going on being living then. She was quite enough needing then being one going on living enough then.

He had come to quite completely not eating anything but one thing. He was strong then, he was strong in completely clearly thinking then. He was completely clearly thinking then. He was strong then in that thing, in completely clearly thinking. He was not then completely going on eating only one thing. He was completely strong then, almost completely strong then in completely clearly thinking. He was then beginning being one going to be succeeding in living. He was then not living in Dehning family living. He was then not living in Hersland living, almost not in any Hersland living. He was living then in being living. He was then not going on being living. He was then being living. He was not then beginning that thing, beginning that thing again. He was never beginning being living in being living, he was never beginning again being living in being living. He was then almost not at all living in any other Hersland living than in the living he was doing in being one then being living. He was not going on being living then. He was then going on in eating almost only one thing and he was always then completely being one completely clearly thinking and he was then being living, completely being living and he was then going on to being coming to be certain that being living is existing. He was then not going on commencing to begin to be one succeeding in living. He was then not commencing this thing not commencing beginning to be succeeding in living

He was one who was not completely forgetting anything and he was one who did not remember everything. He was one who did not need that thing did not need being remembering. He did not need to remember anything. He did not need to remember everything. He did not need, to be one being living, he did not need to be remembering anything, he really did not need any such thing. He was not completely forgetting anything. He did not completely forget anything, he did not forget everything. He remembered everything. He did not need that thing, he did not at all need that thing to be one being living, he did not need to remember

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everything to be one being living. He did not need to remember anything to be one being living.

¶1 He was being living. He was not going on being living. He was not at all needing being one going on being living.

¶2 He did not need to be one being a dead one. He was not at all needing such a thing, needing being a dead one. He could be remembering that he could come to be a dead one. He was almost not needing that thing needing remembering that he could come to be a dead one. He was almost eating only one thing. He could be needing being such a one being
10 one eating almost only one thing.

¶3 He was not really needing anything. He was not needing being certain that being living is existing. He was not needing being one going on being living. He was needing understanding that he was being living. He was almost completely needing being one completely clearly thinking. He was almost completely wanting to be feeling needing that any woman he was seeing was completely beautifully something. He was almost wanting to be giving advice strongly enough to some. He was almost being one coming to be beginning succeeding in living. He was completely clearly expressing something. He was completely understand-
20 ing any one's understanding anything of that thing.

¶4 He was not really needing anything. He was not needing being one going on being living. He was almost completely needing being one completely clearly thinking. He was not needing being one remembering that any one can come to be a dead one. He was not needing being certain that being living is something that is existing. He was not needing to be remembering anything. He was not needing to be forgetting something. He was understanding that he was being living. He was almost needing to be one almost only eating one thing. He was being living. He was understanding that thing. He was clearly expressing something.
30 He was not forgetting anything. He was not forgetting everything. He was not needing to be one remembering anything. He was not needing to be one remembering everything.

¶5 He was completely clearly expressing something. He could mention this thing, mention that he was completely clearly expressing something. He did sometimes mention that he was completely clearly expressing something. He was completely clearly expressing that thing, the thing he was clearly expressing. He could have been one being one clearly, completely clearly expressing that thing. He was such a one, he was one being one completely clearly expressing that thing the thing
40 he was expressing. He was not completely filling anything in completely clearly expressing the thing he was completely clearly expressing. He could have been one completely filling something in being one completely clearly expressing what he was completely clearly expressing. He was completely clearly expressing something. He was completely clearly

thinking. He was almost completely clearly feeling. He was almost completely being one eating only one thing. He was being living and he was not beginning that thing beginning being living. He was not ever beginning again and again.

He was completely clearly expressing one thing. He was understanding any one's understanding of that thing. He was understanding anything of any one's understanding of that thing. He was sometimes mentioning something of some one's understanding of that thing. He could go on mentioning some one's understanding of that thing. He was completely clearly expressing something. He was not being one going on being living. He was one being living. He was understanding that thing. He did sometimes mention that thing mention understanding being living. He did not mention anything again and again. He did not really mention anything again and again. He did completely clearly express something. He was being one who was completely clearly thinking. He did do that thing. He did completely clearly think about something. He did completely clearly think about anything. He did almost completely clearly think about everything. He did think completely clearly. He did completely clearly express something. He was being living. He did understand being one being living. He did understand any one else's understanding the thing he was completely clearly expressing.

He was not feeling being one being completely a different one from any other one. He was knowing something of this thing. He was knowing something of being one who was one who was completely a different one from any other one. He was feeling something and there was something in him to be feeling of being one who was completely a different one from any other one. He was feeling something. There was in him something to be feeling. There was in him knowing something of being one who was completely a different one from any other one. He was not feeling that thing feeling his being one being completely different from any other one. He came to be a dead one at the ending of the beginning of middle living. He was not feeling anything in being one being completely different from any other one. He was being this one one who was completely different from any other one. He was not feeling anything in being such a one. He was not living after the ending of the beginning of being living.

He was not completely forgetting knowing something of such a thing of being one being completely different from any other one. He was being living. He was one understanding being one being living. He was not living after the ending of the beginning of middle living. He came to be a dead one. He was completely forgetting something of being one knowing that he was a different one from any other one.

He was not feeling being one being a completely different one from

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any other one. He was knowing that he was being a completely different one from any other one. He was not forgetting knowing that he was a different one from any other one. He was not feeling being a different one from any other one.

¶1 He was not living after the ending of the beginning of middle living. He had come to be a dead one. He had been almost completely eating only one thing. He had been understanding being living. He had not been feeling being a different one from any other one. He had been understanding being one being living. He had been giving advice strongly
10 enough to some. He had not been needing being one going on being living. He had not been needing being certain that being living is something existing. He had been coming and had then not come to be beginning succeeding in living. He had been knowing being a different one from any other one. He had been understanding something and understanding any one understanding that thing. He had been completely clearly expressing something. He had been almost completely clearly feeling. He had been completely clearly thinking

¶2 He had come to be a dead one and he was then at the ending of beginning living. He had come to be a dead one and some then were
20 knowing that thing knowing then that he was not any longer being living. Some were then knowing that he was a dead one.

 id Hersland

He was not one who had been one being fighting. He had been one who had been completely eating only one thing. He was not one who had been one being fighting. He had been one coming to be beginning succeeding in living. He had not been one being fighting. He had been one choosing something and not then being one coming to be receiving any other thing to go with the thing he had been choosing. He had not been one being fighting. He had been one not doing another thing than the thing he had been choosing. He had been one coming to be beginning
30 to be succeeding in living. He had been one who could be one completely urging that he was not one needing doing some other thing. He was completely clearly thinking. He was not coming to be one going on beginning to be succeeding in living and he was then not fighting and he was then almost urging being one not needing choosing some other thing and he was then completely clearly expressing something, and he was then going on being one almost completely eating only one thing and he was then one understanding any one's understanding something he was completely understanding

¶4 He was not going on being living in being living. He was a dead one
40 at the ending of the beginning of middle living. He was being living. He was understanding being living. He was not beginning being living. He was not beginning again and again in being living. He was almost needing being one coming to be beginning to be succeeding in living.

¶5 He was knowing he was understanding being one being living. He

was almost completely knowing this thing. He was not completely knowing that he was not completely needing being certain that being living is something existing. He was almost completely clearly expressing being one not needing being one receiving doing some other thing. He was almost completely clearly expressing this thing. He was not completely clearly expressing being one almost needing to be coming to be beginning succeeding in living. He was not being one succeeding in living. He was not one failing in living. He was one not being living when he was at the end of the beginning of middle living. He was then a dead one. He was then not needing that thing not needing being then a dead one not at all needing that thing. He was then being eating only one thing. He came then to be a dead one. He had not been completely needing that thing needing being a dead one. He had not been one needing that thing really at all needing that thing needing being a dead one. He was then understanding something and understanding any one else who was understanding something of that thing. He was then eating only one thing. He was then not needing to be a dead one. He was then not living then when he was at the end of the beginning of middle living. He was then one who came to be a dead one and some were not knowing that thing before he was completely buried there where he had come to be a dead one. He had come to be a dead one. He certainly then had been eating only one thing. He certainly then had not been needing not really needing not at all needing being a dead one. He was a dead one and he had been then one being living and understanding that thing understanding being living in being one being then being living.

He came to be a dead one and not any one had been needing that thing had been at all needing that thing, had been wanting to be needing that he was a dead one. Not any one had been wanting to be needing that thing that he had come to be a dead one. Some did not know he had come to be a dead one before he had come to be buried there to be a buried one there where he had been a dead one

He had come to be a dead one. He had not come to at all beginning this thing, beginning being a dead one. He had come to be a dead one. He had come to be a buried one and some then were coming to know this thing that he had come to be a dead and buried one.

Some knew he was a dead one after he had been buried there where he had come to be a dead one. Some knew it then and were earnest then in being certain that he could not have come to be a dead one and some of such of them were saying it again and again. Some knew it then knew that he was a dead one after he had been buried there where he had come to be a dead one and they regretted that he had come to be a dead one, they regretted that thing. Some of such of them were interested in any one's regretting that thing. Some of such of them could come to be wondering if he might have been one coming to be beginning

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Ms Note #2 

succeeding in living. Some who regretted that he had come to be a dead one were wondering if any one would come to know anything about his being a dead one, some of such of them were interested in that thing in some one coming to know something about him as being a dead one.

¶¹ Some did not know anything of his having come, to be a dead one for sometime after he had come to be a dead one. Some of such of them were feeling it to be a strange thing that he had come to be a dead one. Some of such of them were hearing something about his being a dead one a long time after he had come to be a dead one.

¶² ¹⁰ He was not living after the ending of the beginning of middle living. He came to be a dead one and was buried there where he had come to be a dead one. This was a surprising thing to some that he had come to be buried there where he had come to be a dead one. Not any one was needing this thing that he should have come to be a dead one and to be buried there where he had come to be a dead one.

¶³ Not any one needed to be one expecting that he should come to be a dead one and be buried there where he had come to be a dead one. Not any one needed this thing, he had not needed this thing, it was not a needed thing. He had come to be a dead one and had come to be buried there where he had come to be a dead one. Some were indignant about this thing that he had come to be a dead one. Some were wondering about this thing that he had come to be a dead one. Some were remembering this thing, that he had come to be a dead one. Some were regretting this thing, that he had come to be a dead one. Some were hoping that there was not this thing, his having come to be a dead one. Some were vague about this thing about his having come to be a dead one and having been buried there where he had come to be a dead one. Some were interested in this thing, in his having come to be a dead one and some of such of them were wondering about coming to be knowing something about him as being then a dead one. Some were not remembering that he had come to be a dead one. Some were not certain that he would have been one coming to be beginning succeeding in living. Some were certain that he might then not have come to be a dead one. Some were quite certain about this thing. Some were not certain that there was any difference in anything in his being then a dead one. Some were certain that he was then a dead one and were certain that it was an important thing. Some were certain that he was then a dead one and were not certain that it was an important thing that he was then one not being a living one. Any one could be one not very constantly remembering his being a dead one, his having been a living one. Any one could remember this thing, his having been a dead one, his having been a living one.

 id Hersland

 Note #177

EPILOGUE

HISTORY OF A FAMILY'S PROGRESS

Any one has come to be a dead one. Any one has not come to be such a one to be a dead one. Many who are living have not come yet to be a dead one. Many who were living have come to be a dead one. Any one has come not to be a dead one. Any one has come to be a dead one.

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Any one has not come to be a dead one. Very many who have been living have not yet come to be dead ones. Very many are being living.

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[Note #](#) 

Very many who were being living are not being living, have come to be dead ones. Many who came to be old ones came then to be dead ones. Many who came to be almost old ones came then to be dead ones.

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[Note #](#) 

Very many who were being living are not being living, have come to be a dead one. Not every one has come to be one being an old one. Not every one has come to be one being almost an old one. Not every one has come to be a dead one. Some have come to be an old one and have come to be a dead one. Some have come to be almost an old one and have come to be a dead one. Some have not come to be a dead one, they are being living. Some have come to be a dead one.

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[Note #](#) 
[Note #1](#) 

Some are not believing that any other one can really be only doing the thing that other one is doing. Some are not believing that some one can be coming to be doing every other thing than anything some other one would naturally be doing then. Some then come to be old ones. Some then come to be almost old ones. Any one then comes to be one who is going to be almost any old one. Any one is one not being a dead one. Any one is one coming to be an old one. Any one is one being a dead one. Any one is one being such a one. Any one is one coming to be almost an old one.

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Any one is one only not needing to be understanding everything. Any one is one who might have been doing the things that one is doing. Any one is one who might do that thing, the thing that one is doing. Any one is one, whom some are knowing, that any one is not believing that that one might be doing what that one is doing. Any one is one whom any one might not be believing to be one who might be doing the things that one is doing. Any one might be one and some might be believing that that

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one is doing the things that one is doing. Any one might be one and some might be believing that that one has been doing what that one has been doing.

¶¹ Any one might be one coming to be almost an old one. Any one might be one coming to be an old one. Any one might be one coming to be a dead one.

¶² Some one is one whom some one is certain is one going to be doing some one thing. It is certain that all some one knows of some one is that that one will be doing some one thing when some thing has been happening. It is certain that what some one does when something is happening is the thing some one is certain that one will be doing when some thing is happening. All that some one knows about some one is what is true of that one as being one doing what that one is doing when something is happening. It is certain that some one is not believing that some one is going to be doing the thing that one is going to be doing when something is happening. It is certain that some one is not certain that some one could not be understanding something and be then doing something if that one was one being any one being living. Some one is certain that in a way some one is one understanding that any one could be doing something that that one has not been doing if any one is one being any one being living. Some one is certain that some one could not be doing something that that one has not been doing even if every one is one being any one being living. Some are certain that any one is one understanding something, could be one doing something if any one is one being living. Some are certain that not any one is one understanding something, is one doing something, some are certain that any one is one being living.

¶³ Some are certain that any one is one being living. Some are knowing only this thing about everything, that any one is one being living. Some are knowing that not any one is one being living. Some are knowing that any one who is one being living is one knowing something of this thing. Some are ones not understanding anything of any such thing, of any one knowing something of this thing that any one is being one being living. Some are knowing that any one could be understanding something of this thing, that any one is knowing something of anyone being one being living. Some have been old ones and then are not any longer living. Some have been almost old ones and then have not been any longer living. Some are ones knowing what some are not coming to be understanding. Some are ones knowing what some are coming to be understanding. Some are saying something about any one understanding something. Some are saying something about any one not understanding something. Some are saying something about some not understanding anything. Some are saying something about some understanding everything. Some are not saying anything about any one being almost an old one. Some are saying something about any one being almost an old one. Some are

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Note #203

saying something about any one being an old one. Some are not saying anything about any one being an old one. Some are certain about understanding something being a thing that is coining to be interesting in being something any one being one being living will be coming to be thinking about doing. Some are certain about understanding something, are certain that it is not coming to be interesting. Some are certainly knowing what some one who is doing something is doing when that one comes to be doing a thing when something has been happening. Some are not coming to be believing much of any such thing, of any one knowing any such thing. Some are coming to be believing such a thing of some one that that one is one knowing such a thing. Some are coming to be ones being dead ones. Any one is such a one. Any one can come to be a dead one. Any one is such a one. Any one can come to be almost an old one if they have not come to be dead by then. Any one can come to be an old one if they have not already come to be a dead one. Any one can come to be such a one one being a dead one, one being almost an old one, one being an old one, one not being almost an old one, one not being an old one. Some are knowing something about what some are going to be doing. Some are not believing that any one is knowing any such thing. Some are knowing something of some knowing such a thing, knowing that some are knowing something of what some are coming to be doing. Some are believing that some will be ones not believing any such thing. Some are ones not believing that some will be believing any such thing. Any one is one being living, some are knowing all of this thing, some are not knowing all of this thing. Some are almost old ones, some are old ones, some are not old ones. Some are ones coming to be almost old ones. Some are ones coming to be old ones.

It is certain that it can be interesting to some that any one can come to be almost an old one if that one has not come to be a dead one before that one has come to be almost an old one. K is certain that it can be interesting to some that any one can come to be an old one if that one has not come before that one has come to be an old one to be a dead one. It is certain that it can be interesting to some that there are kinds in men. It is certain that it can be interesting to some that each kind in men and women is different from the other kinds of them.

It is certain that some can be certain of some kinds in men and women being different from other kinds in men and women. It is certain that some one can realise something of this thing of kinds there are in men and women. It is certain that some will come to be certain that this is completely interesting that some one has been realising kinds in men and women. It is certain that some will come to be realising differences in kinds in men and women and will come to make lists of them and long lists of them and others will then copy some of them of the lists of kinds in men and women and some will then make more lists of them many more

lists of kinds in men and women and some one then will tell something then about this thing about men and women, and some others will then tell that thing again and some will then tell that, thing again and again and any one will then be one having heard something of some such thing and some then will tell some more about men and women and some will tell anything of such a thing again and again and some will then go on in this thing in telling something of the kinds that are being existing in men and women.

¶¹ There are kinds in men and women. There are kinds of them.
 10 There can be lists of the kinds of them. There will be many lists of the kinds of them.

¶² There are kinds of men and women. Many of each kind of them have been living. Many of each kind of them are living. Very many of each kind of them have come to be dead ones. Many of each kind of them are living. There will be lists of kinds of men and women. There will be many lists of them.

¶³ There is coming to be a list of kinds in men and women. There will be a list of them. There has been some description of a piece of a list of them. There will be a list of them.

¶⁴ 20 Each one of them, each kind of them is one that can have a description. Each one of each kind of them can have a description. There can be very many descriptions being existing of each kind of them. Each kind of them, each kind of men and women can have a description. There are many kinds of them, each kind of them can have a description.

¶⁵ Some of each kind of them are being living. Some of each kind of them were being ones who were being living. Many of each kind of them have come to be dead ones. Some of each kind of them have come to be almost old ones. Some of each kind of them have come to be old ones. There can be a description of each kind there is in men and women and
 30 there can be a description of their being young ones very young ones and older ones still young ones and older ones and almost completely older ones and older ones and almost old ones and old ones. There can be descriptions of the kinds there are of men and women. There can be descriptions of each one of each kind there is in men and women.

¶⁶ Any one can be one coming to be almost an old one. Some can be then knowing that thing knowing that that one has come to be almost an old one. Any one can be one coming to be almost an old one. Some are then being the one they are being in living, they are then when they have come to be almost an old one, they are then the one they are being in living and it
 40 is then not a completely easy thing to be certain that they are the one that is of the kind of them that they are in being living. This is not then a completely easy thing because then they are ones being ones then not doing everything and not doing everything very often and certainly then it is not a completely easy thing to be certain that that one is being

of a kind of a one completely of a kind of a one, that that one is completely that one of that kind of a one of kinds in men and women. Certainly any one could be one coming to be almost an old one. Certainly some have been doing this thing. Certainly some will be doing this thing. Certainly some have just been doing this thing coming to be almost an old one. Certainly some are doing this thing are coming to be almost an old one. Certainly some have come to be dead by then have come to be dead and have not come to be almost an old one.

Certainly some are forgetting that some have come to be dead and have then not come to be almost an old one. Certainly some have come to be almost an old one and are not telling enough of this thing, are certainly not telling enough about this thing. Certainly some have begun again coming to be almost an old one. Any one might be one coming to be almost an old one. In a way it is not a completely satisfying thing having come to be almost an old one. In a way it is a thing that is a finished thing having come to be almost an old one. Some one is coming to do that thing again and again coming to be almost an old one. Some one is almost completely doing this thing coming to be almost an old one. Some one could be one coming to be almost an old one and certainly then there is such a thing, there is being almost an old one. Certainly there is such a thing, there is being almost an old one. Some can know that there is such a thing, that there is being almost an old one, some can know that there is just enough of this thing, of there being that any one is almost an old one. Some one will be one going on enough to be such a one to be one being almost an old one. Some one is going on enough in being that one in being one being almost an old one. There can be enough of that thing of being almost an old one.

There is then coming to be almost an old one. There is then this thing, there is then coming to be almost an old one. Any one can be one coming to be almost an old one if they are not dead by then.

There were families of them families of men and women and children. They went on being ones being living, some of them went on being ones being living. All of them were ones being living. Some of them are ones being ones being living. These were families of them and there are some of them who are ones being living and are marrying some other one and there are families then of men and women and some children.

There were families and some of them are ones who are almost all of them being ones being living and some of them have died since then and are not being living and some of them are being living and these are marrying some one and are being living. There are some who have had some children and some of these children are being living and some of these children are going on being ones being living until they are ones marrying some other one and some of them then are ones having some children and some of them are ones who are dead by then.

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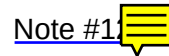
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¶1 There are some families and some of them are dead then very many of them are dead then when some of them are marrying some other one and are having some children and are not having children and are not marrying.

¶2 There are some families and the children are living and the mother is living and the father is dead and the children have married some one and they have had some children and the children are telling about any one being one marrying some one and having some children, and are telling about not marrying, and are telling about not having any children, and are going on doing then something.

¶3 There are some families and any one in them who has come to be almost an old one is then almost that thing, is then almost an old one. There are some families and any one in them who has come to be an old one is almost that thing is almost an old one. There are some families and any one in them who is not almost an old one is almost that thing is almost not an old one. There are some families and any one in them who is a young one is almost that thing is almost a young one.

¶4 There are some families and this has been some description of some of them. There are some families and there has been a crowd then when all of them have been ones knowing that thing knowing that there are some families of them.

¶5 There are some families and some of them are ones going on being something of such a thing being a family of them.

¶6 There are some families and there are families and any one who has married another one is one who is being one, who has been one, who has been in a family of some one.

¶7 There are families and some of them have some children and some of them are dead then and some of them are not dead then and the father is dead then and the mother is almost dead then and the mother is living quite a long time longer then. There are families and the mother is dead and the father could be living then and any one in the family could be dead then and any one in the family could be living then.

¶8 There are some families and some of them are being living and some of them have been dead then and some of them are remembering this thing are remembering that some are dead then and that time has been passing very quickly all the time any one has been a dead one.

¶9 There are some families and any one can be married in them and some in them are not married and some in them are married and any one of them almost any one of them can have some children and some of them have some children and some of them do not have children and some of them do something, do anything again.

¶10 There are some families and some of them do again and again do such a thing do being such a one, do being such a family of them. There are some families and some in such of them are ones having been doing



such a thing being such a family of them again and then not again.

There are some families and any one of them can almost remember having been doing being such a family again. There are families and some in such of them are completely doing having been a daughter and a son in such a family of them. There are families and some of them are being such a one and some in them can be being such ones and some in them do it again do again and again being such ones.

Any one might be one to do something, that is, what any family living is needing. No, not every one is doing something that any family living is needing. Very many are doing something that any family living is needing. Any family living is needing that some are doing something and doing it very often. Any family living is needing that some one is remembering that any family living is needing that some do something very often. There is family living. Some are remembering that there is family living. Any one can be one remembering something of this thing, that there is family living. Any one can be one knowing that some one in that family living is remembering that family living is needing that some are doing something often.

Some are remembering that some one is completely remembering that family living is needing that some are doing something often. Any one can be remembering that some one is completely remembering that family living is needing that some are doing something often.

Any one who has come to be almost an old one is one who was been one not being such a one being almost an old one. Any one who has been one being an old one is one who has been one not being an old one. Any one who has been one remembering that some one has been completely remembering that family living needs then that some do something often is one sometime remembering sometime almost remembering that some one is completely remembering that family living can be needing that some are doing something often.

Some are completely remembering something of the thing that some are completely remembering that family living has been needing that some are doing something often. Some are completely remembering and completely mentioning something of the thing that family living is going on needing some doing something often. Any one in family living can do something often. Some in family living do something very often. Some one in a family living does something often and does it again and again.

Some in family living are needing to be ones doing something often and doing it again and again. Some are remembering that some in family living are doing something often and doing it again and again and that that one is certain that some of any one in that family living can be one doing something often and doing it again and again. Any one can mention that some one in family living is being one going on doing something often and doing it again and again. Some can mention that some

one in family living is being one going on being such a one a one family living is needing, being one going on doing something often and doing it again.

¶1 They all do so well what they are doing. Any one does so well what any one is doing. Any one does so well being one being living. Any one does so well doing what any one is doing. They all do so well what they are doing, any one being living. Any one does so well what any one is doing.

¶2 Every one does so well what any one is doing. Every one is being living. Every one does so well doing that thing doing being living. Every one is being in family living. Any one is being in family living. Any one is doing that thing so well, being living. Any one is living in family living. Any one is living in any family living. Any one will be doing what any one is doing that is living in any family living.

¶3 Any one can go on not doing something. Any one can go on not doing being one living in any family living. Any one can go on not doing this thing not living in any family living.

¶4 Any one can begin again doing anything, any one can begin again not doing something. Any one can go on not doing something. Any one can begin not doing something. Any one can have heard everything. Any one can hear everything. Any one can not like anything. Any one can know anything. Any one can go on hearing everything. Any one can go on having been hearing everything. Any one can hear anything. Any one can hear everything. Every one is hearing anything. Every one is hearing everything and every one has been hearing everything.

¶5 Any one has been hearing everything Every one has been hearing everything. Every one is doing very well being living. Any one can be in any family living. Any one can be one beginning not being in any family living. Any one can go on not being in any family living. Any one can go on doing very well being one being living. Any one can be one having been hearing everything.

¶6 Being one saying something is what any one is doing in being one being living in any family living. Being one saying something is what every one is doing in being one being living in being in family living.

¶7 Being one saying something is being one being that one is being one being the one saying something saying that thing. Being one saying something is what any one can be doing in being one being in any family living.

¶8 40 Being one saying something, having been saying that thing is what any one is doing in being one being living. Saying something, saying anything, having been saying something is what any one is doing in being in any family living. Saying it then, having said it again, having said something, being one being in family living is what any one is doing

who is one being living and being living, having been being living, beginning not being living, beginning being living in any family living. Saying anything, saying anything again, saying something and not then saying it again, saying something again, going on saying anything again is what some are doing who are then not beginning being in any family living.

Saying anything again, saying something then, saying something again and then not saying anything is what some are doing, is what some are doing again and they are then not doing anything in being one having been in any family living.

Any one is one being one being living and any one is saying something and any one is saying anything again and any one is one having been in family living and any one is one not beginning anything of being in any family living and any one is one being one being in family living and being one then not beginning anything again and being one then saying anything again and having been saying something and being then not saying anything and being then again not saying something and being then again saying anything.

Any one being one being in any family living is being one having been saying something. Any one being one being living is one having been saying something. Any one being in any family living is one having been saying something again. Any one being living is one having been saying something again. Any one being in any family living is one saying something again. Any one being in any family living is one saying anything and saying anything again. Any one being living is one saying anything and saying anything again.

It is time and any one in any family living is one knowing something of some such thing, it is time that some in any family living are ones not forgetting that they are ones having been doing something, having been saying something. Any one in any family living is knowing something of its being time that some in any family living have not been saying something. Some in any family living are knowing that it is time that any one in any family living is doing something, is saying something. It is time and some in any family living are completely mentioning such a thing it is time and some in any family living are coming to be certain, it is time that any one in any family living is doing something again and doing it again and regularly doing it again. It is time that any one in any family living is doing something regularly again, any one in any family living can come to be quite certain of such a thing. Every one in any family living can come to be quite certain that every one could come to doing something regularly and to go on regularly doing some such thing.

Any one in any family living can come to be one not completely mentioning something. Every one in any family living can come to be one not completely mentioning everything. Every one in any family living

can come to be one not completely hearing every one mentioning anything. Every one in any family living can be one completely remembering that any family living is existing. Any one in any family living can be one beginning not remembering that any family living is existing. Any one in any family living can be one being one having been remembering that any family living is existing.

¶¹ There is no time to begin being in any family living for some being in family living. There is being in family living for some being in family living. There is no time for beginning being in any family living for some being in any family living. There is no time of beginning doing anything again for some being living in a family living. There is no time for being in any family living for some being in any family living. There is no time for not being in any family living for some being in any family living.

¶² Some being in a family living are certain of some such thing as being in any family living. Some being in any family living are not certain of such a thing are not certain of being in any family living being then existing, in their being then being living. Some being in any family living are beginning some such thing are beginning being in any family living. Some beginning being in any family living are not going on beginning being in a family living. Some beginning being in any family living are going on beginning being in any family living. Some being in a family living are going on being being in a family living. Some being in a family living are not going on being in a family living. Some are not understanding any one understanding any family living being existing. Some are not understanding any one not understanding something, some in any family living are not understanding every one not understanding something. Any one in any family living is doing something then and any one in any family living is understanding, is not understanding any one understanding, any one not understanding anything. Any one in any family living is one being in any family living. Any one in any family living is one not being in any family living. Any one not understanding something is any one not understanding anything of any such thing. Any one in any family living is not understanding everything. Every one being living is not understanding everything. Any one being living is not understanding anything of any one not understanding everything. Any one being is one being living. Any one being living in any family living is being one existing in family living. Any one being living is existing. Every one being living are not understanding everything. Every one being living is going on being living. Any one being living is not understanding any one not understanding everything. Any one being living is being living and is going on doing something in being such a one and is then understanding that every one is not understanding everything.

 Note #205

Any one in any family living is certainly not one liking everything. Any one in any family living is one not liking anything. Any one liking that something is being something and is then liking anything being anything and is then not liking everything being everything is one being in a family living and being one liking and not liking being in a family living.

Some are being one being in a family living and they are ones going on being such a one and they might not be ones going on being such a one and certainly they would be ones being such a one being ones going on being in a family living when they were ones being in the family living in which they were being. Certainly some being in any family living are ones going on being in the family living in which they are being and they are ones not going on being in the family living in which they are being and they have been being young ones and they are being ones not being young ones and they are being ones being young enough ones and they are being ones being almost young enough ones and they are being almost coming to be almost old ones and they are being coming to be almost old ones and they are being almost old ones and they are being old enough ones and they are being quite old enough ones and they are being old ones.

When some one has done something, that one might then do that thing again. When some one has done something and some other one has done something and both of them have not then been doing some other thing, both of them might do something and one of them might do that thing and tell the other one and the other one might then be one going on doing the same thing. When some one has done something that one might then do that thing again. When some one has done something and has then not done something that one might then do that thing again might then do something and then not do something. When some one has done something and some other one has then done something and it is a similar thing and they both then have not been doing something, they have similarly not been doing something then, they might be doing something and not doing something together. They might and some one may think that they will and they may and then they may not, they may and then they may not, and they may not at all do something and not do something together.

Certainly they may be in family living, they may be in any family living. Certainly they may not be in any family living. They may be in the family living they are then having. They may not be in the family living they are then having. One of the two of them may be in the family living that one is then having. One of the two of them may not be in the family living that one is then having. Any way they may be ones doing something together and one be one then telling the other. They may then not be ones doing something together, they may be ones then not telling anything either one to the other.

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Ms Note #2



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¶1 There may be family living and any one may be expecting something to be happening and something is happening. There may be happening what some one is expecting. There may not be happening what some one is expecting. There may be something happening and any one then knowing anything of any such thing will be expecting, will not be expecting something that is then going on happening. Any family living is existing and any one in any family living is one knowing something of family living being existing.

¶2 Any one doing anything is expecting to be one doing or not doing
10 anything. Any one in any family living is one doing or not doing something and is one then expecting to be one then doing or not doing something.

¶3 Some one has been standing up and is then doing something. Some one is doing something standing. Any one will do something standing. Some one has been standing in doing something. Certainly any one is standing in doing something.

¶4 Some one was standing and doing something. He was doing that thing. He was standing and doing something. He was doing something and he was standing. He was one some one was seeing. Some were
20 seeing him doing something and standing.

¶5 Some are doing something. Any one is doing something. Some one is doing something and standing. Some are doing something and standing. Any one is doing something and standing. Some one was doing something and standing.

¶6 Any one doing something and standing is one doing something and standing. Some one was doing something and was standing.

¶7 Any one doing something and standing is one doing something and standing. Any one doing something and standing is one who is standing and doing something. Some one was doing something and was
30 standing. That one was doing something standing.

¶8 Any one doing something standing is doing something standing. Some one is doing something standing. Any one doing something standing is one doing something standing. Any one doing something and standing is one doing something and standing.

¶9 Some one was standing and doing something. That one was one standing and doing something. That one was doing something and was standing and doing that thing. That one was one doing something, that one was one doing something, standing. That one was one standing and doing something, that one was one doing something and standing.

¶10 40 Every one doing something and standing is one doing something and standing. Any one doing that thing is one doing such a thing. Any one doing such a thing is one doing something and standing.

¶11 Every one doing something and standing is one doing such a thing. Every one doing something and standing are all of them doing that thing.

Any one of them do that thing if they do that thing, any one of them, any of them standing and doing something are standing and are doing something.

Any one standing and doing something is one standing and doing something. All of them, all standing and doing something are standing and doing something. All of them all who are ones standing and doing something are all of them are all doing something and standing. Any one of them any one of them doing something and standing is one doing something standing. There are many of them, that is a natural thing as every one is one doing something standing. There are many of them, that is a natural thing.

There are many being living. There are many family livings being existing. There are many being one being living. There are many being one being in family living. Any one of them will do and there are many of them, any one of them will do for being one being existing, for being one being in a family living. Any one of them will do as every one of them is existing, as any one of them is in a family living.

Every one being in family living when they are no longer living have come to be a dead one. Any one having come to be a dead one is not then being living. Very many have come to be dead ones and are then not any longer living. Any one having come to be a dead one is not then any longer living.

Every one in any family living when they have come to be dead ones are then not any longer living. There are very many being living. There are very many living in family living.

Any one in any family living has been one who has been one being living. Any one in any family living who has come to be not any longer living has come to be a dead one.

There are very many who have been living. There are very many who have come to be dead ones, to be ones not any longer being living.

Any one in any family living coming to be a dead one is then later a dead one. Any one in any family living is sometime a dead one. There are very many who have come to be dead ones. There are very many who have been in family living who have come to be dead ones. There are very many living in family living.

Some are living in family living, any one is living in family living and family living is existing and every one is living who is not come to be a dead one.

Very many are living in family living. Very many have been living in family living. Very many are living. Very many who were living are not living.

Some living in family living are doing something and are coming again and again to be one doing that thing. Some living in family living

have been doing something and have been coming again and again to do that thing.

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How it is done the thing some one is doing in family living is a thing that every one in that family living is knowing. How it is done and how it is done again and again the thing that is done again and again, done by some one in some family living is a thing that every one in that family living is knowing. Some one in a family living does a thing and not any other one in that family living is doing enough of that thing to make it that thing the thing one in that family living is doing. Some one in a family living is doing something, and is doing it and every one in the family living is knowing that that one is the one who is doing that thing.

¶2

Some are doing something and in a way they are doing that thing to every one and there are very many of such of them, of ones doing that thing and each one doing that thing is one doing that thing and every one knows that thing knows that that one is doing the thing that one is doing. Every one can know that that one is doing that thing, that the one doing the thing is doing the thing because the one doing that thing is doing that thing. Any one can know this thing that the one doing the thing is doing the thing. Every one in the family living of the one doing the thing are knowing that that one is doing the thing and they know this thing they know that that one is doing that thing because that one is doing that thing and any one can go on knowing that that one is doing that thing because that one is doing that thing and all in the family living of that one are going on knowing that that one is doing that thing because that one is doing that thing.

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Family living is being existing. There are very many knowing this thing, there are some completely knowing this thing.

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Everywhere something is done. Everywhere where that thing is done it is done by some one. Everywhere where the thing that is done by someone comes to be done it is done and done by some one. Certainly every where where something is done it is done and done by some one. Certainly some are doing something and it is done and done by each one of them.

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Certainly in a family living where something is done by some one it is done and done by that one. Certainly where it is done and done by some one, the thing that is done and done by that one is done by that one in some family living. Every one doing that thing and there are many doing that thing, there are almost quite enough doing that thing, every one doing that thing, any one doing that thing is doing that thing in the way that one, the one doing that thing is naturally doing that thing. It is not always being completely done by that one, the thing that is done and done by that one, it is not completely done by that one in the way it is natural for that one to do that thing. Some doing the thing that is done and done by them in a family living are completely doing that thing in

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 [Note #211](#)
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the way it is natural for them to do that thing. Some doing the thing that is done and done by them are not completely doing the thing in the way it is natural for them to do that thing. Some of such of them are completely doing the thing that is done and done by them in a family living, they are not completely doing the thing in the way it is natural for them to do that thing.

Some are doing the thing they are doing in a family living. It is done and done by them. There are enough of them doing some such thing, certainly not too many, certainly very many, certainly some and each one of them is some one by whom something is done and done. There are enough kinds of them. There are very many kinds of them doing something in a family living that is done and done and done by them.

Every one in any family living who does not come to be a dead one before coming to be almost an old one, comes to be almost an old one and any one coming to be almost an old one has it then to be as something existing that they are ones going on being living. Any one in any family living who does not come to be a dead one before coming to be an old one comes to be an old one and is then being one having it being as something being existing that they are ones going on being living. Certainly any one coming to be almost an old one is then having it being as something being existing that that one is then going on being living. Certainly any one coming to be an old one is one being one then having it as being something existing that that one is being then one going on being living. Almost any one coming to be almost an old one coming to be an old one is one having it then as being something existing being one going on being living. Almost every one coming to be almost an old one, coming to be an old one is one having it then as being something existing being one going on being living. Almost every one being one coming to be almost an old one is one having been being in some family living. Almost every one coming to be an old one is one having been being in some family living. Almost every one coming to being an old one is one having been being in some family living. Almost every one coming to be almost an old one is being in some family living. Almost every one coming to be an old one is being in some family living.

Some when they are being quite young ones are being ones doing something that is being done again and again by some one in a family living. Some when they are older ones are being ones doing something that is done and done and done again by some one in a family living. Some when they are almost old ones are being ones doing something that is something that is done and done in a family living. Some when they are being old ones are doing then something that is being something that is being done and done in a family living. Some all their living are doing what is being done and done in a family living.

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Ms Note #2



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When one has come to be one not going on being a living one, mostly every one has been one being in a family living. When any one has come to be one not going on being living, mostly any one is then being one being in a family living. When any one has come to be one not going on being living, any family living can be then being existing.

¶2

Any one can come to be one coming not to be going on being living. Any family living can be then being existing. Any one can come to be one coming not to be going on being living, in a family living, any family living can then have been something being existing. Any one can come
10 to be one not going to be one going on being living. Any family can be one being existing. Any family living can be one having been existing.

¶3

Any family can be one having been existing. Any family living can be one being existing. Any one can come to be one not going on being living.

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Any family living can have been being existing. Any family living can be existing. There are very many family livings being existing. There have been very many family livings being existing.

 Note #214

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Some in any family living are older ones than any other one. Some
20 in any family living are younger ones than any other one. Some in any family living are not so old and not so young as any other one in the family living.

 Note #215

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Any one in a family living is younger than some other one in the family living, has been younger than some other one in the family living. Any one in a family living is older than some other one in the family living. Some in the family living have been older than any other one in the family living.

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Some in the family living have come to be doing something again and again, something that is done and done in that family living. Some
30 of such of them are older than very many then in the family living. Some of such of them are younger than some in the family living. Some in the family living who have come to be doing what is being done again and again in the family living are older than most of them in the family living. Some who have come to be doing what is being done and done in the family living are younger than most of them in that family living. Some who have come to be doing what is being done and done in the family living are older than some and younger than some of them living in that family living.

¶8

The way of doing what is done and done in a family living is a way
40 that a family living is needing being one in a way existing. Sometimes then that family is going on in that way of existing. Sometimes that family living is going on into another way of being existing. Sometimes some one who has done and done what is done by some one in the family living of that one is coming to be an older one and is then going

on doing what that one is doing and then it is a very different thing the thing that one is doing in the family living of that one.

Some in family living are doing what is done and done in family living in family living being existing.

Any one in a family living is one knowing any other one in the family living. Any one in a family living is one any other one in the family living is knowing. Any one in a family living is not knowing that another one in the family living is doing something and doing it again and again. Any one in a family living is doing something and doing it again and not any other one in the family living is knowing that thing is knowing that that one is doing something and is doing it again and again and again. Any one in a family living is knowing that any one in the family living is doing something and doing it again and again and again and again.

Any one in a family living is certain that some in the family living are not doing something. Any one in a family living is certain that any one in the family living has been doing something. Any one in a family living is certain that any one in the family living has been doing something.

Some one in a family living is needing that every one in the family living is certain that that one will go on being one being in the family living. Some in a family living are needing that any one is certain that they will go on being in the family living.

Some one in a family living is one needing that every one in the family living is not doing something. Some one in a family living is needing that any one in the family living is certain that that one is one needing that every one in the family living are not doing something.

Some one in a family living is needing that every one in the family living is doing something. Some one in a family living is needing that any one in the family living is certain that that one is needing that every one in the family living is doing something.

Any one in the family living is doing something. Any one in the family living is not doing something. Every one in the family living is knowing that any one in the family living is not doing something. Every one in the family living is knowing that any one in the family living is doing something.

Some one in a family living is needing to be certain that every one in the family living is not going to be doing something. Some one in a family living is needing to be certain that every one in the family living is going to be doing something.

Old ones come to be dead. Any one coming to be an old enough one comes to be a dead one. Old ones come to be dead ones. Any one not coming to be a dead one before coming to be an old one comes to be an old one and comes then to be a dead one as any old one comes to be a dead one.

Any one coming to be an old enough one comes then to be a dead one.

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Note #1

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Ms Note #2Ms Note #2

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Every one coming to be an old enough one comes then to be a dead one. Certainly old ones come to be dead ones. Certainly any one not coming to be a dead one before coming to be an old enough one comes to be an old enough one to come to be a dead one. Old ones come to be dead. Any old one can come then to be a dead one. Old ones and how they come to be dead, they come to be old enough ones to come to be dead.

¶¹ Any one coming to be an old one is coming then to be a dead one. Every one not coming to be a dead one before coming to be an old one, is coming to be an old one and is then coming to be a dead one.

¶² 10 Old ones come to be dead. There are old ones in family living in some family livings and these when they come to be old enough ones come to be dead. Any one coming to be an old enough one comes then to be a dead one.

¶³ Doing something is done by some in family living. Some family living is existing. Some are doing something in family living. Some one in a family living is doing something and family living is existing and family living is going on being existing and that one is doing something in family living. That one has been doing something in family living, that one is doing something in family living, that one is going to be doing something in family living. That one has been doing something in family living and that one is doing that thing and any one in the family living is being one being in the family living and that one the one doing something in the family living is completely remembering that every one being in the family living is in the family living. That one is remembering something of this thing about every one being in the family living, is remembering something about each one being in the family living, is completely remembering something about each one being in the family living and any one in the family living can come to be remembering that that one the one completely remembering something about each one being in the family living is remembering something about each one in the family living being in the family living.

¶⁴ The one remembering completely remembering something about each one being in the family living has been completely remembering everything about any one being in the family living, is remembering completely remembering everything about some being in the family living, is completely remembering something about every one being in the family living, will be completely remembering everything about some being in the family living will completely remember something about every one being in the family living. Family living can be existing. Very many are remembering that family living can be existing.

¶⁵ 40 Very many can go on living remembering that family living is existing. Very many are living and are remembering that family living can go on existing. Very many can go on living remembering that family living can go on existing.

Family living can go on existing. Very many are remembering this thing are remembering that family living living can go on existing. Very many are quite certain that family living can go on existing. Very many are remembering that they are quite certain that family living can go on existing.

Any family living going on existing is going on and every one can come to be a dead one and there are then not any more living in that family living and that family is not then existing if there are not then any more having come to be living. Any family living is existing if there are some more being living when very many have come to be dead ones. Family living can be existing if not every one in the family living has come to be a dead one. Family living can be existing if there have come to be some existing who have not come to be dead ones. Family living can be existing and there can be some who are not completely remembering any such thing. Family living can be existing and there can be some who have been completely remembering such a thing. Family living can be existing and there can be some remembering something of such a thing. Family living can be existing and some can come to be old ones and then dead ones and some can have been then quite expecting some such thing. Family living can be existing and some can come to be old ones and not yet dead ones and some can be remembering something of some such thing. Family living can be existing and some one can come to be an old one and some can come to be a pretty old one and some can come to be completely expecting such a thing and completely remembering expecting such a thing. Family living can be existing and every one can come to be a dead one and not any one then is remembering any such thing. Family living can be existing and every one can come to be a dead one and some are remembering some such thing. Family living can be existing and any one can come to be a dead one and every one is then a dead one and there are then not any more being living. Any old one can come to be a dead one. Every old one can come to be a dead one. Any family being existing is one having some being then not having come to be a dead one. Any family living can be existing when not every one has come to be a dead one. Every one in a family living having come to be dead ones some are remembering something of some such thing. Some being living not having come to be dead ones can be ones being in a family living. Some being living and having come to be old ones can come then to be dead ones. Some being living and being in a family living and coming then to be old ones can come then to be dead ones. Any one can be certain that some can remember such a thing. Any family living can be one being existing and some can remember something of some such thing.